

T.C.

İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ

**ENCOUNTERING A (HI)STORY THROUGH
LITERATURE AND TRANSLATION:
REPRESENTATION AND RECEPTION OF HISHAM
MATAR AND HIS NOVELS *IN THE COUNTRY OF
MEN* AND *ANATOMY OF A DISAPPEARANCE* IN
ARABIC AND ANGLOPHONE SYSTEMS**

Yüksek Lisans Tezi

GHALIA MOHAMMAD OMAR ESHBAHE

İSTANBUL, 2019

T.C.

İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ

SOSYAL BİLİMLER ENSTİTÜSÜ

İNGİLİZ DİLİ VE EDEBİYATI YÜKSEK LİSANS PROGRAMI

Tez Danışmanı: Dr. Başak ERGİL

**ENCOUNTERING A (HI)STORY THROUGH
LITERATURE AND TRANSLATION:
REPRESENTATION AND RECEPTION OF HISHAM
MATAR AND HIS NOVELS *IN THE COUNTRY OF
MEN* AND *ANATOMY OF A DISAPPEARANCE* IN
ARABIC AND ANGLOPHONE SYSTEMS**

Yüksek Lisans Tezi

GHALIA MOHAMMAD OMAR ESHBAHE

İSTANBUL, 2019

T.C.
İSTANBUL YENİ YÜZYIL ÜNİVERSİTESİ
SOSYAL BİLİMLER ENSTİTÜSÜ MÜDÜRLÜĞÜ

TEZ ONAY BELGESİ

İngiliz Dili ve Edebiyatı Anabilim Dalı İngiliz Dili ve Edebiyatı Bilim Dalı 161306023 numaralı tezli yüksek lisans programı öğrencisi Ghalia M. Omar Eshbahe'nin, "Encountering A (Hi)story Through Literature and Translation: Representation and Reception of Hisham Matar's Novels *In the Country of Men* and *Anatomy of A Disappearance* in Arab and Anglophone Literary Systems" adlı tez çalışması, Enstitümüz Yönetim Kurulunun 18/02/2019 tarih ve 2019/05 sayılı kararıyla oluşturulan jüri tarafından oy birliği/ oy çokluğu ile Yüksek Lisans Tezi olarak kabul edilmiştir.

Tez Savunma Tarihi: 05/03/2019

Öğretim Üyesi Adı ve Soyadı		İmzası
1.	Tez Danışmanı	Dr. Öğr. Üyesi Balak Ergil
2.	Jüri Üyesi	Prof. Dr. C. Günseli Çi
3.	Jüri Üyesi	Dr. Öğr. Üyesi Olgahan Bakı Yalçın

ACKNOWLEDGEMENTS

This thesis has been a great challenge for me and it has been my dream since I was young to reach this stage. I want to express my great thanks and appreciation for those who have supported me in making it true.

First and foremost, I would like to express my gratitude and thanks to my supervisor Dr. Balak Ergil who has been a great support to me throughout my journey. I am very fortunate to have her as my supervisor. I am really thankful for her time, continuous encouragement and guidance which helped me finishing my thesis.

My grateful thanks for the members of the committee Prof. Dr. Günseli İçi and Dr. Olgahan Bakı Yalçın for their support and guidance. And also for their patience.

My deepest thanks and love to all my family who have supported me in all times. My thanks to my father Mohammad, my mother Nuriya, Hussein's mother Aisha and finally Hussein's father Al Mukhtar whom I am dedicating this work to.

My heartfelt thanks to my children Abd Al Rahman, Taghreed and Hammam who have been my inspiration all the way long. Finally, my heartfelt thanks and gratitude to my husband who has been a great support to me during my whole journey. He has been my refuge in hard times. And I thank him for overwhelming me with his love and support.

Name: GHALIA ESHBAHE

Place and date: ISTANBUL 2019

ÖZET

Bu arařtırma Arap ve Anglofon edebiyatları arasındaki etkileşimi incelemek üzere kaleme alınmıştır. Tezin ele aldığı örnek olay incelemesinde gerek Hisham Matar'a gerekse *In the Country of Men* ve *Anatomy of a Disappearance* bağıklı iki romanına ait imaj ele alınmıştır. Çalışmanın amacı, yanmetin ve metin incelemeleri aracılığıyla, Hisham Matar'ın ve söz konusu iki romanının Arap ve Anglofon yazın dizgelerinde nasıl temsil edildiğini ve nasıl alımlandığını arařtırmaktır. Tezin amaçlarından biri de, buradan yola çıkarak, kaynak ve erek kültürlerde çeviri aracılığıyla kurulan girift ilişkiyi açığa çıkarmaktır. Kaynak ve erek metinlerin karşılaştırılması sonucu, yazara ve söz konusu iki eserine ilişkin temsil ve algıda uyumsuzluk olduğu argümanına varılacak ve bu uyumsuzluğun olası mahiyeti betimlenmeye çalışılacaktır.

Anahtar Kelimeler: Hisham Matar, Anglo-Arap romancılar, yazın çevirisi, temsil ve alımlama.

ABSTRACT

This research is carried out in order to find out about the interactions between Arabic and Anglophone literature. The case study in this research centers around the image of Hisham Matar and his two novels *In the Country of Men* and *Anatomy of a Disappearance*. The aim of this research is to show how Hisham Matar and his two novels under discussion have been represented and received in Arabic and Anglophone literary systems through the textual and paratextual analysis of the works. This thesis also aims to foreground the intertwined relationship between the source and target cultures through means of translation. By making a comparison between source texts and target texts, this thesis finds out a discrepancy between the representation and reception of the author and his works in the two different literary systems, and an attempt to descriptively approach the nature of this discrepancy is made.

Key Words: Hisham Matar, Anglo-Arab novelists, literary translation, representation and reception.

Table of Contents

LIST OF ABBREVIATIONS	ix
LIST OF FIGURES.....	x
CHAPTER 1 INTRODUCTION	1
1.1 A General Overview of the Research.....	7
1.2 Methodological Framework	13
CHAPTER 2 EMERGENCE AND DEVELOPMENT OF ARABIC NOVEL WITH SPECIAL FOCUS ON ANGLO-LIBYAN NOVELISTS.....	19
2.1 The Arabic Novel Known in Arabic as “Riwaya” within the Arabic Literary Canon	19
2.2 An Introduction to the Arabic Novel: Its Emergence and Position in (Inter)National Literary Systems.....	26
2.3 The Libyan Novel and Its Position within the Libyan Literary Canon.....	30
2.4 Libyan Writers Writing in or Translated into English And Their Position in the Anglophone Literary System	36
2.4.1 Ibrahim Al-Kouni.....	39
2.4.2 Ahmad Ibrahim Fagih	43
CHAPTER 3 THE POSITION AND REPRESENTATION OF HISHAM MATAR AND HIS NOVELS IN THE SOURCE AND TARGET LITERARY SYSTEMS.	46

3.1 The Position and Representation of Hisham Matar and His Novels in the Source and Target Literary Systems	46
3.2 Paratextual Elements and their Importance in Showing the Representation, Reception and Position of Hisham Matar and his Novels in Different Literary Systems ...	50
3.2.1. <i>In the Country of Men</i>	52
3.2.1.1 In the Country of Men, Viking, 2006	52
3.2.1.2 In the Country of Men, Thorndike Press, 2007	56
3.2.1.3 In the Country of Men, Penguin Canada, 2008	58
3.2.1.4 In the Country of Men, Dial Press, 2008	60
3.2.1.5 In the Country of Men, Penguin Books, 2011	62
3.2.1.6 In the Country of Men, Penguin Essentials, 2015	64
3.2.1.7 In the Country of Men, Dial Press, 2007	68
3.2.1.8 In the Country of Men, Dar AL Shorouk, 2016.....	73
3.2.2 <i>Anatomy of a Disappearance</i>	78
3.2.2.1 Anatomy of a Disappearance, Penguin Viking, 2011.....	78
3.2.2.2 Anatomy of a Disappearance, Penguin Books, 2012.....	80
3.2.2.3 Anatomy of a Disappearance, Penguin Books, 2012.....	82
3.2.2.4 Anatomy of a Disappearance, Dar Alshorouk, 2012	86
3.3 Conclusion	91

CHAPTER 4 A COMPARATIVE STYLISTIC AND TEXTUAL ANALYSIS OF THE SOURCE TEXTS AND TARGET TEXTS	95
4.1 The Summary of <i>In the Country of Men</i>	96
4.2 Stylistic and Textual Analysis of <i>In the Country of Men</i>	102
4.2.1 The use of heterographics, pluriliteracies, Arabization and Latinization in <i>In the Country of Men</i>	102
4.2.2. Intertextual References to other Arabic Literature.....	109
4.2.3. References to Western Mythology, Art History and Historical Places.....	110
4.2.4. References to Arab and Islamic Cultures and Customs.....	112
4.2.5. Libya’s History and <i>In the Country of Men</i>	114
4.2.6. The Depiction of Woman Figure in the Novel.....	117
4.3. The Summary of <i>Anatomy of a Disappearance</i>	125
4.3.1. Stylistic Analysis of <i>Anatomy of a Disappearance</i>	130
4.3.2. The Depiction of Women Figures in the Novel	138
4.3.3. The Importance of Place in the Novel.....	143
4.3.4. Myth, Mythology and Historical Figures	145
4.3.5. Art and Literature	146
4.3.6. Islam and Islamic and Arabic Traditions	147
CHAPTER 5 THE RECEPTION OF SOURCE AND TARGET TEXTS IN ANGLOPHONE AND ARAB WORLDS	150

5.1 Reviews on <i>In The Country of Men</i>	155
5.1.1 Reviews on <i>In The Country of Men</i>	156
5.1.2 Antagonization of Qaddafi and his Regime.....	158
5.1.3 The Betrayal of the Beloved Ones	159
5.1.4 The Ill Mother and the Responsible Child.....	161
5.1.5 The Disguised Matar.....	162
5.2 Reviews on <i>Anatomy of a Dissappearance</i>	163
5.2.1 The Tragic and the Trauma of Losing a Father	164
5.2.3 Erotic Love or Adolescence Desire	167
5.3 Discourses Created in the Reviews or Announcements of Prize/Award-Giving Institutions	168
5.3.1 Awards of <i>In the Country of Men</i>	169
5.3.2 Awards of <i>Anatomy of a Disappearance</i>	171
5.4 The Arabic Reviews.....	174
5.5 Reviews on <i>In the Country of Men</i>	174
5.5.1. The Childhood World in Contrast with the Secret Political World.....	175
5.5.2 The Disguised Matar and the Disappeared Father	176
5.6 Reviews on <i>Anatomy of a Disappearance</i>	178
5.6.1. The Disappearance of the Father and the Child's Quest.....	178
5.7. Arabic Awards	180

CHAPTER 6. CONCLUSION	181
6.1 Representation and Reception of <i>In the Country of Men</i>	182
6.2 Representation and Reception of <i>Anatomy of a Disappearance</i>	183
6.3 The image of Hisham Matar.....	185
6.4 An Overall Evaluation.....	186
BIBLIOGRAPHY	188



LIST OF CHARTS

Chart 1.1 The publication information of the source and target texts and the abbreviations used to refer to them in the thesis.

Chart 2.1 The labels used by different scholars to refer to Arab writers who write in English.

Chart 4.1 The woman's description in the novel by other characters.

Chart 4.2 The diversity of literary usage that appeared in the novel to refer to loss, disappearance and betrayal.

Chart 4.3 The diversity of literary usage that appeared in the novel to refer to loss, disappearance and betrayal.

LIST OF ABBREVIATIONS

CDA: Critical Discourse Analysis

DTS: Descriptive Translation Studies

STA: Source Text of *Anatomy of a Disappearance* (Hisham Matar, *Anatomy of a Disappearance*, Penguin Books. Britain, 2016.)

STC: Source Text of *In the Country of Men* (Hisham Matar, *In the Country of Men*, Viking, Britain, 2015.)

TTA: Target Text of *Anatomy of a Disappearance* (Hisham Matar, *Ikhtifa*, Dar Alshoruok. Cairo, 2012 translated by Mohammad Abdul Nebi.)

TTC1: Target Text 1 of *In the Country of Men* (Hisham Matar, *Fi Belad Arijal*, Dar Al Muna. Sweden, 2006, translated by Sokaina Ibrahim.)

TTC2: Target Text 2 of *In the Country of Men* (Hisham Matar, *Fi Balad Arijal*, Dar Alshoruok. Cairo, 2016, translated by Mohammad Abdul Nebi.)

LIST OF FIGURES

Figure 3.1 *In the Country of Men* 2006 by Viking.

Figure 3.2 *In the Country of Men* 2006 by Viking.

Figure 3.3 *In the Country of Men* by Thorndike Press 2007.

Figure 3.4 *In the Country of Men* by Penguin Canada 2008.

Figure 3.5 *In the Country of Men* by the Dial Press 2008.

Figure 3.6 *In the Country of Men* by Penguin Books 2011.

Figure 3.7 *In the Country of Men* by Penguin Essentials 2015.

Figure 3.8 *In the Country of Men* by Penguin Essentials 2015.

Figure 3.9 *In the Country of Men* by Dar Al Muna 2007.

Figure 3.10 *In the Country of Men* by Dar Al Muna 2007.

Figure 3.11 *In the Country of Men* by Dar Alshorouk 2016.

Figure 3.12 *In the Country of Men* by Dar Alshorouk 2016.

Figure 3.13 *Anatomy of a Disappearance* by Penguin Viking 2011

Figure 3.14 *Anatomy of a Disappearance* by Penguin books 2012.

Figure 3.15 *Anatomy of a Disappearance* by Penguin Books 2012.

Figure 3.16 *Anatomy of a Disappearance* by Penguin Books 2012.

Figure 3.17 *Anatomy of a Disappearance* by Dar Alshorouk 2012.

Figure 3.18 *Anatomy of a Disappearance* by Dar Alshorouk 2012

CHAPTER 1 INTRODUCTION

Universal technological revolution requires all users of language to find new ways to transfer cultures and preserve cultural heritage. Globalization, as the "outcome of developments that deliberately or unintentionally seek to integrate the world population into a single global society"¹ seeks to abolish the peculiarities of cultures. Therefore, the tendency in literature as well as in academy to create a global culture, bridging the gap between diverse cultures and thus trying to melt them into one global culture is the culture of one pole, the culture of the other, whose shares have begun to rise at the expense of other cultures, including Arab culture.²

As an inevitable consequence (as well as a means) of this global communication, the interaction between national cultures and different civilizations has depended on translation not merely as an intellectual process only but as a humanitarian necessity dictated by the conditions of difference and diversity which exists among nations and cultures.

In the case of the Arabs who live in other countries but not their homeland, they generally write about the problems of the communities they came from. The proof of this is that their work is concerned with their homeland and the situation of their peoples from

¹Almostafa Omrani, "Altarjama Bain Almothaqafa WA Alawlama." Anfasse, May 5, 2011, http://www.anfasse.org/index.php?option=com_content&view=article&id=4302%3A2011-05-09-11-12-39&catid=39&Itemid=584.

²ibid.

which they have been displaced. Whether this displacement is permanent or temporary, what matters here is the content, spirit, taste, directions and interests of literature. And this literature can be the subject of comparative study with other literatures. On the other hand, it is difficult to identify the extent to which the writer's image as well style and content differ in the original (source) culture and the receiving (target) culture, his/her use of flavor and vocabulary, structures, expressions and images. To be more specific, the work of the Anglo-Arab writers narrating Arabic themes in English -which is the main focus of this research- is related to their country, its societies, history, aspirations, problems, customs, traditions, religions, and everyday life. By writing on an Arabic theme, tradition and culture in English language Hisham Matar, whose novels *In the Country of Men*³ and *Anatomy of a Disappearance*⁴ (first published in 2006 and 2011 respectively) I will be focusing on in this research with special focus on their positions in Arab and Anglophone literary systems, has transported his cultural Arabic background from its original environment to a totally new Anglophone setting.

It is known that a literary text -whether it is poetry or prose- largely reflects the culture of its author or even the environment in which he/she lives, so I decided to highlight the relationship between language, literature and culture in the two different literary systems (Arab and Anglophone traditions) as language -and particularly literature- is the tool for communicating, carrying and conveying cultures.

Perhaps the literary text is the best evidence of expressing culture through language; it is the actual embodiment of the language, where we find the cultural

³ Hisham Matar, *In the Country of Men* (UK, USA: Penguin Books, 2015).

⁴ Hisham Matar, *Anatomy of a Disappearance*, (London, New York: Penguin Books, 2012).

components of the language are very crucial because of the connection of literature to culture and its reflection on the entirety of texts -other texts prevailing in the literary canon. A literary text is a text that is full of metaphorical, rhetorical and imaginative expressions. It is the best embodiment of culture, so many critics and scholars in various disciplines have been interested in the phenomenon of the dynamics between language and culture, their embodiment in literary texts and the translations of these texts.

Therefore, translation has always been an integral element of interaction between various cultures. It is the bridge between different languages, different cultures and distinct civilizations from the mechanisms adopted by societies from the beginning of their first formations to the present, in defining their lifestyle, literature, philosophy, traditions and culture. Therefore, translation has been and continues to be a tool of communication between people in ancient and modern times despite the differences in their cultures and languages. So the importance of translation as the bridge between cultures is so sought to expand human and cultural thought to promote art, literature, civilization and science.

Translation of literature today is one of the most important ways of nourishing the development of art and creativity and expression of culture. It is a point of cultural dialogue and knowledge. At times, it becomes synonymous with literary interaction and communication since today the readers can see their favorite literary works in several languages. It is obvious, then, that translation is an enriching and diverse field of intercultural encounters that introduces a wide range of intellectual and cultural perspectives to readers all around the world. Therefore, literary translation is clearly not a direct transposition of words and meanings and cannot be so, because the nature of the translation activity does not allow it. It is an innovation that leads the text to a different

world of writing and to a cultural space different from the original space as defined by its style and aesthetics. In other words, as Hans Vermeer indicates in his seminal article “Skopos and Commission in Translational Action”, translation is beyond merely “trans-coding” a text: “Translating is doing something: ‘writing a translation’”.⁵ So some scholars believe every translated work is in fact the outcome of the author's creativity and the translator's understanding of the author and his/her own literary performance where creativity in a different target language and culture is required.

The translation of cultural elements into a text is therefore one of the most important challenges of the translator, who often encounters many obstacles due to the cultural and intellectual differences between the two languages and cultures, because the language and discourse contribute effectively to representing cultural and social diversity. This makes the study of discourse worth analyzing as a tool that expresses the social reality. Formation of discourse (or a variety of discourses) plays a central role in shaping the image(s) regarding identities of individuals (i.e. authors, or other literary/cultural figures) and shaping the cultural features of whole communities and societies. Translation, in particular, is an effective way of constructing such discourses (and images). As André Lefevere rightfully claims, translators are “image makers, exerting the power of subversion under the guise of objectivity.”⁶

⁵ Hans Vermeer, “Skopos and Commission in Translational Action,” (trans. Andrew Chesterman) in *The Translation Studies Reader*, ed. Lawrence Venuti (London and New York: Routledge, 2000), 221-232.

⁶ André Lefevere, *Translation, Rewriting and The Manipulation of Literary Fame*, (London and New York: Routledge, 1992), 6-7.

As mentioned above, as a consequence of a contemporary wave of Anglo-Arab authors and their literatures, scholars have found new areas of study where they can focus on the interaction between literary cultures, traditions and systems. Research in these new areas of study require an interdisciplinary research methodology which, naturally, involves Translation Studies. Because this mobilization and interaction is only possible through translation.

Thus, beside the fact that this research is a part of literature studies, it also falls into the realm of Translation Studies along with providing an insight into the field of Comparative Literature which allows the researcher to compare different texts occurring in culturally and literally different systems.

In this research, I will be using such an interdisciplinary approach, because the main focus of this study is how this mobilization and interaction between Arab and Anglophone systems result in the representation and reception of Hisham Matar and his two novels mentioned-above. This study of literature in two different systems with two different languages will lead me to integrate translation studies methodologies and concepts with literary studies perspectives. Because these literatures are traveling from one literary system to another only by means of translation. By traveling I do not only mean that a text travels from a source culture to a target culture, but sometimes, some of its components may travel back, as will be elaborated below in further detail.

In Hisham Matar's case, for example, the theme of the novels (the history, the traumas and traditions of the Arabic world) is traveling to the Anglophone environment. However, this Arabic theme is traveling back to the Arabic world through translation,

which is actually the focus of this study. I am interested on what variety of reception these travels are leading to in these two different literary systems. The themes which have initially originated in the Arabic world travel to the Anglophone world in Matar's two novels, and finally travel back to the Arabic world through the translation of these novels. The point of my study is to find out the impact of Hisham Matar's literature across boundaries and cultures. How Hisham Matar and his works are represented by the publishers and received by the reviewers, publishers and translators in these two literary systems. The literary impacts in Anglophone culture as well as in the Arab culture when these novels travel back via translation to the home culture by are studied in this thesis to find out about the image of the author and his two novels in two different geographies and cultural settings. In other words, I will descriptively and analytically look at the mobilization of these two works and the encounters of different readerships with these texts and their translations. Indeed, I will look at how Anglophone and Arabic readers encountered and received the works of Hisham Matar.

Hisham Matar is an American citizen with a Libyan origin, born in New York in 1970. He has been of a great fame since the publication of his first novel *In the Country of Men* in 2006. Until 2019 he has published three novels *In the Country of Men* (2006), *Anatomy of a Disappearance* (2011) and *The Return: Fathers, Sons and the Land in Between* (2016). All of these novels are published by prestigious publishing houses some of which are Penguin Books, Viking, Dar Alshorouk. His novels have been translated into more than 30 languages as will be discussed in the coming chapters. However, as previously mentioned, this thesis will only focus on his first two novels *In the Country of Men* and *Anatomy of a Disappearance*.

1.1 A General Overview of the Research

Before I proceed with a detailed discussion of my chapters, I would like to present a quick overview of the outline of my thesis. As I carry out my research on Matar's novels and their translations, I will follow a number of stages. Before introducing those methodological stages, I would like to present a chart (Chart 1.1) showing the source and target texts that will be analyzed in this thesis.

The name of the book	Publishing house	Year and place of publication	The writer or translator	The abbreviation used in the thesis to refer to the source text or target text
<i>In the Country of Men</i>	Viking	Britain, 2015	Hisham Matar	STC
<i>Fi Belad Arijal</i>	Dar Al Muna	Sweden, 2006	Sokaina Ibrahim	TTC1
<i>Fi Balad Arijal</i>	Dar Alshorouk	Cairo, 2016	Mohammad Abdul Nebi	TTC2
<i>Anatomy of a Disappearance</i>	Penguin Books	Britain, 2016	Hisham Matar	STA
<i>Ikhtifa</i>	Dar Alshorouk	Cairo, 2012	Mohammad Abdul Nebi	TTA

Chart 1.1 The publication information of the source and target texts and the abbreviations used to refer to them in the thesis.

The first chapter is designed to offer a general overview of the thesis as well as the methodological framework used throughout. In the second chapter, I will introduce the reader with the novel genre in Arabic literature with a special focus on how it has emerged

and developed in the Arabic world. I will also introduce my readers with some leading Anglo-Arab writers. However, my focus will be on Libyan novel and Anglo-Libyan writers and their position (of both novels and writers) in the literary world. In the third chapter, I will move to my case study in this thesis, which is the image of Hisham Matar and his two novels under discussion, *In the Country of Men* and *Anatomy of a Disappearance*. I will describe the peritextual components of paratexts of the two novels and their translations by using Descriptive Translation Studies (for Descriptive Translation Studies, see Toury, 1995)⁷. The aim of describing and analyzing the peritexts (such visual and verbal components of the book as the covers, blurbs and prefaces) is to find out how Hisham Matar and his works have been represented in Anglophone and Arab literary systems. (For further discussion on “paratexts” and their use in Translation research see Genette 2002⁸; Kovala 1996⁹; Tahir-Gürçanlar¹⁰). The fourth chapter will be about the textual analysis of the two novels and their translations. But before going further into the textual analysis, I will give the reader a brief synopsis of the plots of the two novels. I will be using a number of methods which will be further illustrated later. My analysis will involve a stylistic and structural analysis of the two works and their translations with a special focus on the themes prevailing in the two novels. The fifth chapter will involve the

⁷ Gideon Toury, *Descriptive Translation Studies* (Amsterdam and Philadelphia: John Benjamin Publishing House Company), 1995.

⁸ Gérard Genette, *Paratexts: Thresholds of Interpretation* (Cambridge; New York: Cambridge University Press), 2002.

⁹ Urpo Kovala, “Translations, Paratextual Mediation and Ideological Closure,” *Target* 8, no.1, (1996) 119-148.

¹⁰ Çahnaz Tahir Gürçanlar, 2002 “What Texts Don’t Tell: The Use of Paratexts in Translation Research.” in *Crosscultural Transgressions. Research Models in Translation Studies II: Historical and Ideological Issues*, ed. Theo Hermans, (Manchester: St. Jerome), 44–60.

comparative reception of the novels and their translations in two literary systems. The research will be carried out through an analysis of “epitexts”, the paratextual elements that are physically not included in the book, basically reviews and other critical writings about the two novels. As it will not be applicable to look at all reviews and reviewers, I will specify my focus on officially-promoted reviews on Hisham Matar’s website in the source language (English) and the official publishing house newspaper reviews in Arabic language. To be more precise, I will only look at the online official materials published by publishing house’s official magazine web page in Arabic. I will also include prize giving institutions’ reviews and materials that they use while announcing the awards to Hisham Matar and his novels which will lead me to the image constructed, maintained or challenged by those peritexts. Then, in the conclusion –which is the sixth chapter- I will conclude by providing my evaluation of these analyses by discussing the representation and reception of Matar’s books in the source and target literary systems. After a brief overview of the outline of my thesis, below, I present a closer look at each chapter.

The second chapter entitled “Emergence and Development of Arabic novel with special focus on Anglo-Libyan novelists”, will be an introduction to the novel and its emergence in the Arabic literary canon. This chapter will also include a discussion of the Arab writers to use this genre. This chapter will also include some Anglophone Arab writers and their position in the literary canon. The last part of chapter two will examine the novel within the Libyan literary canon with examples of the two internationally renowned (most published in original and translation) Anglo-Libyan writers: Ibrahim Al-Kouni and Ahmed Ibrahim Fagih. A discussion on their literary works will provide an idea of the Libyan novel-writing tradition.

The third chapter is entitled “The position and representation of Hisham Matar and his novels in the source and target literary systems” and is allocated to finding out the representation of Matar and his novels in Anglophone and Arab literary cycles. The material to be analyzed in this chapter the peritexts (book covers, blurbs, prefaces, etc.) of the STs and TTs that serve the representation of the author and his works in Anglophone and Arab world.

In the third chapter, I am going to provide an extensive discussion of the use of paratexts in analyzing literary works and their translations. However, I would like to remark here that “paratexts” as defined by Gerard Genette are “those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers' jacket copy are part of a book's private and public history”¹¹. Paratexts are divided into two parts: epitexts (the texts included in the book except for the main text) and peritexts (the texts about the book, which are physically not included in the book).

The in-betweenness of the author is also discussed in this part of the thesis. As an in-between writer Hisham Matar is a novelist who was born in Libya, and moved between Egypt, England and New York, where he wrote his novels in English. The in-betweenness of Hisham Matar situated him between two different backgrounds and identities: Arab and Anglophone. He has Libyan, Egyptian and Anglophone backgrounds by means of which all these cultures are integrated into his novels.

By looking at the paratexts, I will try to find out which components of his multicultural novels and his authorship are foregrounded in the discourses that help in

¹¹ Genette, *Thresholds of Interpretation*, 1-2.

constructing the image of Matar and his works. This will be demonstrated further in the coming chapters which will be included in the analytical part of this thesis and will lead me to the fourth chapter where I will be looking at these chosen themes in the texts in Arabic and Anglophone worlds. The paratextual analysis of the STs reveal that the most frequent referred themes in the representations of source texts are “woman/erotic love”, “loss/disappearance” and “betrayal”. Therefore, in Chapter four I will see whether these components are focused on the original and translated texts or not. While comparing these texts with previous analysis of the paratexts, I will carry on stylistic and textual analysis to figure out which of these components are foregrounded in the texts as well.

Chapter four entitled “A comparative stylistic and textual analysis of the source texts and target texts” will include the textual analysis of the two novels under discussion *In the Country of Men* and *Anatomy of a Disappearance*. Before going directly into the analysis of the two novels, I will give a brief synopsis of the two novels which will help the reader understand the novels more clearly and provide a fuller account of the novels. This chapter will be divided into two parts: the first part will be about the first novel *In the Country of Men* along with stylistic and textual analysis, while the second part will be about *Anatomy of a Disappearance* along with its stylistic and textual analysis. The purpose of the stylistic analysis is to show the image and nature of Hisham Matar’s literary style in the ST with a focus on the methodology he uses in introducing his works to the audience. For each ST, the summary is followed by a comparative stylistic analysis of the ST as well as the TT focusing mainly on themes of “woman/erotic love”, “loss/disappearance” and “betrayal”. My purpose in carrying out this comparative stylistic

analysis is to find out about how the translators as well as the writer himself dealt with the translation of the main themes foregrounded in the paratexts.

The fifth chapter is entitled “The reception of source and target texts in Anglophone and Arab worlds”. I will include an analysis of the peritexts: in this case the reviews. In order to analyze and discuss these reviews I will be using CDA (Critical Discourse Analysis) (see Wodak for further information)¹². The purpose of this chapter is to reveal how Hisham Matar and his two works under discussion have been received by different audiences with different backgrounds and into two different literary systems i.e. Anglophone and Arabic systems. As it would not be possible to include all English reviews, which would include all reviews written in English language around the world discussing Hisham Matar and his novels, I will only include the English reviews that Hisham Matar listed for each of the two novels *In the Country of Men* and *Anatomy of a Disappearance* in his official website page till February 2019. For the Arabic reviews, however, I will include the ones *Alshorouk News* official website included as it is the official magazine for Dar Alshorouk, the publishing house of Hisham Matar’s novels in the Arabic world. Along with the English and Arabic reviews, I will also include the award institution informations that they used on their official websites. These information are important in constructing an idea about the author and his works and as have a crucial impact on the audiences' reception in these different literary systems.

¹² Ruth Wodak, “What CDA is about - a summary of its history, important concepts and its developments” in *Methods of Critical Discourse Analysis*, ed. Ruth Wodak, Michael Meyer (London and California: Sage Publications), 2001, 1-13.

1.2 Methodological Framework

As mentioned above, in his book *Paratexts: Thresholds of Interpretation* Gerard Genette defines paratexts as “those liminal devices and conventions, both within and outside the book, that form part of the complex mediation between book, author, publisher, and reader: titles, forewords, epigraphs, and publishers' jacket copy are part of a book's private and public history”¹³. This concept “paratexts” has been further analyzed by Genette to divide it into two basic types: peritexts and epitexts. In his explanation of the two terms, Genette states that paratexts “comprising those liminal devices and conventions, both within the book (peritext) and outside it (epitext), that mediate the book to the reader: titles and subtitles, pseudonyms, forewords, dedications, epigraphs, prefaces, intertitles, notes, epilogues”¹⁴. Paratexts represent a great factor in constructing an idea about literature. In his article *Translations, Paratextual Mediation, and Ideological Closure* Urpo Kovala refers to the importance of paratexts. He explains that paratexts are not only important because of their position around a special text which usually accords with the conventions of the target culture but “their special role as mediators between the text and the reader and their potential influence on the reader’s reading and reception of the works in question.”¹⁵ The description of paratexts within a specific time in a specific culture provide a material that defines the position and reception of that work (both ST and TT) in that literary system. Çehnaz Tahir Gürçanlar in her article “What texts don't tell: The uses of paratexts in translation research” maintains that “paratexts can offer valuable insight into the

¹³ Genette, *Thresholds of Interpretation*, 1.

¹⁴ Genette, *Thresholds of Interpretation*, xviii.

¹⁵ Kovala, “Translations, Paratextual Mediation and Ideological Closure”, 120.

production and reception of translated texts”¹⁶. In this sense, paratexts of both ST as well as translated texts are important in my research as they provide an image of how the work is represented and how the work is received in two different literary systems.

Paratexts are also important because they use illustrations which help a piece of work to be a part of the literary canon. What Kovala refers to as "illustrative paratexts"¹⁷ which is the use of “pictures and logos, and foregrounds the outlook of the book and the series”¹⁸, helps in placing "the work in relation to other works of literature."¹⁹

Moreover, paratexts (both peritexts and epitexts) help to influence the reader construct an idea about that literary work. Indeed paratexts “may either convey information that its writer(s) felt necessary for the reader to comprehend the work properly; or it may strive at appealing to prospective reader.”²⁰

According to Itamar Even-Zohar, the existence of a literary work is determined by its existence in relation to other (original and translated) literary works within a literary polysystem (see Even-Zohar 1990 for “Polysystem Theory”).²¹ Itamar Even-Zohar's Polysystem Theory is concerned with “the function of translated literature for a literature as a whole or of its position within that literature”²². In his article “The Position of

¹⁶ Tahir-Gürçakar, “What Texts Don’t Tell: The Use of Paratexts in Translation Research”,44.

¹⁷ Kovala, “Translations, Paratextual Mediation and Ideological Closure”, 127.

¹⁸ Kovala, “Translations, Paratextual Mediation and Ideological Closure”, 132.

¹⁹ *ibid.*

²⁰ Kovala, “Translations, Paratextual Mediation and Ideological Closure”, 135.

²¹ Itamar Even-Zohar, “The Position of Translated Literature within the Literary Polysystem”, *Poetics Today* 11, no. 1, (1990): 45-51.

²² Even-Zohar, “The Position of Translated Literature within the Literary Polysystem”,45.

Translated Literature within the Literary Polysystem”²³, Even-Zohar states that translated literature in same situation “maintains a central position in the literary polysystem means that it participates actively in shaping the center of the polysystem.”²⁴

In addition, he argues that "translated works do correlate in at least two ways:

- a. in the way their source texts are selected by the target literature, the principles of selection never being uncorrelatable with the home co-systems of the target literature (to put it in the most cautious way)
- b. in the way they adopt specific norms, behaviors, and policies -in short, in their use of the literary repertoire -which results from their relations with the other home co-systems. These are not confined to the linguistic level only, but are manifest on any selection level as well.”²⁵

By referring to our studies of Hisham Matar and his works, it turns out that the translations of his work maintain a central position in the target (Arab) literature. The novel has won two Arabic prizes: “The Al Majdi Ibn Dhahir Award for Arabic Literature” (2013), and “The Country Encouraging Prize for Translation” that was awarded to Mohammad Abdul Nebi for the Arabic translation of *Anatomy of a Disappearance* in (2016). These translations do not only carry a text from one literary polysystem to another, but (When considered content-wise or theme-wise) they also carry the text to its home

²³ Ibid.

²⁴ Even-Zohar, “The Position of Translated Literature within the Literary Polysystem”,46.

²⁵ Itamar Even-Zohar, “The Position of Translated Literature within the Literary Polysystem”, *Poetics Today* 11, no. 1, (1990): 46.

culture. In other words, these translations take the Arab culture of the author (though written in English) back to the Arab world where they originate from. This makes “culture” a crucial component in Hisham Matar’s works, a tricky point and is worth further research. Although Hisham Matar is not necessarily a post-colonial writer, he resembles postcolonial writers in that he is not just transporting a text. As Maria Tymoczko states “they (postcolonial writers) are transposing a culture – to be understood as a language, a cognitive system, a literature (comprised of a system of texts, genres, tale types, and so on), a material culture, a social system and legal framework, a history, and so forth.”²⁶ In this sense Hisham Matar is, like postcolonial writers, transporting his Libyan culture, history and traditions to the Anglophone world. The translations of the works, on the other hand, bring those Arab themes back to the Arab world, namely, Libyan literary system. The translations of Hisham Matar's novels maintain a "central position" in the Arabic literary polysystem as can be observed through the large number of reviews they have received as well as the two prizes they have earned, as mentioned above. Thus, the value of these translations as Gideon Toury describes is "consisting of two major elements:

- (1) being a text in a certain language, and hence occupying a position, or filling in a slot, in the appropriate culture, or in a certain section thereof;

²⁶ Maria Tymoczko, “Post-colonial Writing and Literary Translation”, 20.

(2) constituting a representation in that language/culture of another, pre-existing text in some other language, belonging to some other culture and occupying a definite position within it.”²⁷

In this thesis I will apply Polysystem Theory to the translations of Hisham Matar's two novels *In the Country of Men* and *Anatomy of a Disappearance*.

In his article “Norms in Translation”, Gideon Toury believes that socio-cultural constraints which face the translator is governed by two major extremes which he refers to as “general, relatively absolute *rules*” and “pure *idiosyncrasies*”²⁸. He furthers that “between these two poles lies a vast middle-ground occupied by intersubjective factors commonly designated *norms*”²⁹. Toury defines norms as “the translation of general values or ideas shared by a community -as to what is right and wrong, adequate and inadequate- into performance instructions appropriate for and applicable to particular situations, specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioral dimension”³⁰. In his opinion, norms are important in translation because they are “the key concept and focal point in any attempt to account for the social relevance of activities, because their existence, and the wide range of situations they apply to (with the conformity this implies), are the main factors ensuring the establishment and retention of social order.”³¹. These texts show how the norms in each literary systems have governed the decision of the translator as well as the translation process as a whole.

²⁷ Gideon Toury, *Descriptive Translation Studies*, 200.

²⁸ Gideon Toury, *Descriptive Translation Studies*, 199.

²⁹ *ibid.*

³⁰ *ibid.*

³¹ Gideon Toury, *Descriptive Translation Studies*, 200.

Within the above-discussed perspective and theoretical/methodological framework, I will study the representation and reception of Hisham Matar's image as an author and his two novels *In the Country of Men* and *Anatomy of a Disappearance* in Anglophone and Arab literary systems.



CHAPTER 2 EMERGENCE AND DEVELOPMENT OF ARABIC NOVEL WITH SPECIAL FOCUS ON ANGLO-LIBYAN NOVELISTS

2.1 The Arabic Novel Known in Arabic as “Riwaya” within the Arabic Literary Canon

Literature was and still is one of the most important factors of Arab civilization, however; Arabic literature went through multiple transformations which helped either in its development or its downfall. Arabic literature was famous for its poetry, which carried a lot of creativity in terms of rhetoric and style. This type of literature continued to outweigh all other literary genres until the end of the twentieth century when the novel emerged in Arabic, which dominated all the fields and stood out among other literary genres to reflect the reality with the imagination and attractive style of the novelist.

Novel is a kind of narrative which has many characters each of which has its own emotions, actions and relations. Novel is considered to be an imported genre and the most sophisticated genre of narrative in Arabic literature. Novel achieved a popular fame within Arabic world as well as other parts of the worlds. Novel achieved this popularity because it uses simple and sensor style and expresses real incidents and experiences lived by many people and sometimes focuses on real problems and issues which give the genre its socio political and world-historical character. Despite the modernity³² of this kind of literature,

³² In this context the concept of “modernity” is used to refer to recent emergence of the novel genre in the Arabic world.

which is considered as a development of other literary forms known in old Arabic literature such as *Sira* and *Maqama*, novel received a great Arabic acclaim both at the level of production and at the level of readership.

Riwaya with its multiple kinds including (novel, short story, tales, maqama...etc.) is not only the most popular genre in modern Arabic world, but it occupies the most prestigious position which has been occupied by poetry in old Arabic literature. And for the last three decades fiction has gone through multiple transformations and dislocations until the beginning of the twentieth century when novel with its historical, social, political... kinds and diversities emerged.

It has been arguably claimed by many critics and historians that Muhammad Husayn Haykal's novel *Zaynab*, is the first real Arabic novel, a novel that was written by an Arabic writer in English in 1914. In the introduction of *The Edinburgh Companion to the Arab novel in English* Nuri Gana argues why the first Arabic novel to be written was in English and whether novel is an imported genre or not :

It might not be surprising, therefore, that the first novel ever to have been written by an Arab novelist was arguably written in a language other than Arabic. Indeed, the publication of Ameen Rihani's 1911 *The Book of Khaled*, a highly experimental and avant-gardist novel written in English, preceded by more than two years that of Muhammad Husayn Haykal's *Zaynab*, a work that has consistently been prized as "the first real Arabic novel"³³

³³ All translations from Arabic into English that have been used in this research are done by myself unless the translator's name is stated.

This statement reveals that the first Arabic novel is not Husayn Haykal's novel *Zaynab*, but Ameen Rihani's *The Book of Khaled* which was published in 1911.

On the other hand, in her book *Mi'at Aam Min Al riwaya Alnasawiya Alarabiya* which means "A Hundred Years of Arab Women Novel" Bothaina Sheban introduces us to a very surprising reality. In this book Sheban argues that the first novel ever to appear in Arabic literature is neither Rehani's *The Book of Khaled* nor Haykal's *Zaynab*, but the Lebanese novelist Zaynab Fawaz's novel *Hosn Alawaqeb* which means "Good consequences" published in 1899, fifteen years before Haykal's *Zaynab* and thirteen years before Rehani's *The Book of Khaled*.

In her book Sheban states that :

My research, however, shows that Arab women and not men are the first to write the Arabic novel and that they have started before men [to write the novel] by more than a decade. There are more than ten novels written by women that have been enumerated and studied here that proceeded Mohammed Hussein Heikal's novel *Zaynab*. Which was published in 1914. This chapter proves that the first novel in Arabic literature was *Hosn Alawaqeb*, also Known as *Ghadat Al-Zahra*, which was written by the Lebanese writer Zeinab Fawaz, and published in 1999. In 1904, Labeba Hashim, from Lebanon too, a novel entitled *Qalb Alrajul*. In the same year the other Lebanese Labeba Michael published a novel *Hasna Salonik* in episodes in *Alhuda Newspaper* in New York.³⁴

This proves the important status of women in the world of Arabic literature as well as the emergence and development of the novel into Arabic literature and its position within the literary canon. Shaban states in her book *Miat Aam min Alriwya Alnisaiah fi*

³⁴ Bothaina Shaban, *Miat Aam min Alriwya Alnisaiah fi Alalam Alaraby* (Beirut: Dar Al Adab for Publishing and Distribution, 1999) 15-16.

Alalam Alaraby that “These novels show that Arab women are the ones who established this genre in Arabic literature”³⁵

By 1914 the Lebanese writer Zaynab Fawaz had published four novels including her first novel *Hosn Alawaqeb* published in 1899 and *Almalek Kurush* which means *The King Kurush* published in 1905. Zaynab Fawaz is a Lebanese author, poet and historian. She has been called *Durrat Al-Sharq* which means *The Pearl of the East* She wrote novels, books and plays. She also wrote many articles in literature and social reformation. Her writings were of a very high cultural status which made her one of the pioneers in the Arab feminist trend.

Then in 1906 the other Lebanese novelist Afifa Karam wrote her first novel *Bade'awa Fu'ad* which refers to female and male names respectively who are the protagonists of the novel. This novel depicts the relation between the East (orient) and the West (occident) and the complexity and sensitivity of this relationship in a beautiful narrative style.³⁶

The discussion above shows that the first two novelists in the Arabic world are females (Zaynab Fawaz, Afifa Karam). Although Bothaina Shaban's research has been written in 1999, surprisingly the reality has been ignored by many critics for unknown reasons.

The writer Bothaina Shaban expresses in her research the importance of Arab female writers in narrative literature and how they helped in the development of the Arabic novel. In her research Shaban tried to introduce to the world some Arabic female writers and their novels which have been neglected and did not receive the acclaim they

³⁵ Bothaina Shaban, *Miat Aam min Alriwya Alnisaiah fi Alalam Alaraby*, 17.

³⁶ For further information about female writers and their works in Arabic literature see Bothaina Shaban, *Miat Aam min Alriwya Alnisaiah fi Alalam Alaraby*, 1999.

deserve. She also noted the importance of women and their writings in the flourishing of literature and how “female or feminist literature” does not receive the attention it deserves by critics in the Arabic World:

“What I did in this study is reintroducing the Arab female pioneers from the last two centuries [19th and 20th centuries] not since the middle of it [19th century] and revealing a tradition that has been ignored, based on the beliefs that exists at the time [...] With the spirit of the true researcher I wanted to prove what the written text represents, when some claimed that female writing is not important, and what she writes is merely related to the husband, children and family. After a strenuous effort I discovered that there are dozens of novels written by females, totally forgotten, neglected and have not been dealt with properly on the level of criticism, and I felt the prejudice maybe unintended towards the women novels. Therefore, my efforts aimed at introducing a kind of balance in dealing with this prestigious Arab women literature. So it takes the place it deserves, and enriches the Arabic literature based on my jealousy on this literature in general. The new thing in my study “Miat Aam min Alriwya Alnisaiah fi Alalam Alaraby [which means A Hundred Years of Women Novels in the Arab World] is that it sheds the light on the unknown female writers, on ideas presented by women in their novels that were not highlighted, attempting to transfer the criticism towards objectivity and equity towards women’s creativity which has been unfortunately underestimated by many critics.”³⁷

Although the first Arabic novel was written in 1899 as proven above, the Arabic novel did not achieve international fame until the end of the twentieth century by some novelists headed by the Egyptian novelist Naguib Mahfouz who won the Nobel Prize for Literature in 1988 to be the first Arab novelist to win the Noble Prize. Some novelists and

³⁷ Naeem Ibrahim, “Awal Man Kataba Riwaya Arabiya Imra'a WA Afifa Karam Sabaqat Tawfiq Alhakim,” *Alhewar Almotamadin*, no. 161. June 15, 2002.

critics called this period in which the Arabic novel reached its climax and recognized internationally “the period of Naguib Mahfouz”. Naguib Mahfouz is considered one of the most prominent writers who participated actively in this period from the beginning to the end. After receiving the Nobel Prize in 1988, Naguib Mahfouz reached the international fame and attracted the attention of Arabs, as well as international readership, to the Arabic novel.

Naguib Mahfouz in addition to Taha Hussein and Tawfiq Al-Hakeem are the pioneers who tried by all their efforts to promote the Arabic literature, and the Arabic novel in particular, from its recession and stagnation. After the incident of September 11, 2001 interest in the Arab world has increased, and more people have become interested in knowing about Arab culture. This also helped in raising the number of novels written in English to be more than the double of what was published before 9/11.³⁸

Although Arabs living in the west faced many difficulties in adopting in their exile, nonetheless they tried to adapt to the new migrated country to which they were forced to move from their homeland either of political or religious reasons among others. Some of them even succeeded to achieve the public fame in a country other than their own countries and in an environment totally different to their previous environment.

In literary and scholarly literature authors may be classified or referred as “Arab novelists writing in English” according to some criteria such as whether they were new or old, Arab or of Arab descent, living or have lived in the United States, Canada, Middle East, United Kingdom, Africa among others, Muslims or non-Muslims.

³⁸ For more details see Nouri Gana. *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*. (Edinburgh: Edinburgh University Press, 2015).

The concept of Arab novelists writing in English is worth focusing on in this thesis since it is used very frequently in many literary and academic scholarly work with hardly any explanation of what it exactly means. As a researcher, I have looked at the discourse both literary and scholarly works, and I came across multiple labels for Arab novelists writing in English and here are some of them:

Label	Writer	Year
Arab American writers	Nouri Gana, Lisal Suhair Maja	2013, 2008.
Anglophone Arab novelists	Nouri Gana	2013.
Arab novelists writing in English	Nouri Gana	2013.
Anglo-Arab writers	Hasan Majed	2015.
English language novelists	Khaled Diab	2008.
Anglophone Arab writers	Rasheed Al-Enany, Layla Al Maleh	2012, 2009.
Arab Anglophone writers	Susan Muaddi Darraj	2002.

2.1 The labels used by different scholars to refer to Arab writers who write in English.

The multiplicity of the ways these writers have been classified shows the complexity of their position between cultures, languages, religions and literary canons. In this thesis, in order to provide an extensive perspective including Arab novelists writing in different styles, I take “Arab novelists writing in English” as well as “Anglophone” to mean writers whether they were Arabs or of Arab origin, living in their homeland or in exile, speaking or writing in English, and whose works have been translated into English, who had a great and important role in the success and worldly fame of the Arabic novel.

As it would be impossible to count in this research this numerous Anglo Arab novelists, I wanted to introduce the reader to some Libyan novelists. I wanted to choose

some Libyan novelists whose novels contributed in the framing of the Libyan novel and whose works may be regarded as representative of Libyan novel writing with an important role in the formation of the modern Arabic novel, and this was not easy as there is a good number of Libyan novelists today and this number has increased after 1999 when Qaddafi decided to give permission for publishing any kind of books which were banned in Libya for several years. In fact this study will be limited only to three Libyan novelists who either write in English or whose works have been translated into English, as my audience and field of study requires the presence of English.

Before getting more in details with the Libyan novel, it would be more proper to give an introduction about the Arabic novel *riwaya*, its beginnings and the transformations it went through to reach its contemporary shape. This introduction will include the emergence of novel, its origins, developments, its historical eras and some of its pioneers.

2.2 An Introduction to the Arabic Novel: Its Emergence and Position in (Inter)National Literary Systems

For the last three centuries literary fiction has gained a great international presence and included all languages and all countries whether it is on the level of production or the level of readership. In fact the novel genre has invaded all contemporary creative fields. It has become inclusive of all forms of knowledge such as philosophy, tragedy, epic, sociology, politics, economics, psychology as well as artistic and literary visions.

Modern Arabic literature flourished visibly after the emergence of the novel genre. And this prosperity is evidence that novel is not merely an imported genre but is rooted in old Arabic literature. Early Arab literary narratives appear as myth, legend and tale or story similar to literary traditions of other nations. In the *Holy Quran*, which is a major narrative of Arabic culture and tradition, there are many stories about messengers, prophets and ancient nations.

However, the first artistic literary fiction was *Kalila Wa Domna* (a volume of animal fables) transformed into Arabic by Ibn Almoqafa, then came Al-Jahed and wrote his book *Al Bokhala* (a volume of funny tales about scarcity and stingy people). And in the eleventh century Badi Al-Zaman Al-Hamathani invented a new narrative genre called “*Maqama*” which he mastered.

One of the most important books which affected Eastern as well as Western writers is the twelfth-century Ibn Tufayl’s *Hayy Ibn Yaqzan: A philosophical Tale*. His *Alf Lyla Wa Lyla*, known in English as *A Thousand and One Nighst* and also as *The Arabian Nights*, a collection of Arab Muslim and non-Muslim narrations along with Arabic traditional fables.

Since its translation into French and after that into English during the 18th century, this collection has gained a huge interest by Europeans, and has been translated several times after that and into numerous languages. Many Europeans borrowed some of these tales especially for children tales like *Ali Baba WA Alarbaeen Haram* meaning Ali Baba and the Forty Thieves, *Ala Adeen* which refers to the protagonist’s name Ala Adeen and *Sendibad* which also refers to the hero of the adventures Sendibad especially for children tales. Perhaps no fictional persona has dominated the Arabic literary ethos as much as

Scheherazade, the heroine of *A Thousand and One Nights*, and no comparable literary figure has been more maligned.

Shahrazade, the narrator of one of the most influential masterpieces of world literature, was not merely the prototype of All women, but more specifically women who, through her exhaustive knowledge of human nature and accomplished scholarship, not only saves her life and those of her sisters, but succeeds in "humanizing" her misogynic husband.

As the tales unfold, there emerges a discernible pattern of a studied strategy to bring about a radical change in the disposition of her opponent. The battle of the sexes is peacefully resolved after the purging of the residual enmity lingering in Shahrayar's soul (Shahrayar is the husband of Shahrazade). The ethics, the language and the mores of Arab medieval societies are inextricably woven into this colossal work.³⁹

The figure of Shahrazad was used and referred to in the works of Arabs, moreover it has been borrowed by Arab writers as well as non-Arab writers, and it even informed the rise of the novel in Europe as Nouri Gana claimed

Alf layla wa-layla (The Thousand and One Nights), an authorless narrative that spans geographies and centuries—had variably informed the rise of the novel in Europe from Cervantes's *Don Quixote* (1605, 1615) and Daniel Defoe's *Robinson Crusoe* (1719) to Laurence Sterne's *Tristram Shandy* (1759–67) and beyond."⁴⁰

One example of this intersexuality within and across national literary systems is Hisham Matar's use of the famous Shahrazade in his novel *In the Country of Men*. This proves that *Alf Lyla Wa Lyla* is as important now as it has been for several centuries.

³⁹ Mona Mikhailis, "The Role of Women in Arabic Literature" Cornell University Library: Middle East & Islamic Studies Collection, last modified (n.d.) Accessed on (February 27, 2017) <https://middleeast.library.cornell.edu/content/role-women-arabic-literature>.

⁴⁰ Nouri Gana, *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*, (Edinburgh: Edinburgh University Press, 2015), 5.

Both *Hayy Ibn Yaqzan* by Ibn Tufayl and *Resalat Al-Gofran* which means “the Message of Forgiveness” by Abu Alala Alma’ari are considered to be a kind of narrative in old Arabic literature based originally on poetry. However, the modern Arabic *riwaya* appeared in the early 19th century as the first Arabic novel appeared in 1899.

There were multiple factors that helped in the development of Arabic novel. One of the most primary factors is the interaction between the East and the West. This interaction emerged in Lebanon during the 16th century, in the period when the Lebanese encouraged the European expeditions which raises the act of translation.

After the French colonialism in Egypt (1798), the leader Napoleon joined a number of scientists, translators and established a library, printing press and a theater only for his soldiers. Although the intents of Napoleon were to colonize Egypt, the French colonialism with the help of the best efforts of the Egyptians, the Arabic world was introduced to printing press, journalism and theatre.

The French colonialism contributed to what we call in Arabic *Nahda* (a largely intellectual movement) or Arabic literary revival, but only was one of the many factors. One cannot, however; acknowledge the exaggerations attributed to this colonialism which many historians believe was the only fundamental transformation of the Arabic world, but considering it a big shock in the local and global historical complex.

The modern Arabic novel *iwaya* has gone through multiple changes and has emerged not only from one single origin. Originally *riwaya* used to refer to a number of narratives such as *sira* (prophetic biography), *hadith* (prophet tradition), *hikaya* (tale) and *maqama* (which includes reports, *akhbar* (news) and *riwaya* of speeches).

The pioneers of *Nahda* such as Rephaa Altahtawi, Ahmad Shawqi, Tawfiq Al Hakeem, Taha Hussien, Khalil Matar, Abbas Al Aqad, Ibrahim Almazini, Hafiz Ibrahim, Mustafa Lutfi Almanfalaty to name only a few, contributed to the prosperity of the modern Arabic literature.

A general Arabic revival began in Egypt and moved towards the Levant. So they established schools, magazines, newspapers, printing press, publishing houses and the translations of western books into Arabic. All of these factors helped directly or indirectly in the uprising of the contemporary Arabic literary production and disseminate it to intellectuals around the world.

2.3 The Libyan Novel and Its Position within the Libyan Literary Canon

Most Libyan literature is oral in form and, therefore, far removed from non-speakers of Arabic or African languages. However, this inadequacy and the limitations it imposes are not adequate grounds to deny the existence of a rich Libyan literary culture or to ignore its contributions to the literary world.

“Generally, Libyan literature has been described as being very recent and essentially laced with anti-Italian colonization themes. On the one hand, these views construe Libyan literature narrowly, limiting it to only literature that is written; they discount the rich repertoires of Berber and Tuareg oral literature. While a large body of oral literature still exists in Libya, much effort is required to translate it from Arabic into other languages to attract a wider readership. On the other hand, these views

take no notice of the time- less contributions of Libyan prose writers and lyric poets to Greco-Roman literature.”⁴¹

Libyan fiction is considered to be very young; in fact most researchers believe that the Libyan fiction is as young as the modern Libyan state which gained its independence in 1952. And that the beginning of the mature Libyan fiction has just emerged after few years of the independence. Libyan fiction, including the short story, and later the novel, was published for the first time in the 1951 by Mohammad Kamel Alhoni. Most researchers believe that short story is the strongest genre of the Libyan literature until very recently. Some critics think that short story is still the most dominant genre in Libyan literary system “it can be said that the short stories written by Libyan authors belongs to the most prestigious ones amongst the Arabic fiction”⁴².

Some critics have justified the predominance of poetry and short story on Libyan literary canon that these two genres are more capable of expressing the constant transformation and movements of the Libyan community. They considered that the weakness of the novel at that time was because of the instability of the Libyan society which novel demands.

Despite the late emergence of the novel in Libya compared to the rest of the Arab world, for economic, social and political reasons, the Libyan novelist was able to keep pace with the literary movement within the Arab world as well as internationally, and was

⁴¹ Toyin Falola, Jason Morgan and Bukola Adeyemi Oyeniya *Culture and Customs of Libya*. (USA: Greenwood, 2012),49.

⁴² Alrukn Alakhdhar, “Hiwar Ma’a Alqas Allybi Abu Alqasim Alkikly. last modified April 02,2008 http://www.grenc.com/show_article_main.cfm?id=11988.

able to absorb the cultural and critical movements in order to write an international Libyan Arab novel.

However, in the last two decades the Libyan novel has witnessed a great deal of transformation and gained a noticeable place within the Libyan literary system with the intervenes of a group of young writers through a series of novels, published nearly in the same time but issued with different themes and different fictional styles, reflecting the characteristics and uniqueness of their writers.

In fact the volume of Libyan novels published during the last three decades the themes of which vary from one novel to another, touching on some occasions unspoken themes as we can see in the novel of Abdelbaset Ghazal *Altaboot* which means the Tomb in English, Or dealing with the self-reformation as in the novels of Mohammed Al-Asfar, or is based on the story of slaves as we can see in Najwa bin Shatwan's novel *Zraib Alabeed* which means in English "Nets of the Slaves" and many other themes.

The emergence of modern fiction began in Libya in the 1970s in which the Libyan social, political and economic reality witnessed stability that allowed the novel to declare itself. Researchers and critics were split for the beginning of the novel and the first Libyan novel to be written. Some researchers attribute the leadership of novel writing to the writer Mohammed Farid Sayala, and claim that the origin of the novel in Libya dates back to 1961, the date of the publication of his novel *E'iterafat Ensan* which means "Confessions of a Human". Whereas others believe that the novel *Mabrouka* which refers to the name of

its female protagonist, was the first Libyan novel (written in Syria) in 1952, and that its writer Hassan Zafer Bin Musa has the virtue of leadership.⁴³

Moreover, some of them believe that the real beginning of the emergence of the Libyan novel was at the hands of Sadiq Al-Nayhum in his novel *Min Mecca Ela Hona* (From Mecca to Here) published in 1971. And Al-Nayhum is considered to be one of the most important authors whose work has contributed widely to Libyan literary system. As a Libyan I grew up on works of Sadiq Al-Nayhum and I wished to write about his works, however, this is beyond the scope of this thesis as my audience will include English speakers and that most of his works are not translated into English. Tetz Rooke is one of the researchers who believe that Libyan literature has flourished with the contribution of such writers: “Libyan literature bloomed with the writings of Sadeq al-Neyhum, Khalifa Al-Fakhri, Kamel Maghur, Muhammad Al-Shaltami, and Ali Al-Regeie.”⁴⁴

Despite the difference in determining the actual beginnings of the Libyan novel, the first experiences of the Libyan novel did not include much of transformations, but it was a true mirror of the society from which it started, and being associated with the city, the models of the Libyan novel -the first in particular- expressed the Libyan society and interlocking relations of its social changes, and what this place has created in its inhabitants. Apart from the novels associated with the city, there are some novels set in the rural villages and other novels that depict the colonial period. Although the Libyan society has not undergone a clear industrial transformation, in recent decades it has gone through some urban growth, accompanied by the maturity of narrative writing in Libya.

⁴³ This information appeared in booklet Alsaid Abu Deeb in 1998 under the name of “Bibliography of Libyan Published Novels”.

⁴⁴ Falola, Morgan and Oyeniyi, *Culture and Customs of Libya*, 52.

Ibrahim Al-Kouni is considered one of the pioneers in writing the modern Libyan novel; Al-Kouni was even able to bring out the Libyan novel from its local shell and pushed it to become a new source of Arabic fiction. He even put Libya's name in the most famous international literary platforms through the translations of his works into various languages and through the awards and literal criticism of his works. Similarly, the novelist Ahmed Ibrahim Fagih who wrote in the same period as Al-Kouni contributed to the national and international fame of the Libyan novel by writing the longest Arabic historical novel *Kharaet Alrooh* which means “Maps of the Soul”, translated into English under a different title as “Gardens of the Night”. The novel is regarded as the longest epic in Arabic literature, in which Fagih divided his story into twelve books resembling the twelve months of the year, each three of them is connecting together to construct one of the seasons of the year with different color and flavor distinguish it from the rest of the seasons of the year.⁴⁵ The novel is “a summit of the highest artistic manipulation/play in a thousand and one nights”⁴⁶.

The literary scene of Libyan novel noted other famous names such as Sadiq Al-Nayhum, Mardia Al-Naas, Sharifa Alqiadi, Naderah Al-Awiti, Mohammed Saleh Al-Qammudi, Mohamed Abdel Salam Al-Shalmani, Ahmad Nasr, Ibrahim Najmi and others. Since 1990s the novel's charm has attracted more and more writers including poets who wrote successful novels such as (Ashour Al-Tuwebi, Abu Al-Qasim Al-Mezdawi, Salah Al-Din Al-Ghazal and Aisha Al-Maghrabi, Mohammad Al Magboob ...etc). On the other

⁴⁵ Ahmed Fagih. *Maps of the Soul*, Trans. Thoraya Allam, Brian Loo. (Britain: Darf Publishers,2014).

⁴⁶ “Ahmed Fagih”, Library, last modified 2016 <http://www.ahmedfagih.net/about.html>.

hand, some writers such as Abdullah Al Ghazal, Mansour Abu Shnaf among others, choose the novel to be their first literary production.

The novel is a flexible genre and able to accommodate other arts, which allows the writer the possibility of expression easily and perhaps this is one of the most important reasons that makes the novel in the forefront of other literary genres and attracts the Libyan writers as well as readers.

Libyan literary production in recent years has grown fast. The production of novel was not limited to novelists, but included poets, critics, playwrights including Ali Kheshim, Abd Al Rasul Al Araibi, Salim Hindawi, Ashour Al-Tuweibi, Ahmad Al-Fitouri, Abdul Fattah Al-Beshti, Mohammad Al-Asfar, Abdullah Al Ghazal, Mohammed al-Arishiyah, Naji al-Shukri, Abu Al-Qasim Al-Mazzadawi, Omar Al Kiddy, Ahmad Albokhary, and Abd Al-Rahman Shalgam, without forgetting the presence of some distinguished women through Najwa Ben Shatwan, Wafaa Bu'esi, Razan Al-Maghribi, Fatima Ghandour, Sharifa Al-Riyadi, Fawzia Shelaby, Nahla Al-Arabi, Hawa Al-Qammudi, Amal Faraj Al Aiady, Farida Al Masri, Aisha Al-Asfar.

In his book *Aladab Al-Nisa'i Al-liby* Bu Shosha Ben Jomaa considers that the beginning of the first features of Libyan female narrative was through some leading writers in the fifties of the twentieth century who created a variety of literary innovations such as article and short story and later some novels in the early seventies.⁴⁷

I think the Libyan novel, belonging to the local culture and to Libya, still has a lot of potential, and still did not declare itself to the world. And I think it is the time to write a new Libyan novel which is able to survive among the world literature. After the uprising

⁴⁷ For more details see Bu Shosha Ben Jomma. *Aladab A-Nisai Al-Liby*. (Tunis: Almaghrebiah for Publishing and Distribution, 2007).

of 17th of February 2011 a lot of new talents have emerged with real talents that will take the Libyan literature to a new stage in the near future.

2.4 Libyan Writers Writing in or Translated into English And Their Position in the Anglophone Literary System

For the last two decades Libyan literature has been recognized worldwide as more and more books are either written in English or translated into English. And this interest in Libya and Libyan literature has increased after the Libyan revolution for freedom in 2011. This interest has raised the number of original literary products as well as their translations. In fact, the international website “Signature” has recommended its followers, who are interested to know about Libya, a list of ten books about Libya including (Ibrahim Al-Kouni’s *The Bleeding of the Stone*, Ahmad Fagih’s *Firan bi-la juhur*, Hisham Matar’s *The Return: Fathers and Sons and the land in Between*, Mansour Abu Shnaf’s *Chewing Gum*. These four writers have contributed in shaping the modern Libyan novel. The first two novels *The Bleeding of the Stone* and *Firan bi-la juhur* presents a different approach of the Desert and introduces the reader with a new sight to the Desert and its inhabitants. They use the Sahara Desert in Libya to be the place for their novels and they transfer it to a place where the reader feels familiar. It was not only that Al-Kouni and Fagih uses the desert in their novels, in fact, Fagih even personified the desert to be the hero of his play *Al Ghazalat* which means “Dears” in English. Both of them believe the desert is the soul as Alkouni states “You do not know how big the heart of the desert is ... It always gives

you more than it promises. Desert is the greatest refuge for man as it was a refuge for the prophets”⁴⁸. While Fagih believes that “The desert place (the oasis) has a dominant power, just like fate which determines destiny. Indeed, people's lives seem to be governed by the realities of the place.”⁴⁹

Whereas the other two novels, namely *The Return: Fathers and Sons* and *the Land in Between* and *Chewing Gum*, are about an important era in the history of Libya. Both novels are about the period of Gaddafi’s rule in Libya and Libyan people suffered under the rule of Gaddafi’s regime. Actually Abu Shnaf and Matar suffered in their own lives from Gaddafi’s system. After the kidnap of his father by the Libyan service in Egypt, Matar was sent to exile after the kidnap of his father by the Libyan service in Egypt, while Abu Shnaf was sentenced a 10-year statement in prison for just being a writer⁵⁰. Matar and Abu Shnaf’s novels were banned by the Libyan system, because they present very sensitive issues and criticize the government. Hisham Matar’s novel *The Return* has recently won the Pulitzer Prize in biography in April 2017 (see Pulitzer official website for further info)⁵¹. The acclaimed memoir about fathers and sons, a legacy of loss, and, ultimately, healing—one of *The New York Times Book Review*’s ten best books of the

⁴⁸ “A’alam Min Libya (Al-Kouni)”, Kraneef, last modified october,15, 2008, http://libya-1.blogspot.com/2008/10/blog-post_3188.html.

⁴⁹ Yunus Al Jarah, “Alkatib Allybi 'Ahmad 'Ibrahim Al Faqih bayn Alriwayat Wa Alqisah Wa Almusrah: "Al Sahara fi Rwayati hya Albatal wa Uburuha howa Almataha Al Ensania.”” *Al Hayat*, March, 20, 1999. <http://www.alhayat.com/article/993543>.

⁵⁰ Mansour Bushnaf, *Chewing Gum*. Britain: Darf Publishers, 2014.

⁵¹ <https://www.pulitzer.org/winners/hisham-matar>

year, winner of the PEN/Jean Stein Book Award, and a finalist for the National Book Critics Circle Award and the *Los Angeles Times* Book Prize.⁵²

In this novel the writer recalls his memories and tells the story of his life, and how he feels after his return to his country Libya for the first time since 33 years. The Pulitzer Prize citation introduced the novel as “a first-person elegy for home and father that examines with controlled emotion the past and present of an embattled region.”⁵³ However, these are not the only books nor the only writers that represent Libyan life and Libyan people. There are Anglophone poets who contributed widely to the literature of Libya such as Khaled Muttawa. In fact Falola believes that Muttawa is the most recognizable figure among Anglophone Libyan Writers: “foreign-born Libyan writers, most notably Ibrahim Al-Kouni, Ahmad Fagih, and Sadeq Al-Neihum, have also contributed significantly to Libyan literature. Khaled Mattawa, a New York–based Libyan poet, remains the most popular of this category of Libyan writers and poets.”⁵⁴

The strange thing about this quote is that the three Libyan writers who Falola claims to be born in a country other than Libya namely Ibrahim Al-Kouni, Ahmad Fagih, and Sadeq al-Neyhum are actually born in Libya. Mattawa is a very influential Anglophone writer and translator as has been described by Carole-Fedda:

Mattawa is a widely acclaimed Libyan-American poet and translator. Author of four volumes of poetry, he is also coeditor of two anthologies of Arab-American literature and translator of the works of various

⁵² “The Return (Pulitzer Prize Winner) Fathers, Sons and the Land in Between”. The Random House Books, last modified (n.d.) accessed May, 14, 2018. <http://www.randomhousebooks.com/books/226848/>.

⁵³“The Return: Fathers, Sons and the Land in Between, by Hisham Matar (Random House)”, The Pulitzer Prize, Accessed May 14, 2018. <https://www.pulitzer.org/winners/hisham-matar>.

⁵⁴ Falola, Morgan and Oyeniyi, *Culture and Customs of Libya*, 55.

contemporary Arab poets, including the Syrian Adonis's Selected Poems, which was a finalist for the 2011 Griffin Poetry Prize. Mattawa has been awarded a number of major literary awards, including a fellowship from the Academy of American Poets and two Pushcart Prizes."⁵⁵

Besides the ones mentioned above there are many Libyan writers who write in English or have been translated into English including Gomaa Abu Kleeb, Mohammed Al Misrati, Abdullah Al Ghazal, Ghazi Al Qeblawi, Razan Al Maghrabi, Najwa Ben Shatawan, Khaled Hussein Mustafa, Mariam Salama, Laila Al Neihum Ibrahim Ghnewa, Wafaa Al Bo'isi, Rashad Al Honi, Ali Al Ghazal and Ali Mustafa Mustafa. These are some of the Libyan writers whose works are in English and even in some other languages like French and German.

In this research I will be introducing the reader to only three Anglophone Libyan novelists namely Ibrahim Al-Kouni, Ahmad Fagih and my case study in this research Hisham Matar.

2.4.1 Ibrahim Al-Kouni

Ibrahim Al-Kouni is a Libyan author from Tuareg origin born in Ghadames. He spent his day in a small village in Switzerland, after he went to many countries either for study or for work. From Ghadames he carried language, culture and intellectual heritage

⁵⁵ Carole-Fedda, *Contemporary Arab-American Literature: Transnational Reconfigurations of Citizenship and Belonging*, 214.

that he carried to his exile and tried to show to the whole world. And settled in the Alps to hover in the sky of literary creativity. Transferring the stories of the Libyan desert and its inhabitants “Tuareg” from the realm of myth and folklore to the fields of international novel, he is honored with several awards. He entered the world of literature sometimes as a creative novelist and sometimes as an intellectual thinker and linguist. He wrote more than seventy books and speaks nine languages.

Ibrahim Al-Kouni is considered one of the most prolific Arab writer, with more than seventy books ranging between stories and novels all of which are about Tuareg’s life in the desert and the wisdom of the desert. He is a novelist who is almost specialized in the literature of the desert. His stories, novels and works are about the desert with its people, myths, animals and harsh nature. With his artistic talent Al-Kouni takes you to the desert as if you were living there, breathing its soil, and burning with its ruthless atmosphere. His works were translated into many languages including French, German, English, Russian, Chinese among several languages which makes him gain an international fame.

All novels of Ibrahim Al-Kouni are filled with the desert and its components that form his ethereal world. Animals, plants, valleys, sand, winds and trends, stars, mirages and legends are all intertwined in an exquisite narrative that celebrates his amazing use of language in which the pieces of poetic narrative are found. We see his style of narrative filled with questions and philosophical reflections, written in a language that insists on appealing to the reader, in its hidden indications, aesthetic rhetoric and mystical spirit.

Although Ibrahim Al-Kouni spent most of his life outside Libya, he spent his childhood in the desert and most of his books depicts the desert. His works are characterized by scenes of desert and Tuareg poems. He uses animals and landscapes to

shed the light on a new kind of relationship between humans and animals, and between the soul and the natural landscape. He believes that the desert is the soul and that it is a synonym for eternity. Al-Kouni says in an interview on Aljazeera channel: "I am looking for what everyone is looking for, the truth, and there is no noble journey than the search for truth [...] I seek for absolute truth and Sahara is always the synonym for eternity."⁵⁶

In an interesting interview with Swiss World, Al-Kouni declares that, despite all his wanderings, the desert remains his starting point:

As is inevitable with one's birthplace, the desert buries enigmatic signs in the souls of its natives that slumber deep within and one day must awake. The signs that my Great Desert planted within me have made a poet of me, and a seeker after the truth of this world.⁵⁷

Ibrahim Al-Kouni is considered the most prolific Arab writer, with more than seventy books ranging between stories and novels all of which are about Tuareg, life in the desert and the wisdom of the desert. Al-Kouni received international recognition, his works translated into, and won international literary awards.

The poet Saif Al Marri writes in his introduction to the novel *South-West Of Troy South-East Of Carthage* "Ibrahim Al-Kouni is one of the important contributors of the contemporary Arab novel and has a great name in this astonishing literary world, and here

⁵⁶Almasha, "Ibrahim Al-Kouni Ism Alsahr, interview by Tamal Ardawi", *Fresh Air* Aljazeera, August 6, 2015, Audio: 16:30.

<https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1>.

⁵⁷ Ibrahim Al-Kouni, *The Puppet*, Trans. William Hutchens, Austen: University of Texas Press, 2015.

he is fascinating us with one of his literary masterpieces in which he chooses the historical and national dimensions to be Libya the arena of events.”⁵⁸ Among the most important literary works are *The Bleeding of the Stone*, *Gold Dust*, *Oasis Saharan Trilogy* (*New Waw*, *The Puppet*, *The Scarecrow*), *The Seven Veils of Seth* and *The Animists*.

Al-Kouni has won a lot of Libyan and international awards, below is a list of some of the distinguished national and international awards that he received, including translated and original novels:

- Japanese Committee Prize for Translation, 1979.
- The Swiss State Prize, for the novel *The Bleeding of the Stone* published in 1995 and was originally published in Arabic as “Nazeef Alhajar” in 1990.
- Libyan award for all his works 1996.
- The Swiss State Special Award, for all works translated into German, 2005.
- French Equestrian Medal of Arts and Literature 2006.⁵⁹
- UNISCO Le prix Mot d'or du Comité francophone.
- Arab Novel Prize (Morocco), 2005 and many others.
- Sheikh Zayed Book Award in the UAE (for literature) in 2007-2008.⁶⁰

⁵⁸ “Dubai Al Thaqafia: Adad Jadid min Riwayat al Kouni Al Jadidah”, *Al-Bayan*, last modified September 5, 2011, <https://www.albayan.ae/five-senses/culture/2011-09-05-1.1497423>.

⁵⁹ As the original name of the prize is in French, I translated it from Arabic to English.

⁶⁰ Almasha, “Ibrahim Al-Kouni Ism Alsahr, interview by Tamal Ardawi”, *Fresh Air*, Aljazeera, August 6, 2015, Audio: 16:30.

<https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1>.

The French magazine *Léré* has chosen him among fifty writers from the world whom it considered they represent “21st century literature” and called them “fifty writers for tomorrow”.⁶¹

2.4.2 Ahmad Ibrahim Fagih

Ahmed Fagih is a Libyan writer and diplomat born in the village of Mezdah south of Tripoli in 1942. He earned a degree in modern Arabic literature from the University of Edinburgh. Fagih published his articles and short stories in the Libyan and Arab newspapers since 1959. He has worked for many press organizations and achieved the position editor-in-chief of 12 magazines. He contributed to the construction of many cultural monuments in Libya, including the Union of Libyan Writers, the National Institute of Music and Acting and the National Theater Group.

His first published book was the first prize-winning group in Libyan story writing
“

Fagih wrote more than 23 novels, including “



In this novel we are introduced to Khalil's life from childhood to the memories of studying in Edinburgh, and then the return to the East, and his inner conflicts between this East and the West, the unsettles, collapse and shock that struck him. Then he met his love of life and the difficulty of living with this love for many circumstances first, not the last, is that he have a wife, family and house. All his sacrifices to win this love went for nothing, because at the end, the society wins and defeats Khalil Imam. And we live with Fagih and his protagonist the story like *A Thousand and One Nights Tale*, and a novel filled with love, dreams, feelings, fear, psychological conflicts, pain and hope.

Another astonishing novel is *The Gardens of the Night* (1995) is the longest epic in the history of Arabic literature. It is published in 12 parts, the writer has likened the twelve parts of his novel to the twelve months of the year, each three of which are combined together to constitute one season of the year. Each chapter has its own shape, color and flavor that distinguish it from the rest of the chapters. In the novel we learn about the life of Osman Al Habashi and the transformations he has undergone.⁶⁴

⁶⁴ For more details, see Fagih, Ahmed. *Gardens of the Night: A Trilogy*, (London: Quartet Books Ltd, 1995).

CHAPTER 3 THE POSITION AND REPRESENTATION OF HISHAM MATAR AND HIS NOVELS IN THE SOURCE AND TARGET LITERARY SYSTEMS.

3.1 The Position and Representation of Hisham Matar and His Novels in the Source and Target Literary Systems

Hisham Matar is considered to be one of the most recognized Anglophone Libyan writers since the publication of his first novel *In the Country of Men* in 2006. It has been argued whether the reason behind his popularity is his work or the story of his father (a political prisoner, who was kidnapped by the Egyptian secret service with the help of Qaddafi's political system, from his house in Egypt in 1995 and sent to prison in Libya) and the story of him having lived in exile ever since. Matar proves to be a talented writer and his three works *In the Country of Men* (2006), *Anatomy of a Disappearance* (2011) and *The Return: Fathers and Sons and the Land in Between* (2016) reveal his artistic and literary talent. A panoramic and general view at the reviews and discourse on his novels shows that besides the autobiographical story based on the disappearance of the author's father, his readers are also impressed by his style and narrative techniques such as his unique use of words, which is one of the points this chapter aims at revealing. His works achieved world recognition and have received a number of international awards including the Booker Prize in 2006 and the Pulitzer in 2017.

Hisham Matar stands in between two different literary systems, Arab and Anglophone. Being a Libyan writer, Hisham Matar speaks Arabic, however; writes in

English. This in-betweenness of Matar in two systems that are culturally and literary different as well as his representation and reception in these two systems is the main focus of this study. Matar writes in English and his works have been translated into Arabic. In this thesis, I will be analyzing the original texts as well as the translated ones. This thesis will be analyzing these texts and their peritexts in order to find out about the representation and the reception of Matar and his works in the two literary systems.

His works have been translated into more than twenty four languages including Arabic, French, German, Italian among others. By looking at and analyzing the paratexts of these editions, especially the Arabic and English ones, I will try to reflect the reception of Matar and his works within the target audiences as well as the source audiences.⁶⁵

Descriptive Translation Studies (DTS) is the theory I will be using to analyze and describe the texts and their paratexts including both epitexts and peritexts especially book covers, reviews and interviews to show Matar's position in the two literary systems. The term Descriptive Translation Studies (DTS) was coined after Toury's book *Descriptive Translation Studies and Beyond* (1995). This branch of translation studies focuses on the description of the several translations of the same source text, and tries to prove that objective scientific methods could be applied to cultural products.

His first novel *In the Country of Men*, has been translated into Arabic twice. The first translation was by Sokaina Ibrahim and published by Dar Almuna 2007 in Sweden. The second translation of the book appeared 10 years later after its first publication by the Egyptian translator Mohammad Abd Alnabi and published by Dar Alshorouk in 2016.

⁶⁵ By "audiences" I mean the readers of Hisham Matar's novels in all different literary systems.

As we have discussed in the introduction, this thesis is mostly concerned with Hisham Matar and his two novels *In the Country of Men* and *Anatomy of a Disappearance* along with their Arabic translations *Fi Belad Alrijal* and *Ikhtefa* and the position, reception, presentation and representation of Matar and his works in Arabic and Anglophone systems.

By using DTS, I will examine the works of Matar in the two literary systems and evaluate the effect of the use of paratexts on the target audience. The focus of this study lies on using Genette's concept "paratexts" which he defines as "what enables a text to become a book and to be offered as such to its readers and, more generally, to the public".⁶⁶ Genette furthers his description of paratexts to divide them into "peritexts" and "epitexts". Genette defines peritexts as "such elements as the title or the preface and sometimes elements inserted into the interstices of the text, such as chapter titles or certain notes"⁶⁷. On the other hand, epitexts are referred to as "the distanced elements are all those messages that, at least originally, are located outside the book, generally with the help of the media".⁶⁸ In this sense, I will be using peritexts such as book covers, titles, blurbs...etc. to show the presentation of Matar and his works, and how different they are represented in the two systems by the use of these peritexts.

I will also use what Giden Toury refers to as "norms", in his chapter "The Nature and Role of Norms in Translation" Toury defines norms as "translation of general values or ideas shared by a community -- as to what is right and wrong, adequate and inadequate -- into performance instructions appropriate for and applicable to particular situations,

⁶⁶ Genette, *Paratexts: Thresholds of Interpretation*, 1.

⁶⁷ *ibid.*

⁶⁸ Genette, *Paratexts: Thresholds of Interpretation*, 1.

specifying what is prescribed and forbidden as well as what is tolerated and permitted in a certain behavioural dimension”.⁶⁹

In the same way, I will be illustrating what norms, or in what ways norms, governed the choice of Matar in certain incidents and how this affected the audience of the two systems. And in what ways these norms affected the publishing houses and translator’s choices. Each system has its own cultures, and the difference between the East and the West is obvious, my concern is how these norms helped or did not help in presenting Matar and his works in the two systems.

By using the same descriptive approach that I borrowed from Kovala, I will be analyzing the epitexts of the two books in the two systems to see how they were received. How these epitexts helped in constructing and reflecting an idea of the works in the eyes of the audience.⁷⁰

This chapter aims at analyzing paratextual elements with reference to the cultural, historical and political background of the two literary systems in which the two works appeared .The translations of Matar’s works are very important as the story he tells touches on a very crucial issue that is the oppression of Libyans under the political system of Gaddafi. After the uprising of 2011, Matar’s works have been widely popular in Libya and sometimes all the copies are sold out in a very short time.

The first edition of *In the Country of Men*, which was published in 2006, was banned in Libya by the political regime until 2011. His novels were not sold publically in Libya until 2011, nonetheless, it was passed in secret between reader

⁶⁹ Toury, *Descriptive Translation Studies and Beyond*, 54-55.

⁷⁰ Kovala, “Translations, Paratextual Mediation and Ideological Closure,” (1996) 119-148.

3.2 Paratextual Elements and their Importance in Showing the Representation, Reception and Position of Hisham Matar and his Novels in Different Literary Systems

As has been discussed previously in the introduction part, paratextual elements are very important in showing the position, the presentation, the representation and reception of an author and his work. And in the case of my study these elements are very crucial as Hisham Matar stands between two different literary systems and how he used those components, especially book covers, to represent each system.

Through analyzing and describing paratextual elements containing both visual components such as the cover of the book and textual elements of the paratexts, it will be possible to see how Hisham Matar and his works have been presented and received in these literary systems.

In this thesis, the focus of the study will be only on the two first novels of Hisham Matar, i.e., *In the Country of Men* and *Anatomy of a Disappearance* along with their translations.

Hisham Matar published three novels *In the Country of Men* 2006, *Anatomy of a Disappearance* 2011 and *The Return* 2016. His first novel *In the Country of Men* was published in 2006 by The Viking Publishing House. It was a huge step in Hisham Matar's career as a writer; in the time of which Hisham Matar himself admitted in an interview with Tonny Vorm at the Louisiana Literature Festival in 2012 that this novel has changed his life and he could not believe that it would be published:

“It changed the shape of my life. Every time I am described as a ‘novelist’, I feel there is a big question mark after that”.⁷¹

This first edition was followed up by the Penguin Books edition in 2007, whereas the Arabic version of the novel appeared in 2007 and later retranslated in 2012. The novel later on was adopted by many international publishing houses and was translated into many languages.

Five years before the uprising of 2011 and containing a crucial subject which is criticizing Gaddafi and his regime and an incitement for the uprising *In the Country of Men* got the attention of the public inside and outside Libya. Although the subject of the novel concerns Libya and Libyans more than others, the novel took many years to be publicly read. Only after the fall of Gaddafi that Hisham Matar's novels could see the light.

In analyzing the book covers I will start with the source texts book covers organized in chronological order starting by the first publication in 2006 and ending with the edition of 2015. Then it is followed by the descriptive analysis of the book covers of the two target texts starting with the first publication of Dar Al Muna in 2007 and followed by the publication of Dar Alshorouk in 2012.

⁷¹ Hisham Matar and David Vann, “Something Still About Writing” interviewed by Tonny Vorm, *Louisiana Channel*, Louisiana Museum of Modern Art, 2012.

3.2.1. *In the Country of Men*

As have been said above that the first appearance of *In the Country of Men* was in 2006 and was a huge step in Hisham Matar's life.

3.2.1.1 *In the Country of Men*, Viking, 2006

The cover of the book as we can see in figure (3.1) in the next page reflects the story of the book.

The front cover appeared in dark brown with a picture of a young boy which refers to the protagonist of the novel Suleiman. There's a little drawing on the cover between which the name of the author (Hisham Matar) and the name of the novel (*In the Country of Men*) is written. While the first is written in black font, the latter is written in a white one. On a small font in white color in the end of the page, there is a review by J. M. Coetzee "A poignant story of a child exposed too early to the brutality of Libyan politics" is written.

The first page contains an abstract from the novel, in which the little Suleiman wonders the absence of his father and things around him, with an anonymous comment. After that we are introduced directly to the moving novel.

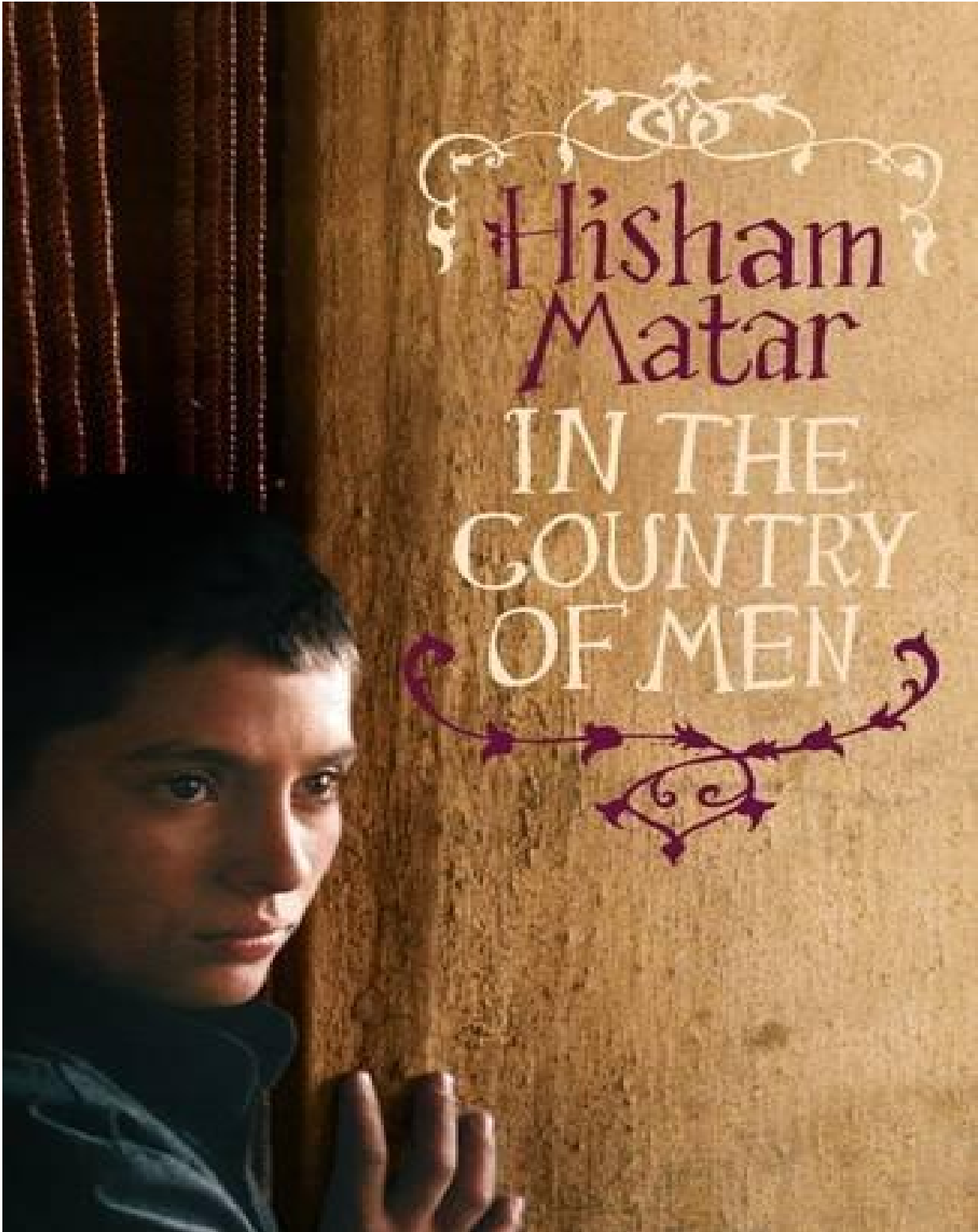


Figure 3.1 *In the Country of Men* 2006 by Viking.

The back cover of the book also appeared in dark brown the same color of the front cover, with a kind of a small drawing between which four different reviews are written. The first review is by the *Sunday Times* that is “A powerful portrait of a family ... shares themes with Ian McEwan’s *Atonement* and Michael Frayn’s *Spies*, and can hold its head high to such singular company.

The next one is by the *Independent* which states “What emerges from this moving and graceful novel is the insistence that memories of love will survive the country of men”. The coming review is by the *Observer* “Outstanding ...A tender evocation of universal human conflicts”.

The last review that appears on the back cover is “A novel of torture... A novel in which the human , soft and sensual is threatened by the unbending and harsh... An assured and striking delma” by the *Daily Mail*. See figure 3.2.

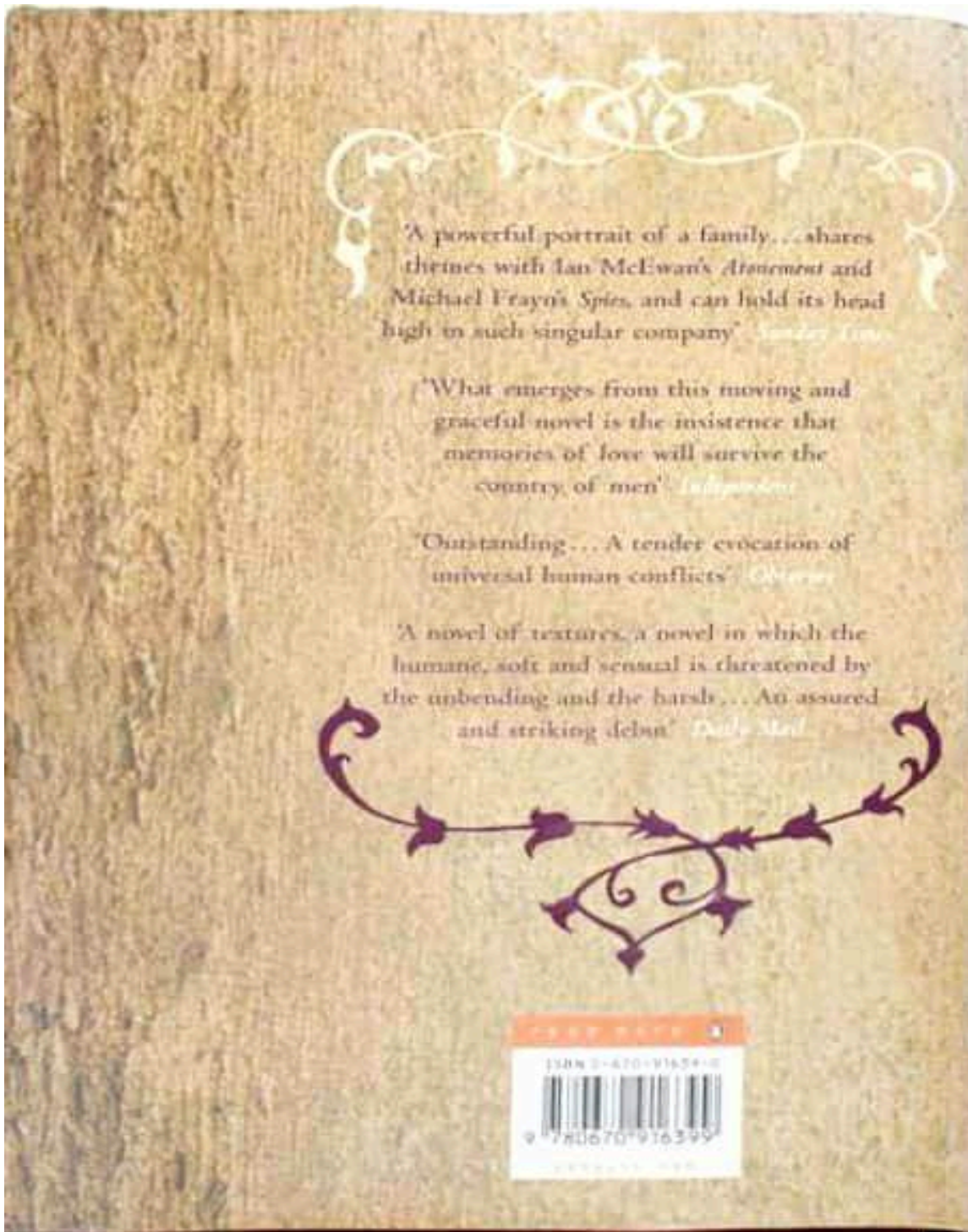


Figure 3.2 *In the Country of Men* 2006 by Viking.

3.2.1.2 *In the Country of Men*, Thorndike Press, 2007

The cover of the book was very simple with a photo of an old village. On the background The village was full of old mud buildings just like the ones we see at the Libyan mountains cities like Gheryan and the Green Mountains cities "Shahat, AlBayda" in front of the village we see palm trees and olive trees with which Libya is very famous. The name of the writers Hisham Matar is written in capital letters on the top of the cover. Then we can see the kind of the book "a novel" is written underneath the name of the author. And finally, it is followed by the title of the novel, also written in white font of capital letters. See figure 3.3.

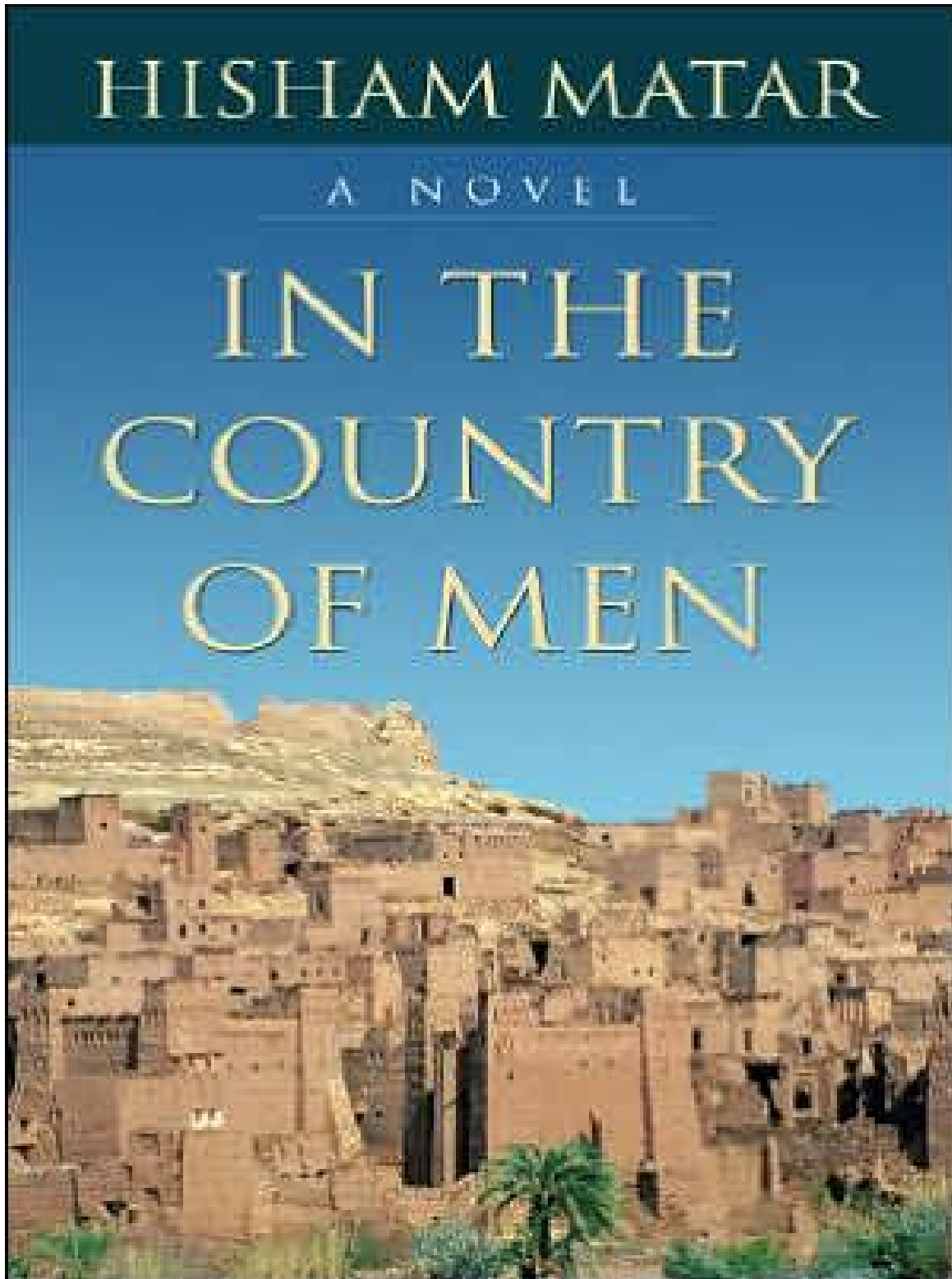


Figure 3.3 *In the Country of Men* by Thorndike Press 2007.

3.2.1.3 *In the Country of Men*, Penguin Canada, 2008

The cover is a picture of an old alley in an old neighborhood. In this alley there is a green opened window on which a small child is sitting throwing his legs from the widow into that alley. He is wearing black shoes and white socks. On the top of the cover there is a small note that states “shortlisted for the Man Booker Prize 2006 and *The Guardian* First Book Award” written in capital letters in a small white font. In almost the middle of the page we see the name of the novel *IN THE COUNTRY OF MEN* written in large capital letters in a green font. Under the name of the novel we see a small review by *The Times* that states “Glowing with emotional truth ... Extraordinary ... one of the most brilliant literary debates in recent years”, which is written in a small white font. And lastly the name of the author “HISHAM MATAR” is written at the bottom of the cover in a large white capital letters. See figure 3.4.

SHORTLISTED FOR THE MAN BOOKER PRIZE 2006
AND THE
GUARDIAN FIRST BOOK AWARD 2006



IN THE
COUNTRY
OF MEN

"Glowing with emotional truth . . . Extraordinary . . . One of the most brilliant literary debuts of recent years" *The Times*

HISHAM MATAR

Figure 3.4 *In the Country of Men* by Penguin Books 2008.

3.2.1.4 *In the Country of Men*, Dial Press, 2008

On this cover we can see a view of the beach. The view is of two young children of about the age of the protagonist of the novel Suleiman under a tree near the beach. They are riding bikes and they stop under the tree, one of them is drinking water. On the top of the page there's a comment "Shortlisted for the Man Booker Prize and the *Guardian* first book award". That is written in yellow capital letters green bar. Under it there's another small writings which is actually a review by *The Times* "One of the most brilliant literary debates of recent years".

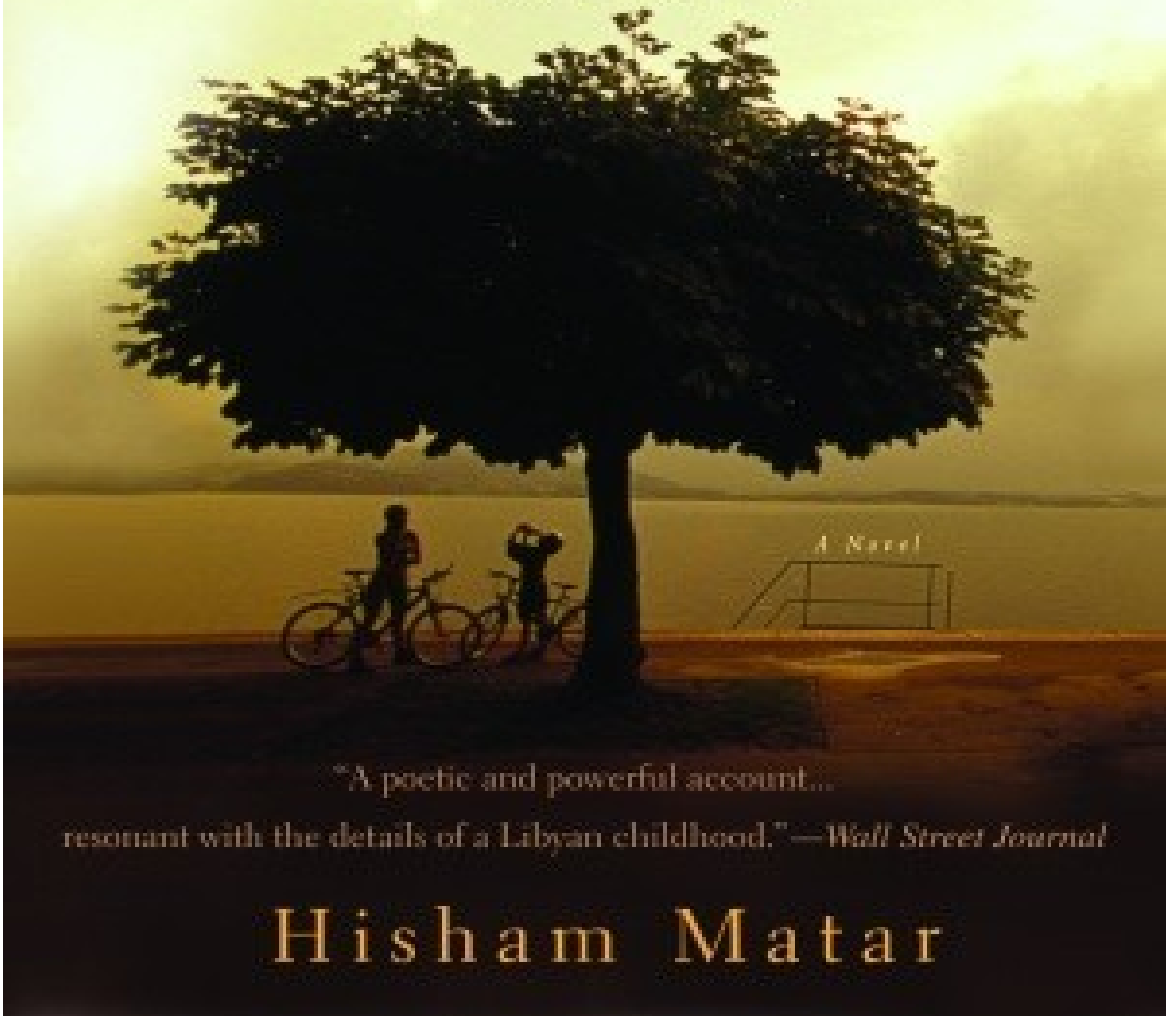
Then we are introduced to the name of the novel in a large black capital letters just above the tree figure. In the bottom of the page, there's another review by *Wall Street Journal* "A poetic and powerful account...resonant with the details of a Libyan childhood". Followed by the name of the author in large white font just few inches under.

See figure 3.5.

SHORTLISTED FOR THE MAN BOOKER PRIZE 2006

"One of the most brilliant literary debuts of recent years." —*Times* (London)

IN THE COUNTRY OF MEN



"A poetic and powerful account...

resonant with the details of a Libyan childhood." —*Wall Street Journal*

Hisham Matar

Figure 3.5 *In the Country of Men* by the Dial Press 2008.

3.2.1.5 *In the Country of Men*, Penguin Books, 2011

The front cover is actually a large photo of two young children playing a game that we Libyans call "Batish" in which we use small balls and try to make them fall on a small hole in the ground. This game is always played by children in the soil neighborhoods. The name of the author Hisham Matar is written in large capital letters in a light blue font on the top of the page followed by a small introductory review of the author that states "Shortlisted for the Man Booker Prize and *The Guardian* First Book Award". Then the name of the novel is written in large red font on the center of the page. It is followed by another review that appeared at the end of the page which is actually a comment by the times that says "Glowing with emotional truth... Extraordinary... one of the most brilliant literary debates of recent years". Finally, we see the logo of the Penguin Publishing House at the write end of the cover. See figure 3.6.

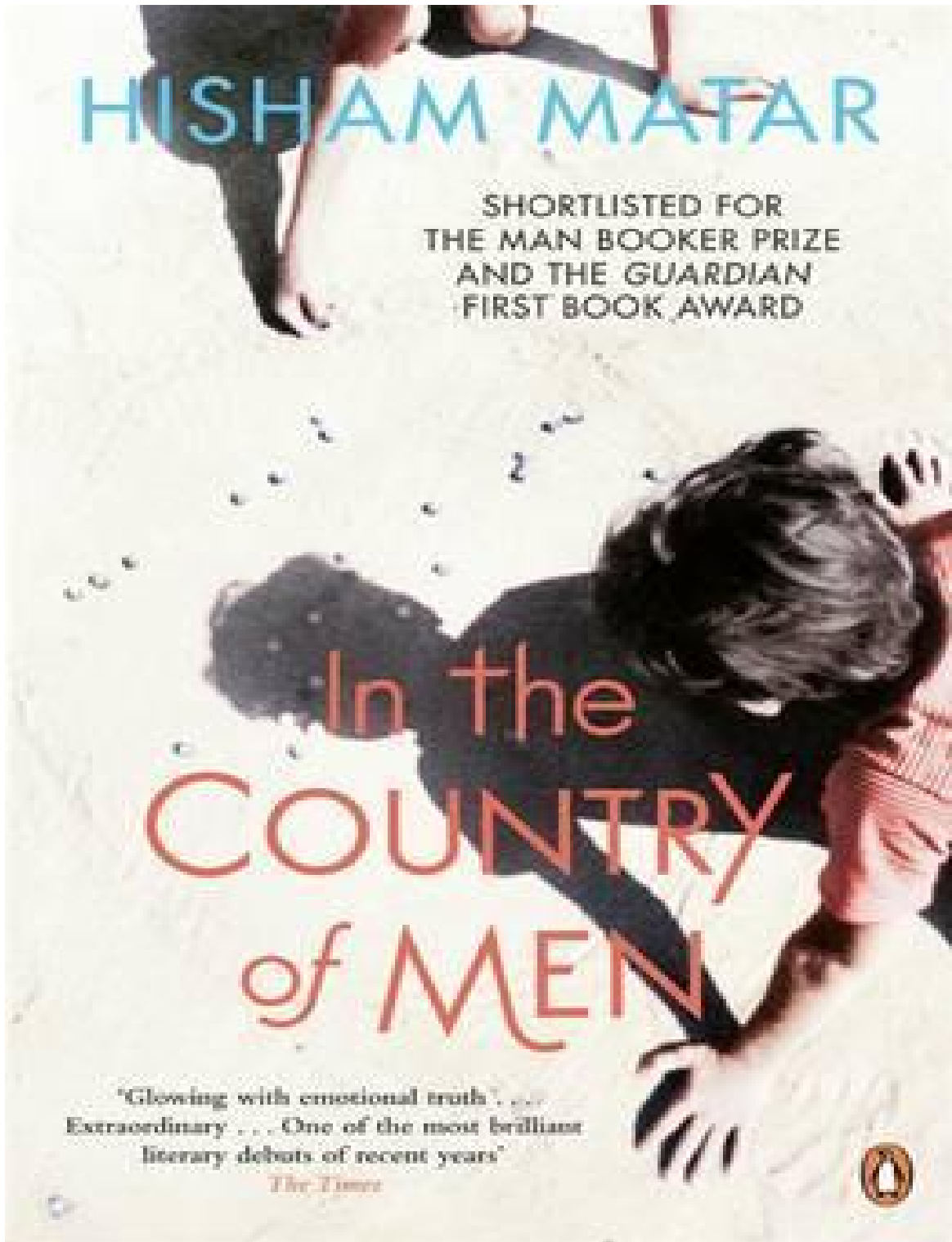


Figure 3.6 *In the Country of Men* by Penguin Books 2011.

3.2.1.6 *In the Country of Men*, Penguin Essentials, 2015

This is the sixth edition by Penguin Books which appeared in 2015. The Book cover appeared in a very strange shape on it. The cover was a mix of geometric shapes appeared in white and green colors. There's also something like a sun on the top of the page. There is a kind of fruit appeared in several places on the cover. The name of the novel "*In the Country of Men*" is written in capital letters in a small eight corners shape, followed by the name of the author Hisham Matar in capital green font. At the end of the page, there's a short review by *The Times* written in small font of green color on a white box that states "Extraordinary, brilliant, glowing with emotional truth". See figure 3.7.

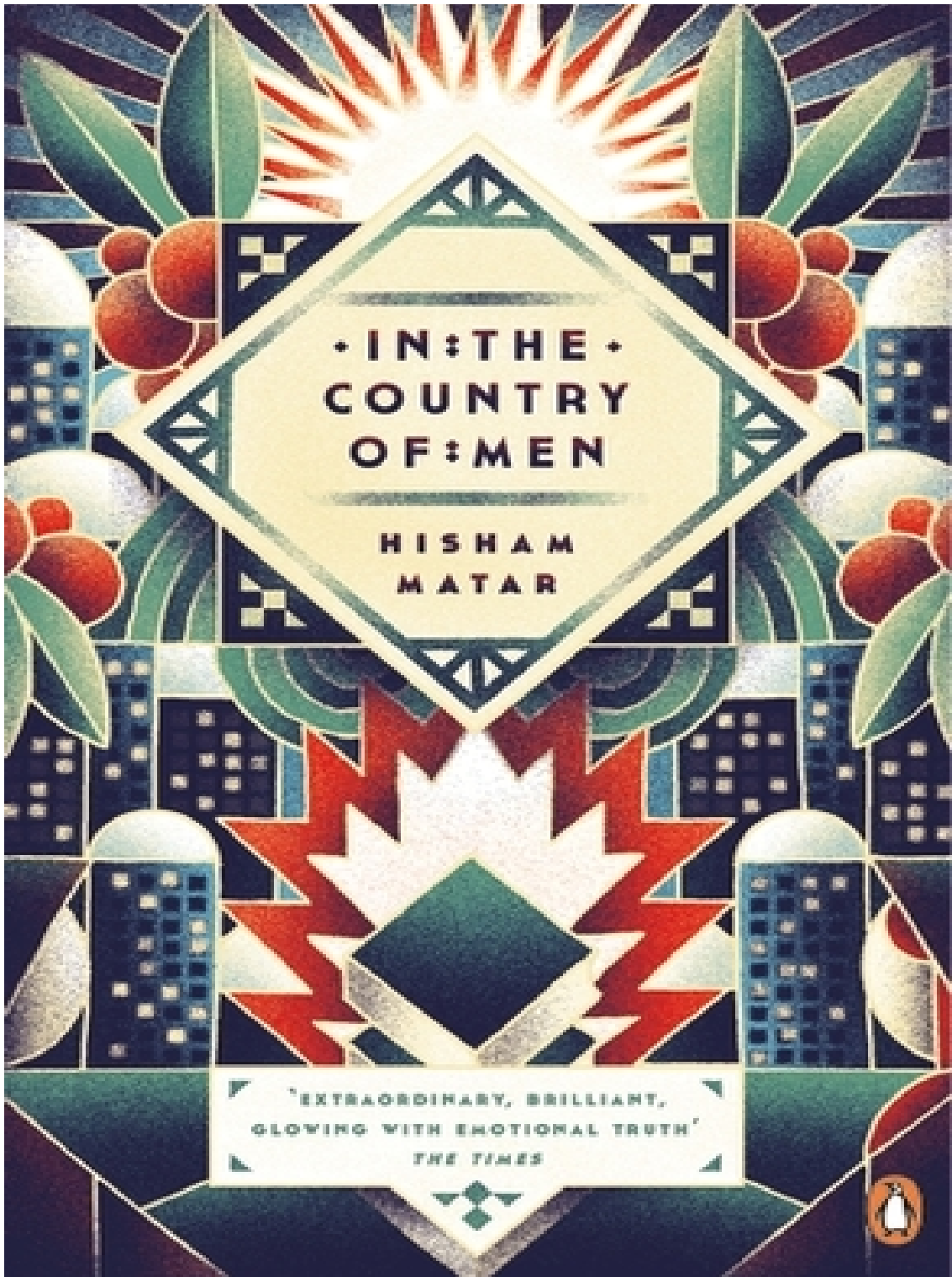


Figure 3.7 *In the Country of Men* by Penguin Essentials 2015.

On the back cover of the book we see the same geometric shapes that appeared on the front cover. In the middle we see a kind of a box in which three different comments are written. The first three lines are the opening lines of the novel which are written in bold black font “I am recalling now the last summer before I was sent away. It was 1979 and the sun was everywhere. Tripoli lay brilliant and still beneath it. Then we notice the brief summary of the plot of the novel which states “nine-year-old Suleiman is just an ordinary boy living in an ordinary house with ordinary parents. or so he thinks. then one day when his father is away on business -as he is regularly- Suleiman sees him standing in the market square wearing sunglasses, and suddenly the safe ordered world he thought he knew is shattered. in his father's continuing absence, Suleiman turns to his mother and learns of the wider world, of what it means to live under a brutal dictator whose agents follow your every move, listen to your every phone call, and take husbands and fathers from families any time they wish ...”. And finally a small review by *Wall Street Journal* “A poetic and powerful account”.

At the very end of the book cover we can see a picture of a three other books, "*Good Bye to all that*" "*Wide Sargasso Sea*"; and "*Liar*"; that are introduced by the publishing house. We can also see the name and the logo of the publishing house. See figure 3.8.



Figure 3.8 *In the Country of Men* by Penguin Essentials 2015

3.2.1.7 *In the Country of Men*, Dial Press, 2007

The cover is divided into two halves white and blue with a shadow of a young child wearing a long kind of clothes that we call in Libya "hurka". The name of the novel is written in Arabic letters



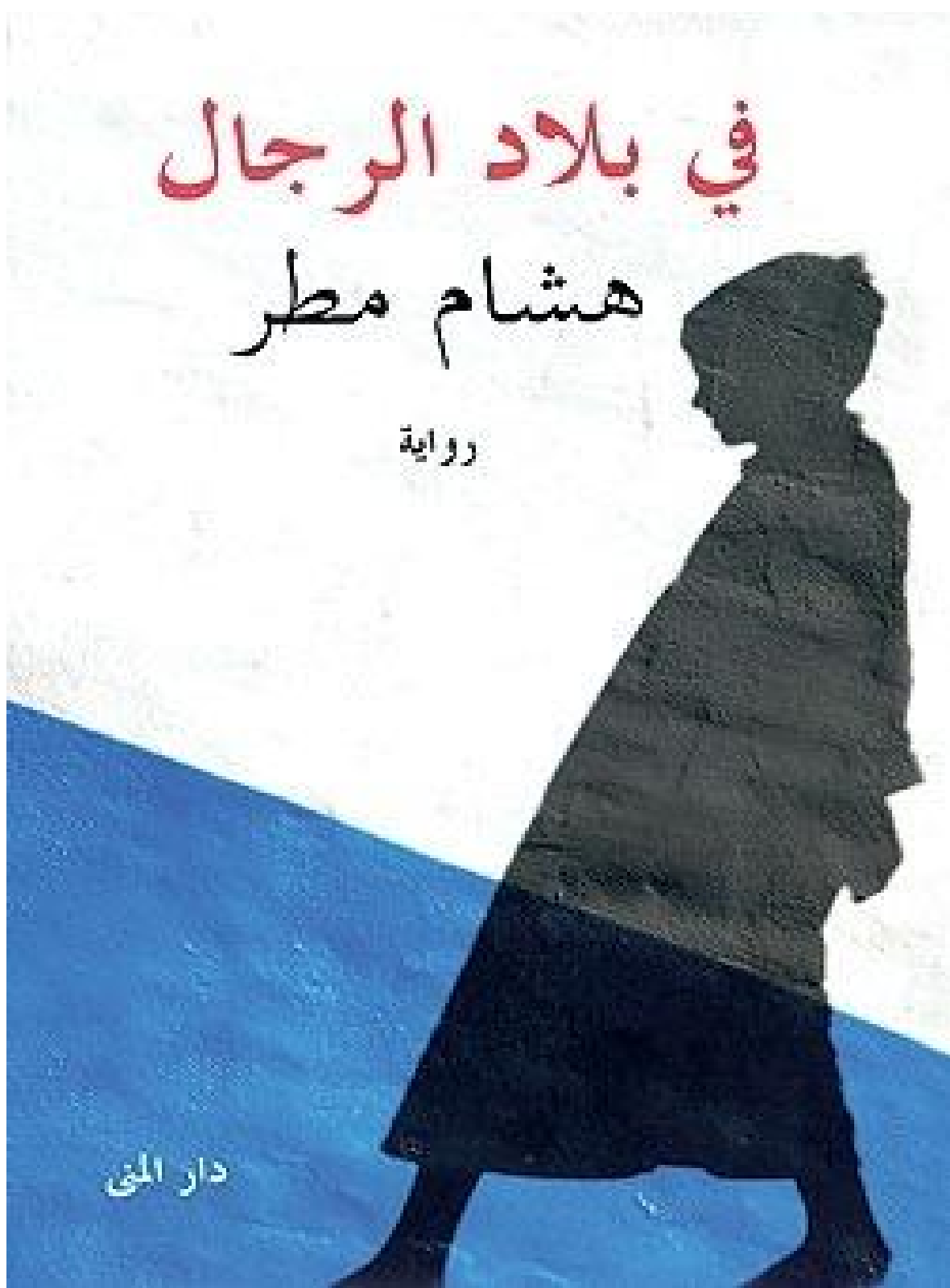


Figure 3.9 *In the Country of Men* by Dar Al Muna 2007.

The back cover appeared all in grey color with a small blue rectangle on the very end left corner without any other photos or drawings. The back cover of the novel is almost entirely devoted to a number of reviews about the book by notable authors and prestigious magazines all of which appeared in Arabic letters. There is a small title preceded these reviews that states “



in the final list that was shortlisted to win the prestigious Booker Prize 2007". At the very end of the book cover we see the name of the publishing house written in Arabic letters



قالوا عن الرواية،
"ساحرة... مفعمة بالحقائق الأساسية: كلما توغلت في قراءتها شعرت أن الملقولة
التي يتم وصفها هي طفولتك."
الأديب نديم أسلام Nadeem Aslam مؤلف 'خرائط العشاق الضامعين'
"رواية توضح لنا أن الحب يبقى هو الحب على الرغم من الخيانة، الحزن، الريبة،
الغضب، الإرهاب السياسي..." الروائية أن مايكلز Anne Michaels
"مهيمنة، مقلقة، مؤثرة، بل أسرة جدًا. إنها ذلك النوع من الكتب الذي يلزمك
مدهشة وقوية." الروائية ساره برودهورست Sarah Broadhurst
"ما ينبثق من هذه الرواية الجميلة المؤثرة هو الإلحاح على أن ذكريات الحب
ستجو من بلاد الرجال..." إندبندنت Independent
"باكورة أدبية مثيرة للمشاعر ومميزة." الغارديان The Guardian
"متوهجة بالحقيقة الوجدانية.. رائعة.. لقيت ترحيبًا عالميًا باعتبارها عملاً أدبيًا
من ألمع ما صدر في السنوات الحديثة..." التايمز The Times
"مدهشة استحضار رقيق للنزاع الإنساني العالمي..." أوبزرفر Observer
"مسيطرة وقوية..." سندي تلغراف The Sunday Telegraph
"رواية تُهدد فيها الإنسانية والرقّة والحسية بالخشونة وعدم الطواعية..
باكورة نتاج أدبي متماسك وملفت للنظر..." ديلي ميل Daily Mail

...
في بلاد الرجال إحدى الروايات الست من القائمة النهائية التي رشّحت للفوز
بجائزة بوكر الأدبية المرموقة لعام ٢٠٠٦.
...

دار المنى
السويد

ISBN 978-91-85365-34-0



9 789185 365340

Figure 3.10 *In the Country of Men* by Dar Al Muna 2007.

3.2.1.8 *In the Country of Men*, Dar AL Shorouk, 2016

The front cover is actually a large photo of two young children playing a game that we Libyans call "Batish" in which we use small balls and try to make them fall on a small hole in the ground. This game is always played by children in the soil neighborhoods. The name of the author Hisham Matar is written in large capital letters in a light blue font on the top of the page while the title of the novel is written in large red fonts in the center of the page. Finally, we see the name of the publishing house "Dar AL Shorouq" written at the end of the page. See figure 3.11.

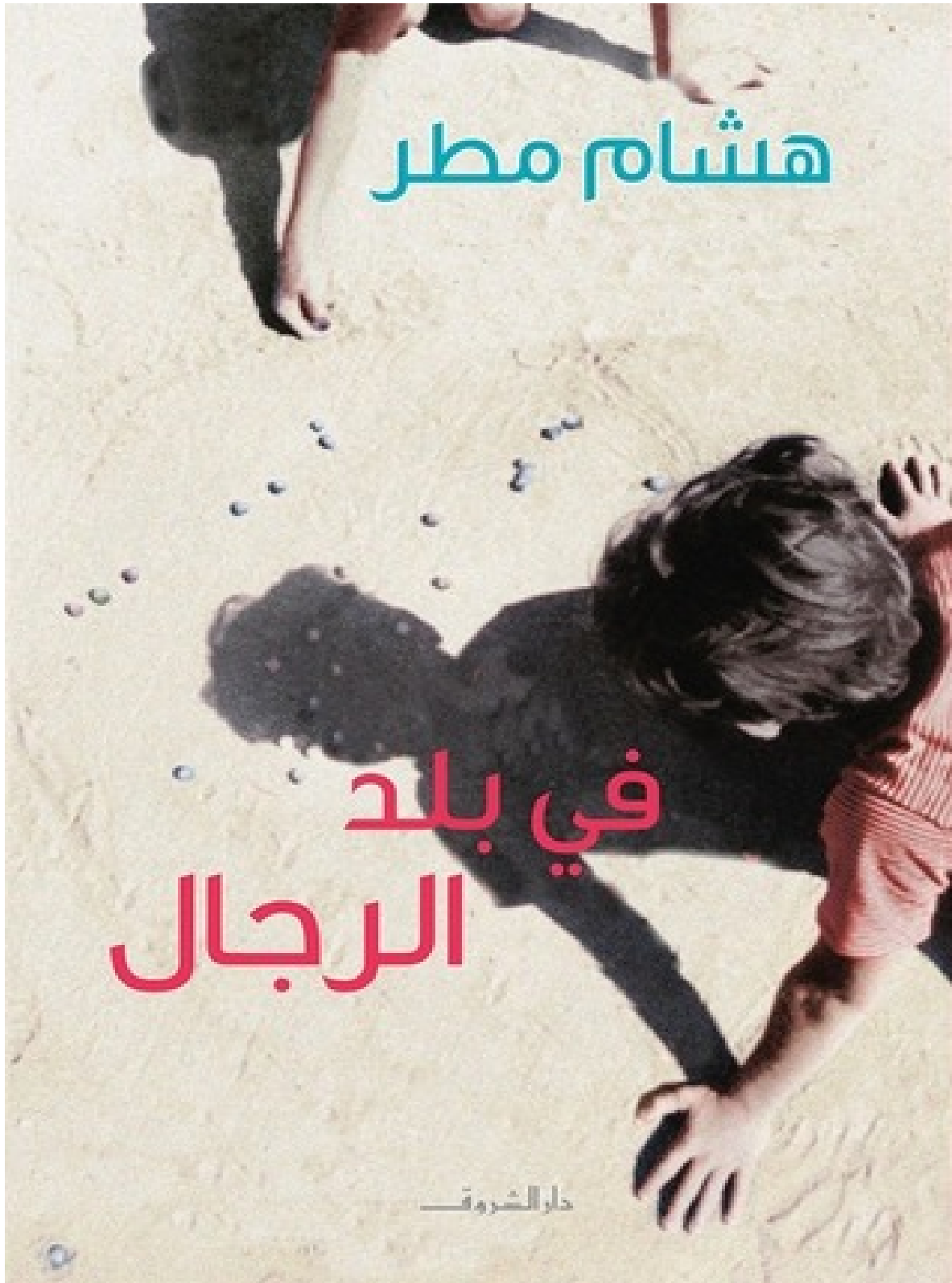


Figure 3.11 *In the Country of Men* by Dar AL Shorouk 2016.

On the back cover of the book we see the name of the novel “



Hisham Matar was born in New York City to Libyan parents and spent his childhood in Tripoli and then Cairo. His first novel, *In the Country of Men*, was published in (2006). And was short-listed for the Man Booker Prize, *The Guardian's* First Book Award in Britain and the National Book Critics Award in America.

And has received numerous international literary awards, including the Commonwealth Book Award for Europe and South Asia, the Underdog Award and the Italian Premio Villiano Award for Best Novel. It is translated into 30 languages. Hisham Matar lives between London and New York, where he serves as an assistant professor at Barnard College, Columbia University.

في بلد الرجال

«كان ذلك في ١٩٧٩، والشمس في كل مكان، وتحتها رقدت
طرابلس لامعة وساكنة».

تتفتح عينا سليمان ذي السنوات التسع ليبدأ في فهم أبعاد العالم الواسع من حوله، والذي اتضح أنه أوسع من الرصيف الساخن حيث يلعب في إجازة الصيف، وأوسع من حضان أهله الدافئ. وعندما يغيب والده في رحلة عمل، يصبح سليمان هو رجل البيت، ولكنه يلح والده واقفاً في الميدان بنظارته السوداء وفجأة، يصير هذا العالم الرحب مرعباً، عالماً ملتبساً يكذب فيه الأهل، وتظل الأسئلة معلقة دون إجابات. في أثناء الغياب المقلق لوالده يحاول سليمان الاحتماء بأمه التي تبوح له في الليل بأسرار طفولتها. ومع تزايد الأكاذيب والمخاوف، يشعر سليمان أن حوائط منزله تنوء بثقل أسرارها.

**على خلفية حكم القذافي لليبييا، يكتب هشام مطر هذه الرواية
التي تحبس الأنفاس وتعصر القلب؛ بلغة مكثفة وأسلوب مرهف
شديد الحساسية وقوي التأثير، ليحكي لنا كيف تعيش ذكريات
الحب في بلد الرجال.**

هشام مطر؛ وُلد في نيويورك لأبوين ليبيين، وأمضى طفولته في طرابلس ثم في القاهرة. صدرت روايته الأولى، «في بلد الرجال»، عام ٢٠٠٦. وقد اختيرت في القائمة القصيرة لكل من جائزة «مان بوك» وجائزة «الجارديان للكتاب الأول» في بريطانيا، وجائزة «حلقة نقاد الكتاب الوطني» في أمريكا. وقد نالت العديد من الجوائز الأدبية الدولية؛ من بينها جائزة كتاب الكومنولث الخاصة بأوروبا وجنوبي آسيا، وجائزة «أونداتجي»، والجائزة الإيطالية «بريميو فليانو» لأفضل رواية. وقد ترجمت إلى ثلاثين لغة. وقد نشرت له دار الشروق الطبعة العربية من رواية «اختفاء» عام ٢٠١٢. يعيش هشام مطر بين لندن ونيويورك؛ حيث يعمل أستاذاً مندوباً في كلية بارنارد، جامعة كولومبيا.



9 789770 933817

دار الشروق
www.shorouk.com

Figure 3.12 *In the Country of Men* by Dar AL Shorouk 2016.

3.2.2 *Anatomy of a Disappearance*

3.2.2.1 *Anatomy of a Disappearance*, Penguin Viking, 2011

The cover is a picture of a woman in a room facing the window and giving her back to the reader. The woman has short curly hair, wrapping herself with a transparent piece of clothes that looks like a towel. The piece covers only the area between her chest and her knees; whereas the other parts are not covered. In front of her we see some kind of air conditioner on which she puts a cup of coffee. In the middle of the cover we see the name of the author and his last name written under one another in a shape like a verse in large black font. Under the name of the writer we see the name of the novel *Anatomy of a Disappearance* written in orange English capital letters. And finally the kind of book "a novel" which is written at the end of the page.

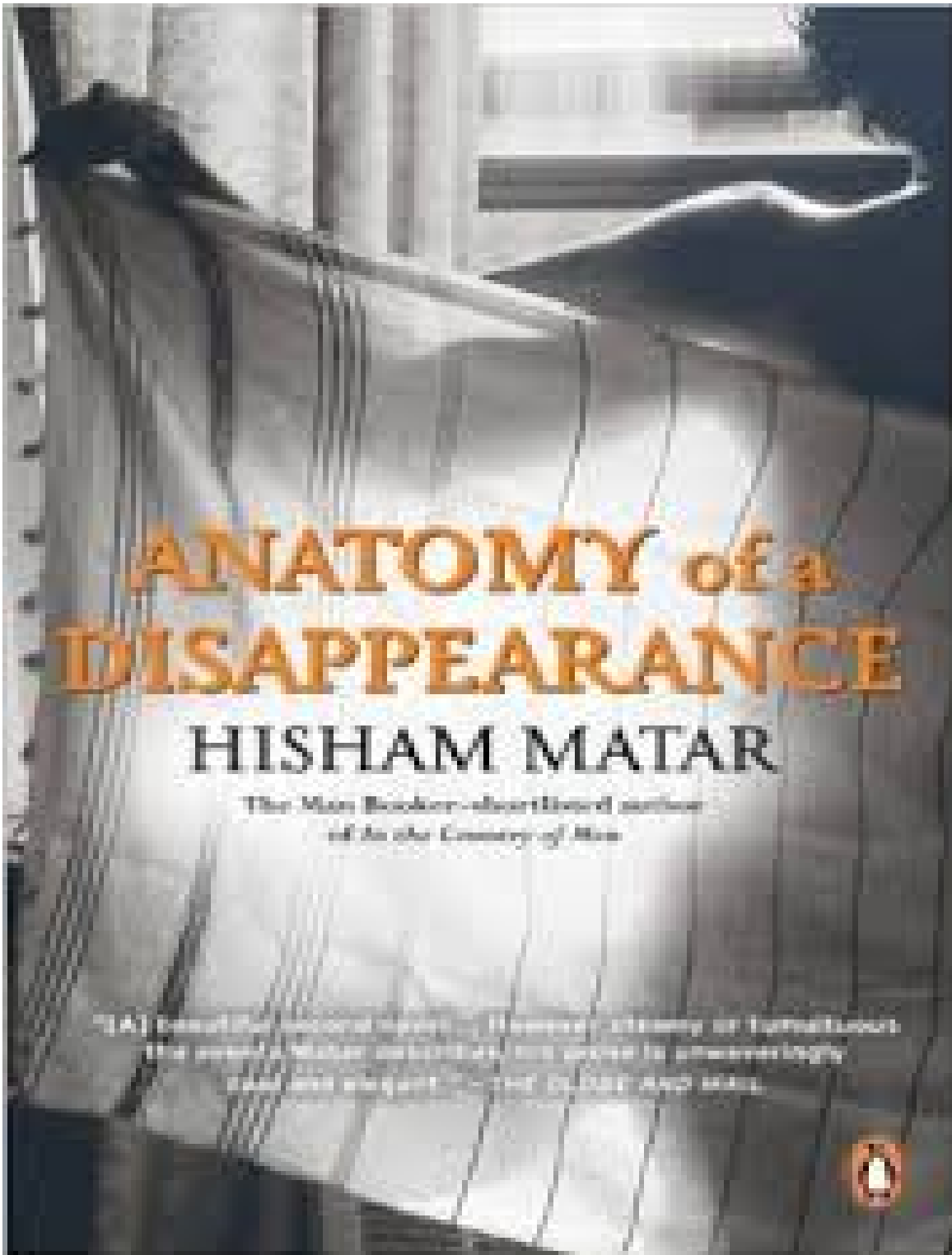


Figure 3.13 *Anatomy of a Disappearance* by Penguin Viking 2011

3.2.2.2 *Anatomy of a Disappearance*, Penguin Books, 2012

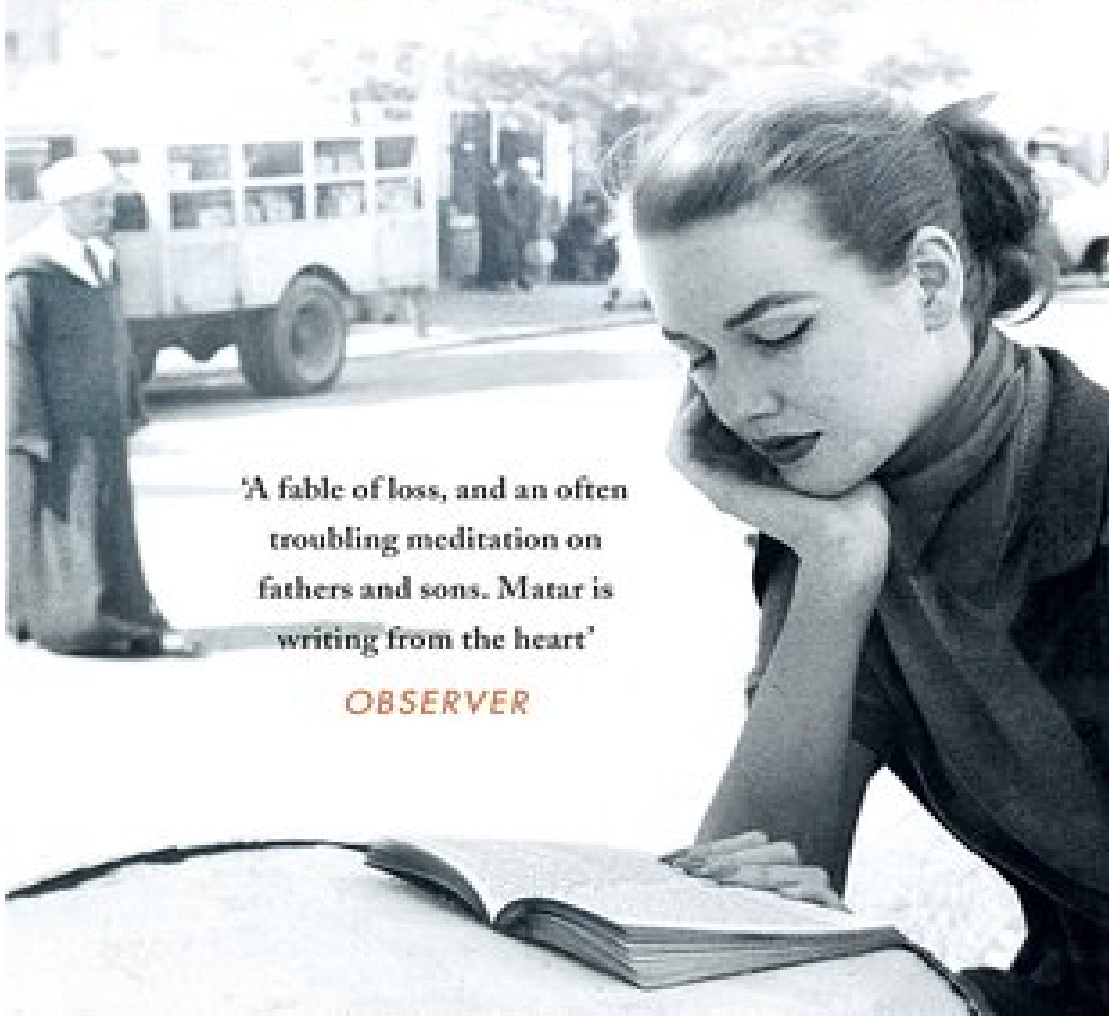
The cover is a picture of an old alley in an old neighborhood. In this alley there is a green opened window on which a small child is sitting throwing his legs from the window into that alley. He is wearing black shoes and white socks. On the top of the cover there is a small note that states “shortlisted for the Man Booker Prize 2006 and *The Guardian* First Book Award” written in capital letters in a small white font. In almost the middle of the page we see the name of the novel *IN THE COUNTRY OF MEN* written in large capital letters in a green font. Under the name of the novel we see a small review by *The Times* that states “Glowing with emotional truth ... Extraordinary ... one of the most brilliant literary debates in recent years”, which is written in a small white font. And lastly the name of the author “HISHAM MATAR” is written at the bottom of the cover in a large white capital letters.

By the author of the Man-Booker
shortlisted novel *In the Country of Men*



HISHAM MATAR

ANATOMY of A DISAPPEARANCE



'A fable of loss, and an often
troubling meditation on
fathers and sons. Matar is
writing from the heart'

OBSERVER

Figure 3.14 *Anatomy of a Disappearance* by Penguin Books 2012.

3.2.2.3 *Anatomy of a Disappearance*, Penguin Books, 2012

The front book cover of the novel appeared with a large picture of two young man and woman kissing each other inside a blue car. the car seems to be an antique car, as if it is really in 1970s as the story in the novel tells. on the top of the page we see the name of the writer Hisham Matar written in large bronze capital letters. Followed by an introductory comment of the writer as "The Man Booker Shortlisted Author of *In the Country of Men*". At almost the end of the page of the front cover we see the name of the novel *Anatomy of a Disappearance* written in white large letters. Followed by *The Times* review written by Helen Dunmore that states "This beautiful, subtle novel, like the lives of its characters, repays many readings". See figure 3.15.

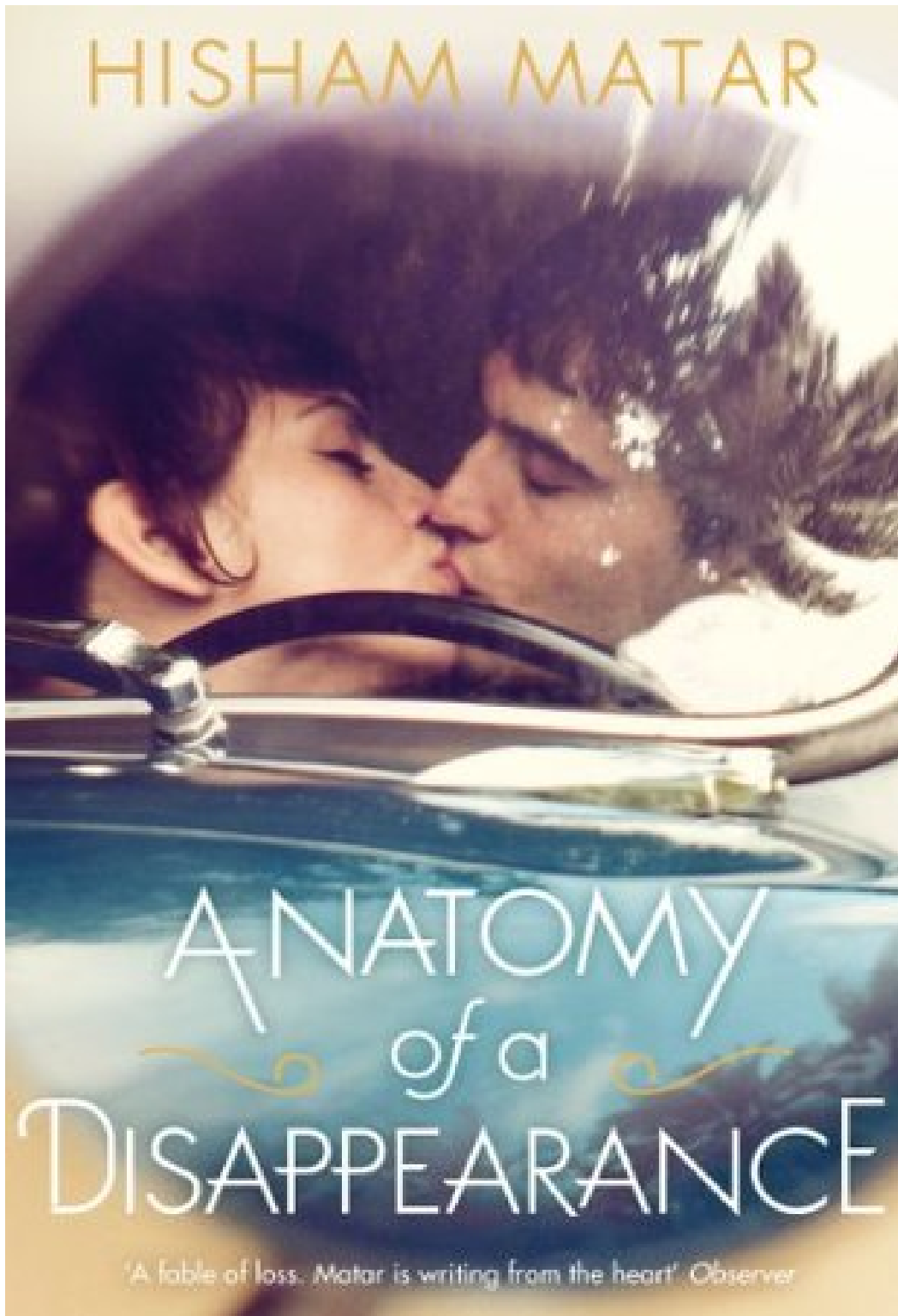


Figure 3.15 *Anatomy of a Disappearance* by Penguin Books 2012.

The back cover of the novel opens with a review by *The Observer* that states "A fable of loss and an often troubling meditation on fathers and sons. Matar is writing from the heart"; which is written in blue font. It is followed by a small plot summary of the novel that says "In Egypt, Nuri is a teenager boy, falls in love with Mona - the woman his father will marry. Consumed with longing, Nuri wants to get his father out of the way- to take his place in Mona's heart. But when his father disappears, Nuri regrets what he wished for. Alone, he and Mona search desperately for the man they both love, only for Nuri to discover a silence he cannot break and unimaginable secrets his father never wanted him to know". The other one by Roddy Doyle which states "I was moved and very impressed". And finally Michael Frayn's comment on the novel "Each time I had to put it down I couldn't wait to get back to it". At the end of the page we see again the picture that appears on the front cover in a small circle shape at the left side of the cover. And finally we see the logo of the publishing house and its name, with the cover of Hisham Matar's first novel "*In the Country of Men*" besides it. See figure 3.16

'A fable of loss, and an often troubling meditation on fathers and sons. Matar is writing from the heart' *Observer*

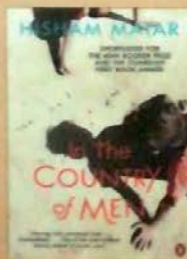
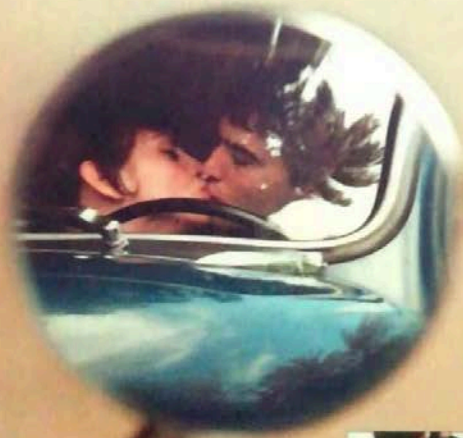
In Egypt, Nuri, a teenage boy, falls in love with Mona – the woman his father will marry. Consumed with longing, Nuri wants to get his father out of the way – to take his place in Mona's heart. But when his father disappears, Nuri regrets what he wished for. Alone, he and Mona search desperately for the man they both love, only for Nuri to discover a silence he cannot break and unimaginable secrets his father never wanted him to know.

'Hisham Matar is a master of the evocative; he creates his effects, on the page and on our nervous system, with the fewest and most telling words. I was spellbound'
Ahdaf Soueif

'Haunting in every sense. An absorbing novel that finds its eloquence in what is left unsaid and its most vivid imagery in what has been lost, possibly for ever' *Sunday Times*

'I was moved and very impressed' Roddy Doyle

'Each time I had to put it down I couldn't wait to get back to it'
Michael Frayn



PENGUIN Fiction £8.99

Cover photography © Chris Craymer / Think Archive

Figure 3.16 *Anatomy of a Disappearance* by Penguin Books 2012

3.2.2.4 *Anatomy of a Disappearance*, Dar Alshorouk, 2012

The Arabic translation of the novel appeared in 2012 by Dar Alshorouk in Egypt. the cover is a picture of a man facing the sea and giving his back to the viewer. He is wearing a light blue suit and appearing through a white door in the middle of nowhere. on the top of the page we see the name of the writer "Hisham Matar" written in black font in Arabic letters "





Figure 3.17 *Anatomy of a Disappearance* by Dar Alshorouk 2012.

The page is divided by a line into two parts, the first thing we can see on the back cover of the novel is a comment by Ahdaf Souief that is translated from English, from which I will borrow its translation "Hisham Matar is a master of the evocative, he creates his effects, on the page and on our nervous system, with the fewest and most telling words. I was spellbound".

Then we can see a small summary of the plot of the novel in a very attractive words that I will barrow its translation in to English from Goodreads website page as it is the same "Nuri is a young boy when his mother dies. It seems that nothing will fill the emptiness that her strange death leaves behind in the Cairo apartment he shares with his father. Until they meet Mona, sitting in her yellow swimsuit by the pool of the Magda Marina hotel. As soon as Nuri sees her, the rest of the world vanishes. But it is Nuri's father with whom Mona falls in love and whom she eventually marries. And their happiness consumes Nuri to the point where he wishes his father would disappear. Nuri will, however, soon regret what he wished for. His father, long a dissident in exile from his homeland, is taken under mysterious circumstances. And, as the world that Nuri and his stepmother share is shattered by events beyond their control, they begin to realize how little they knew about the man they both loved."

Then we see small autobiography of the author that states "Hisham Matar was born in New York to Libyan parents. He spent his childhood in Tripoli and then in Cairo. His first novel, *"In the Country of Men"*, was published in 2006 and was shortlisted for the Man Booker Prize and the Guardian of the First Book in Britain , The National Book Critics' Award in America, and has received numerous international literary awards, including the Commonwealth Book Award for Europe and South Asia, the Underdog

Award and the Italian Premio Villiano Award for Best Novel, translated into 28 languages. Hisham Matar lives in London and New York, where he serves as an assistant professor at Barnard College, Columbia University.”. See figure 3.18.



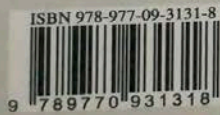
«هشام يعرف كيف يثير العواطف والكوامن؛ إنه يخلق تأثيره،
سواء على الصفحة أو في جهازنا العصبي بأقل الكلمات وأدلها.
لقد فُتنت.»

أهداف سويف

كان نوري صغيراً عندما تُوفيت والدته، ولم يتخيل قط أن يستطيع أحد ملء الفراغ الذي خلفته.. حتى ظهرت مُنى. رآها نوري أولاً، قبل أن تقابل والده وقبل أن توافق على الزواج منه.

استبدت بنوري الغيرة من سعادة والده وحياته الجديدة مع مُنى حتى تمنى اختفائه، ذلك قبل اختفاء والده المفاجئ والغامض في شتاء عام ١٩٧٢. ومع سعي نوري ومُنى للبحث عن والده يكتشفا تفاصيل كانا يجهلانها عن حياة أقرب الناس لهما. من خلال قصة أسرة عربية تعيش في مصر هرباً من طاغية ما، وبلغة سلسة وجذابة تستدرجك لأعماق الرواية وشخصياتها، يتساءل هشام مطر عن كيف نواصل الحياة رغم اختفاء أحبائنا عنها.

هشام مطر؛ وُلد في نيويورك لأبوين ليبينين، وأمضى طفولته في طرابلس ثم في القاهرة. صدرت روايته الأولى، «في بلد الرجال»، عام ٢٠٠٦ وقد اختيرت في القائمة القصيرة لكل من جائزة «مان بوكر» وجائزة «الجارديان للكتاب الأول» في بريطانيا، وجائزة «حلقة نقاد الكتاب الوطني» في أمريكا. وقد نالت العديد من الجوائز الأدبية الدولية، من بينها جائزة كتاب الكومونولث الخاصة بأوروبا وجنوب آسيا، وجائزة «أونداتجي» والجائزة الإيطالية بريميو فلايانو لأفضل رواية. وقد ترجمت إلى ثمانية وعشرين لغة. يعيش هشام مطر في لندن ونيويورك، حيث يعمل أستاذاً مندوباً في كلية بارنارد، جامعة كولومبيا.



دار الشروق
www.shorouk.com

Figure 3.18 *Anatomy of a Disappearance* by Dar Alshorouk 2012.

3.3 Conclusion

By looking into the peritexts of the two novels, it is obvious that there is a difference between the English versions and the Arabic versions of the two novels *In the Country of Men* and *Anatomy of a Disappearance*.

In the Country of Men is Hisham Matar's first novel to be translated in Arabic. As mentioned earlier the novel has been translated twice, once by Sokaina Ibrahim in (2006) and the other by Mohammed Abdel Nabi in (2012). By analyzing the peritexts of the novel i.e. (the cover, acknowledgments etc...) it is obvious that there is a distinguished difference between the Arabic and English versions. In the Arabic version of Dar Alshuruq TT1, the novel is represented very simply. The cover is representative of the plot included in the novel, as it shows some children playing a national Libyan game and resembles the age of the narrator Suleiman "a nine-years old ". The back cover is also very simple with a reference to the author in a small biography and describes the plot in a way to attract the attention of the readers by using adjectives such as "the loving embrace of his parents." and "breathtaking and heartbreaking novel, in intense language and a sensitive, powerful and influential style"

The second translation also uses a simple cover with a child who is about the age of the narrator Suleiman, wearing the same jalabia that Suleiman wears during Friday prayers. So the focus of the Arabic version was very much on the content of the plot and its protagonist and the message it carries rather than the story behind the novel and how

famous the author is. Arabs, therefore, are familiar of the trauma of the narrator's family and they sympathize with Suleiman and his family.

On the other hand, the English version is very much interested in the story behind the novel. By this I mean that the packaging of the novel, especially the book covers focuses on the political side of the novel and its relation to the author's own life. Being the son whose father "a political dissident who moved to Egypt to escape the Gaddafi regime – was kidnapped by agents working for the Libyan government. He has never been found."⁷³

Indeed the use of words here is very important. As being mentioned above the focus of the Arabic version is on the themes of betrayed, loss and the existence of mother in a child's life and it is referred to by adjectives such as "worrying absence, the loving embrace of his parents and how the memories of love live in the country of men" see figure 1.6.

Whereas, the English version focuses on the rule of Qaddafi which is a very critical subject as the first publication of the novel. Some refer to Suleiman's life as how hard to live in a country of men. While other publishing houses chooses to use special reviews such as "A novel of torture... A novel in which the humane, soft and sensual is threatened by the unbending and harsh... An assured and striking delma" see figures 3.2 and 3.10.

⁷³ Daivid, Mattin, "The changing state of Libya spins a tale." review of *Anatomy of a Disappearance*, by Hisham Matar. *The Independent*, February 27, 2011.

Others use the review of the times "On of the most literary debates in recent years"; to give the impression of it in the literary debates which occurred immediately at the top of the cover as to refer to it as being prestigious deserving to be read.

Another interesting thing about Hisham Matar's novel is the story of his disappeared father. As some critics argue that what the Anglophone world is interested in is sometimes not the work of fiction itself but the story behind it . I believe this is the case of Hisham Matar's first novel. Regardless its style and its plot, they was interested in the story behind the novel. Some critics even believe that this novel is very much Hisham Matar's own autobiography" *In the Country of Men* dealt with a childhood in Libya and an absent father; now, in *Anatomy of a Disappearance*, Matar again traverses semi-autobiographical ground".⁷⁴ Indeed, the author proves to be a "a master of the evocative; he creates his effects, on the page and on our nervous system with the fewest and most telling words. I was spellbound." in Ahadaf Suief's words.⁷⁵ in not only in his first novel *In the Country of Men* but in his other two novels *Anatomy of a Disappearance* and *The Return*, which reclaims his fame and talent . This discussion will be further analyzed in the next part of chapter two "the textual analysis " and chapter three.

All English versions of *Anatomy of a Disappearance* have woman figure on the front cover whereas the only Arabic version has a man figure giving his back to the reader and facing the sea. Therefore, the Arabic version's book cover is more embed of what the novel's plot is about. A man looking at the nowhere as being lost in this world and the

⁷⁴ Daivid, Mattin, "The changing state of Libya spins a tale." review of *Anatomy of a Disappearance*, by Hisham Matar. *The Independent*, February 27, 2011.

⁷⁵ Hisham Matar, "*In the Country of Men*" accessed January 5, 2019. <http://www.hishammatar.com/in-the-country-of-men>.

reader is looking at this man's life through the door. Reader are introduced to this man's life and in this case "el-Alfi's life " from a distance through this door.

Whereas, all English versions discards the main focus of the novel *Anatomy of a Disappearance* which is as the title of the novel implicates the disappearance of the father, and gives an exaggerated attention to the intimate, illegal relationship between the son Nuri and his step mother Mona. Not only the pictures on the covers implicates this reality but also the back covers small introduction to the novel. In the Arabic the focus is again on the disappearance and loss Nuri is a young boy when his mother dies.

Whereas the English versions opens its introduction with "In Egypt ,Nuri is a teenager boy, falls in love with Mona - the woman his father will marry. Consumed with longing." It is even exaggerates Nuri's wish for his father to disappear "Nuri wants to get his father out of the way- to take his place in Mona's heart" regardless Nuri's continuous confessions during the novel that he was glad that Mona was for his father "I suddenly was glad that Mona was his."⁷⁶ Whether it is the author or the publishing house's choice, and whether it is for traditional or commercial reasons the difference between the English and Arabic packaging and peritexts is very obvious.

⁷⁶ Hisham Matar, *Anatomy of a Disappearance*, 122.

CHAPTER 4 A COMPARATIVE STYLISTIC AND TEXTUAL ANALYSIS OF THE SOURCE TEXTS AND TARGET TEXTS

In this chapter, I will try to give the reader detailed summaries of Hisham Matar's two novels *In the Country of Men* and *Anatomy of a Disappearance*. Secondly, I will carry out a stylistic and textual analyses of the ST's and TT's with special focus on particular themes that appeared in the peritextual analysis I carried out in Chapter 3. These themes that are said to underline the plot of the two novels are "disappearance/loss," "erotic love/women," and "betrayal". With a comparative stylistic and textual analysis of the STs and TTs of the two novels under study -i.e. *In the Country of Men* and *Anatomy of a Disappearance*-, I will look at how the author and the translators each dealt with conveying these themes. The analyses will both constitute a closer look at the style of the novels and the literary ways in which these themes are conveyed in the Arabic translations.

There are two STs and three TTs to be discussed in this chapter (see Chart 1.1 for further publication information on the source and target texts to be analyzed). The main plots of both novels take place with a backdrop of government pressure which TT readers (Arab and Libyan readers) are familiar with. So Hisham Matar is actually "translating" (into Anglophone culture) a story that was actually experienced by Libyans⁷⁷. Maria

⁷⁷ This point makes one remember the analogy Maria Tymoczko likens "postcolonial writing" to "literary translation". In her article, "Post-Colonial Writing and Literary Translation", she states that when a post-colonial or minority culture writer writes in English, s/he has to "translate" the culture into a majority culture by being selective and picking which elements should represent the minority culture. In that sense, although it is debatable whether or not Matar is a postcolonial

Tymoczko's approach to postcolonial writing as an analogy to literary translation is worth remembering here.⁷⁸ By cultural translation it is translated into Anglophone world and then this story is translated back to Libyans and Arab world through linguistic translation.

Nonetheless, this does not mean that Libyans agree or disagree with Hisham Matar in his way of telling the story. However, by analyzing Libyan reception we will be able to see how some Libyans and Arabs see the novels.

In fact, the aim of the following stylistic and textual analysis is to find out which of the themes are foregrounded by the writer and the translators as well and how they were dealt with in terms of literariness. Also, to look at the literariness of the novels and their translations will reveal any possible asymmetries and/or manipulations between the originals and translations.

Before moving on to my analyses, it might be fruitful to provide the reader with summaries of the novels.

4.1 The Summary of *In the Country of Men*

Hisham Matar tells the story of a number of people who try to rebel against AlQaddafi. The novel starts with a memory of the protagonist young Suleiman of an important date in his life 1979 and he expresses as he remembers that day "I am recalling now that last summer before I was sent away. It was 1979, and the sun was everywhere.

writer, his novel-writing in English can be considered as a kind of translation (see Tymoczko 1998 for further information on this analogy).

⁷⁸ Maria Tymoczko, "Post-colonial Writing and Literary Translation", 1-14.

Tripoli lay brilliant and still beneath it”⁷⁹. At the beginning of the novel we are introduced to the narrator of the novel Suleiman and his mother Najwa. He is telling the story of his childhood through an adult’s eye, because Suleiman now is 15 years older telling the events of his early life from his exile in Egypt.

The novel starts with Suleiman taking care of her while sitting beside his mother watching the world outside her room through the window he tells us that his mother is ill which we discover later in the novel that this illness is actually nothing but being addicted to Alcohol . They are home alone as his father is away on business which he later discovers is a lie.

Then abruptly the writer moves us to a different episode in which the narrator tells us about a trip to the ancient wonderful place Leptis Magna. The trip was with Ustath Rashid their neighbor and Faraj’s friend” and his son Kareem “Suleiman’s best friend” accompanied with Ustath Rashid’s student.

Suleiman 's mother is addicted to Alcohol which he refers to as her “illnesses”⁸⁰. Her illness makes him the man of the house who has to take care of his mother and never leaves her side till she gets asleep. This illness makes the bond between the two more strong, and makes Suleiman feel angry towards his father blaming him for leaving them alone. Suleiman’s mother only gets drunk when her husband is away, it was Majdi the

⁷⁹ Hisham Matar, *In the Country of Men*, 1.

⁸⁰ Hisham Matar, *In the Country of Men*, 1.

baker or what Suleiman calls “the devil”⁸¹ who brings “her medicine”⁸², that is why her husband never knew about her illness.

Whenever she is ill, Suleiman states, she starts to tell the most important event in their life, the story of her marrying his father. She was 14 when she married Mr. Faraj and he was 23. She always feels angry about her brother Khaled “the poet”⁸³ who was the reason for forcing her to marry a man who is nine years older than her and whom she never met before. All it happens when she was in an Italian with her friend and her brother Khaled sees her holding the hand of her 14-year-old boyfriend. He goes directly to tell his father who decided to imprisoned her until they find her a groom. She has been imprisoned for 30 days until the mysterious groom appeared, and that is Suleiman’s father Mr. Faraj. She always tells Suleiman whenever she is ill that he is her gift and the prince who will eventually take her on his white horse and save her from her misery. They also talk about Scheherazade the heroine of *The Arabian Nights*, Suleiman loves she because he thinks that she is very brave and strong and tries to rescue herself and her beloved ones, on the other hand Najwa thinks that she is a coward who accepts slavery over death.

Whenever she is drunk at night, the next morning she would take Suleiman in a car ride buying the things he loves and going to his favorite restaurant as if to atone for her fault. In one such mornings, while she was shopping and Suleiman waiting outside, he noticed his father in the Martyrs Square followed by Nassir his fellow and colleague, and

⁸¹ Hisham Matar, *In the Country of Men*, 20.

⁸² Hisham Matar, *In the Country of Men*, 21.

⁸³ Hisham Matar, *In the Country of Men*, 147.

everything collapses and discovers that his father is lying and he is in town not as he told him abroad on a business.

Then abruptly the writer moves us to a different episode in which the narrator tells us about a trip to the ancient wonderful place Leptis Magna. The trip was with Ustath Rashid their neighbor and Faraj's friend and his son Kareem, Suleiman's best friend, accompanied with Ustath Rashid's student.

Then their neighbor and Suleiman's best friend father is arrested. And Faraj has disappeared since that incident. Najwa is very worried about her husband as she believes that these revolutionary committee can put any one behind the sun.

While driving back to the house Suleiman and his mother are followed by members of the revolutionary committee, "the same Revolutionary Committee men who has arrested who had come a week before and take Ustath Rashid"⁸⁴ as Suleiman comments. From this day on their trauma begins, Suleiman is father was by regime for trying to rebel against AlQaid.

Then we are introduced to another character Moosa the Egyptian friend of Suleiman's father and whom Suleiman likes because Moosa always plays with him and reads for him. Later on Moosa and Najwa have to deal with the revolutionary committee who chases them the other day. And together they get rid of all Abu Suleiman's books and papers that might convict him as Mr. Faraj asked Moosa to do, except for the book that Suleiman hides.

⁸⁴ Hisham Matar, *In the Country of Men*, 7.

Suleiman's father has disappeared and they couldn't have any information about his place and whether he is alive or not and the regime is looking for him. After the arresting of Ustath Rashid, Suleiman's house is always under probation by some committee members. One of them has always pretend to be Suleiman's friend "the one with the woman's voice"⁸⁵ as Suleiman describes him. He even calls Suleiman "Slooma" tries to convince him to snitch on his own father.

Suleiman's father is caught by the revolutionary committee who doesn't reveal anything about his place or situation. Najwa has tried by all means to rescue her husband. She even goes to their neighbor Jafar, who is a member in the revolution committee, and begges him to save her husband.

Although, Kareem is Suleiman's friend, Suleiman betrays him by telling his secret love story to the other boy in the street and never regrets it or apologizes for his deed. Abu Suleiman also betrays his friends and colleagues by giving them up to the regime and many of them were arrested.

In one day the interrogation of Ustath Rashid appears on the national screen and he is interrogated by committee members. Then he appears a second time but this time for his assassination on the national screen, taking place in the basketball stadium and in front of a huge crowd who unfortunately applause it, to remind others that this is the fate of any traitor who tries to stand against the Al-Qaddafi and his committee.

After the tragic death of Ustath Rashid, his family leaves the neighborhood to go back to Benghazi.

⁸⁵ Hisham Matar, *In the Country of Men*, 62.

Suleiman's father finally gets back home after being tortured and Suleiman was not allowed to see him as "his back criss-crossed in dark glistening lines, some oozing blood. Suddenly he turned towards me. His horrible face threw me back. I fell beneath the glue tree. His eyes were closed, full of air or water or blood, like split rotten tomatoes, and his lower lip was as fat and purple as a baby aubergine"⁸⁶. His father stays in his room and never leaves it for about two weeks until he gets better. After feeling well Suleiman's father decided to send Suleiman to Egypt so that he could study in a boarding school. Suleiman tells us about his life in Cairo with Moosa's family. However, he mourns how he has been forced to leave Libya and couldn't go back because the country has a file on him as he escaped military service.

Suleiman now is a pharmacist influenced by his mother's illness and medicine bottle. He is lost and longs for his family and he admits that Egypt has never replaced Libya. Suleiman's mother calls him so often and tells him about her daily activities and sometimes she tells him that she regrets sending him away. His father was arrested again in May 1994, 15 years after sending him to Cairo. And the reason of his arresting was the book that Suleiman saved from fire 15 earlier.

Suleiman's mother is very ill, he got the news from a letter sent to him from Kareem his old friend. His mother misses him and has not left the home for weeks, after he refused to answer her calls and talk to her.

⁸⁶ Hisham Matar, *In the Country of Men*, 202.

His father has been freed from prison, but unfortunately to his death. He died of a heart attack as Suleiman's mother told him through the telephone "Heart attack, in the night, during sleep,' she said, and, to comforte, added, 'He died painlessly,'"⁸⁷.

The novel ends up with Suleiman waiting in the station for the arriving of his mother to Cairo, describing her young age and how beautiful she still looks.

4.2 Stylistic and Textual Analysis of *In the Country of Men*

In this part of the research, I will make a stylistic analysis of the source text as well as the target texts. The purpose of this analysis is to show the stylistic aspects that the author as well as the translator focus on in the novel. I will also analyze the themes that the novel focuses on. I will divide this part of the thesis into sections each with a separate title dependening on their themes.

4.2.1 The use of heterographics, pluriliteracies, Arabization and Latinization in *In the Country of Men*

There are plenty of theories that can be applied to the Hisham Matar.'s three promising novels in *In the Country of Men*, *Anatomy of a Disappearance* and *the Return, Fathers, Sons and the Land in Between*. One of these theories is Heterographics. As being

⁸⁷ Hisham Matar, *In the Country of Men*, 124.

discussed in the introduction part Heterographics is a concept that has been utilized by Helena Bodin in her article *Heterographics as a Literary Device Auditory, Visual, and Cultural Features* to refer “to the use of two scripts in one text or a translation of a text from one script to another.”⁸⁸

In Hisham Matar's novels Heterographics appear in STC as well as in the TTCs. The other literary device associated with linguistic diversity in the novels is pluriliteracies. Pluriliteracies is another approach that according to Helena Bodin is “not a singular knowledge of how to read and write” but the use of “multiple languages, dialects, scripts and discourses”⁸⁹. In this sense it is worth illustrating the variation between Heterographics and pluriliteracies and the two terminologies are used in the novel. In this context I will be applying Heterographics to the use of scripts of a different lettering which appear in a certain context i.e. the use of Arabic in an English text or vice versa. While pluriliteracies will be applying to different languages and dialects with the same alphabet i.e. the appearing of Italian in an English text. Therefore Heterographics will be only applicable to TTCs. While pluriliteracies will be applicable only to STC.

In STC pluriliteracies embedded in the use of Italian language which occurs in the telephone conversation between Suleiman and his father Faraj about the Italian philosopher Machiavelli. Faraj tells Suleiman that he is trying to keep Italian language alive by translating the Italian philosopher 'Niccolo Machiavelli's book *Discorsi sopra la prima Deca di Tito Livio*.

⁸⁸ Bodin, “Heterographics as a Literary Device,” 196.

⁸⁹ Bodin, “Heterographics as a Literary Device,” 20.

As pluriliteracies refers to languages or dialects with the same alphabet, it is not applicable to TTCs. On the other hand, Heterographics appears in two positions in TTC1. The first position is in the occurring of English linguistic features in the Arabic translation. Heterographics appeared in TTC1 in the abbreviated word ‘JCB’⁹⁰ which is the abbreviation of “Joseph Cyril Bamford” which is an English multinational corporation, with headquarters in Rocester, Staffordshire, manufacturing equipment for construction, agriculture, waste handling and demolition.⁹¹This abbreviated word occurred with the same Latin letters in the translation of Mohammed Abdul Nebi ‘JCB’⁹² while Sokiana Ibrahim choose to Arabize the Latin letters “

On the other hand, both Sokiana Ibrahim and Mohammed Abdul Nebi translate the other abbreviated word KGB⁹⁶ by using Arabization into “



The use of these Heterographics and pluriliteracies either by the author Hisham Matar or the translator Mohammed Abdel-Nabi are not justifiable. For bilingual or what some scholars call biscriptual it is very understandable and they can get the idea as they “are already well acquainted with the existence and even functioning of different languages from multilingual family settings”¹⁰⁴. However, for monolingual or monoscriptual readers these Heterographics and pluriliteracies appear as just mysterious figures that will never be understood. There is not a note neither in STC nor in TTCs to justify these Heterographics and pluriliteracies which leaves their meaning ambiguous.

This is not the only literary device that can be found in Hisham Matar's novels. There is another device that the reader encounter regarding linguistics which is Latinization or Romatisization of Arabic words. Actually, this device alongside with Arabization is a feature of Hisham Matar's two novels under discussion *In the Country of Men* and *Anatomy of a Disappearance* in addition to his other novel *The Return*.

Latinization or what some scholars call “Arabizi” which means a mix of Arabic and English languages has emerged in the last few decades. It has been first used between some Arabs during the use of text messaging, chatting and social media communication “The emergence of the phenomenon of Latinized Arabic [...] became widely used language variety in the electronic communication especially with the effects of the internet on language use.”¹⁰⁵ Although some critics believe that the use of Latinization of Arabic

¹⁰⁴ Usanova, *Biscriptuality: Writing skills among German-Russian Adolescent*, 61.

¹⁰⁵ Atef Odeh Abu Sa’aleek, “Latinization Of Arabic Language in The Electronic Communication: Concept and Practice”, *Aligarh Journal of Linguistics* 4, no. 2249-1511, (January, 2014): 76.

words as a kind of underestimation of the Arabic language. I believe that the use of Latinization in the case of Hisham Matar's novels is applicable. As the novel is addressed to Anglophone readers who are unfamiliar with the Arabic alphabet. In the same time, it is inappropriate to translate some words and should stay in the same shape and meaning in the ST like proper names.

Latinization or what some scholars also refer to as “Romatisization” have been used several times in *In the Country of Men*. Latinization is used in the writing of proper names. Such as the names of the characters e.g. Najwa, Faraj, Rashid, Moosa and Kareem and others. In the names of places and streets such as Ghadames, Fezzan, and Gergarish. I believe that the author chooses to keep some names if not all in its original shape because they have no alternative in English proper names.

Another case of Latinization that Hisham Matar uses in his novels is through the use of Arabic addressing words. For example, he uses the word “Ustath

STC and in TTCS. “Baba” and “Mama” are foreign words to Anglophone readers, as their alternatives in English are “Dad” and “Mum” respectively. Not only that but these words are also foreign to Arabs. Because the father is called “Abi



into two different words, although, it was addressed to the same person. As it is very familiar to Arabic language translators and scholars that this word has two meaning in Arabic. If you are addressing your mother's brother, the word "uncle" should be interpreted into “



and Najwa of her own past. And both were forced to accept their relationships Najwa as the wife of Faraj who is ten years older than her, and Scheherazade the mistress Shahryar and they mother of his children. Najwa “finds much to distrust in the story of a woman who manipulates narrative in order to survive a life under occupation”¹¹⁰, and blames Scheherazade for not being able to save her even betrayed me “My arsenal of literary characters shrank rapidly from then on, even Scheherazade would betray me. Now I am unable to read anything longer than a poem or a newspaper article. Books demand too much trust.”¹¹¹Whereas, the other translator Sokaina I brahim translates it into “

Suleiman describes as "the deserted city of ruins by the sea"¹¹³ and further explains "Absence was everywhere."¹¹⁴. Besides that Suleiman's mention of the great Roman emperor, Septimius Severus spelled in the novel as "Septimus Severus" that Suleiman describes as "Urging Libya to look towards Rome"¹¹⁵.

In Leptis Suleiman encounters the sculpture of the Medusa Medallions which may be less familiar to the Arab readers than to the Anglophone readers, which are referred to in the novel by Ustath Rashid as "They are also known as the Sea-monsters,"¹¹⁶. Another sculpture is the Manead "the follower of Dionysus the God of wine", and whom Ustath Rashid describes in the novel as "a follower of the cult of Dionysus, the god that alleviates inhibitions and inspires creativity."¹¹⁷The choice of this sculpture in this novel is very important because as it is worldly known that Dionysus "the Greek mythological figure" is the God of wine in Greek mythology. So to choose this specific follower and refer to her in this way, arises some thinking, as if the author tries to tell through his narrator Suleiman that even though his mother Najwa is an addict to the wine and is drunk most of the time, she still tries to liberate herself of all the restrains that holds her back and tries by all means to live happily. The Manead resembles Najwa in her love of wine.

¹¹³ Matar, *In the Country of Men*, 8.

¹¹⁴ Matar, *In the Country of Men*, 26.

¹¹⁵ Matar, *In the Country of Men*, 4.

¹¹⁶ Matar, *In the Country of Men*, 27.

¹¹⁷ *ibid.*

4.2.4. References to Arab and Islamic Cultures and Customs.

With his Islamic background Hisham Matar repeatedly reminds the reader of Islam and Islamic culture and traditions. Margaret Scanlan in her book *Migration and War of Terror*, believes that besides some other novel including Kiran Desai's *The Inheritance of Loss* "2006" Moheib Hamid's *The Reluctant Fundamentalism* "2007", Hisham Matar's *In the Country of Men* "2007" offers a postcolonial perspective on revolutionary violence adding that "these novels internalize a conflict in ordinary people between their cultural and religious heritage and western values and amenities."¹¹⁸

In Margaret Scanlan's opinion since September 11, "the view of Islam as a religion of violence have been reinforced not only by films and television programs but also by some novelist."¹¹⁹ and that postcolonial writers including Hisham Matar find themselves "on the treacherous fault line between the binaries of terrorist discourse,... or between Islam and the secular west."¹²⁰ And by choosing Egypt and Cairo in particular Hisham Matar's "decision to make Cairo rather than New York or London a refuge for Suleiman avoids the familiar polarity between the secular West and the Islamic Middle East".¹²¹

Islam in the novel totally eludes itself from politics and terrorism. As Scanlan puts it "Customs and daily practice associate Islam with patience and reflection: Suleiman and

¹¹⁸ Margaret Scanlan, "Migrating from terror: The postcolonial novel after September 11," *Journal of Postcolonial Writing*, 46, no.3-4 (2010): 22.

¹¹⁹ Scanlan, "Migrating from terror: The postcolonial novel after September 11," 22-23.

¹²⁰ Scanlan, "Migrating from terror: The postcolonial novel after September 11," 25-26.

¹²¹ Scanlan, "Migrating from terror: The postcolonial novel after September 11," 26.

his mother both love the "beautiful voice" of Abdlbasit Abdu Alsamad "the reciter of Quran". Which require them both to be silent and listen to The Quran "following the Allah Almighty's saying



proud to see me dressed in my white jallabia and cap”¹²⁵ as a “miniature replica of Baba.”¹²⁶

4.2.5. Libya’s History and *In the Country of Men*

Before delving further into the novel I will try to proceed with a brief introduction to the political and historical background in Libya. The Ottoman rule in Libya continued for about 461 years (started in 1551 and ended in 1912). After the end of Ottoman rule, Libya became an Italian colony 1912. The Italian colonialism continued until the independence of Libya in 1951. After the end of Italian rule in Libya and after the declaration of its independence, King Idris Senoussi was the first ruler of the new Libya and continued to rule from 1951 to 1969. In 1969 the Libyan people led by student Muammar Qaddafi revolted against the king and managed to overthrow him.

Since 1969 Muammar Qaddafi has been in power for 42 years. In 2011, the revolution against the regime of Qaddafi and overthrew him and his regime. The novel *In the Country of Men* is considered to be one of the narrators inciting the coup against the regime of Qaddafi. Because it was published in 2006, five years before the 17th of February Revolution.

In an interview with *The Guardian* in 2006 Hisham Matar reveals “I’m not really interested in politics, but politics was part of the canvas. I had to say something about it,

¹²⁵ Matar, *In the Country of Men*, 143.

¹²⁶ Matar, *In the Country of Men*, 143

otherwise all the different forces that are shaping these characters would be abstract.”¹²⁷ By referring to this, I wanted to allude that the purpose of this thesis is totally educational and has nothing to do with politics.

Considering Libya as a former Italian colony, many scholars considered *In the Country of Men* alternatively belonging to “postcolonial literature that is closely related to the Italian former colonies in Africa”¹²⁸, and which Lorenzo further explains “This corpus of texts finds its historical and cultural birthplace within transnational African diasporas, and is a product of the cultural movements that came about on the onset of the Italian colonies’ decolonization processes.”¹²⁹ Indeed the author hardly refers to Italy or Italian rule in Libya throughout the novel “The description of Leptis Magna further specifies the political dimension of the text, by connecting it to the long history that goes from Roman imperial domination to Libyan independence, passing through Italian colonialism.”¹³⁰

As the plot of the novel mainly focuses on the disappearance of Suleiman’s father and being entangled with anti-political group, with whom he tries to rebel against The Qaid and his revolution committee. Therefore “even those (third world texts) which are seemingly private and invested with a properly libidinal dynamic, necessarily project a political dimension in the form of national allegory: the story of the private individual

¹²⁷ *The Guardian* (29 June 2006).

¹²⁸ Lorenzo Mari, “In the Country of Absences’ Ancient Roman and Italian Colonial Heritage”, *Incontri* 28, no.1, (2016), 7.

¹²⁹ *ibid.*

¹³⁰ Mari, “In the Country of Absences’ Ancient Roman and Italian Colonial Heritage”, 14.

destiny is always an allegory of the embattled situation of the public third-world culture and society.”¹³¹

By excluding political and historical elements the discussion will be incomplete because “the textual politics is nevertheless very articulated, both with regard to the deployment of national allegory and the mobilization of different kinds of collective memory.”¹³²

Nonetheless, the use of the specific place of the old Roman Empire "Leptis Magna" which is spelt in the novel as "Lepcis Manga" and the reference to the great Emperor Septimius Severus throughout the novel shows that the novel does not only lay on Suleiman's diasporic subject of recalling his past life in postcolonial Libya in the time of Qaddafi's rule, but also “based on the Italian national context, this framework avoids confrontation with the diasporic literary production that shows some relationship with Italy's former colonies without using the Italian language, while at the same time does not pretend to insert itself into the Italian literary tradition.”¹³³ During the novel Suleiman re-mentions the Emperor Septimius Severus who ruled in the Roman Empire for about 18 years and is considered to be one of the greatest Emperors who ever ruled the Roman Empire. Septimius Severus (his full name Lucius Septimius Severus) is a Libyan born Emperor who gained a very important position in the Roman Empire because of his numerous achievements which helped great accomplishments. Being from Libyan origins, Septimius Severus directed a special interest to North Africa in general and Libya in

¹³¹ F, Jameson, 'Third-World Literature in the Era of Multi-National Capitalism', *Social Text*, 15 (1986), pp. 65-88, p. 69.

¹³² Jameson, "Third-World Literature in the Era of Multi-National Capitalism", 14.

¹³³ Mari, "In the Country of Absences' Ancient Roman and Italian Colonial Heritage", 15.

special. He pays special attention to agriculture which actually had a huge growth in North Africa during his reign. He was also interested with trading and made Libya one of the most important connecting areas that connect between East, West and Africa. He also showed his interest in architecture, he extended the buildings of the empire by adding theaters, buildings and houses, especially his home town Leptis Magna which makes it one of the largest lost Roman Empires.

4.2.6. The Depiction of Woman Figure in the Novel.

The only two woman figures that appeared in the novel is Najwa and her mother. Najwa's mother is only mentioned a couple of times throughout the novel whereas Najwa is the focused woman figure in the novel. We can see that Suleiman describes his mother in different ways which I will divide into two different categories:

- First: the relationship between Suleiman and his mother, both when she is ill and when she is not ill.
- Second: the relationship between Najwa and her husband (Faraj) and Suleiman's reaction towards the changes of this relationship.

The first mention of the mother is attached to her illness which we later discover that this illness is actually her addiction to alcohol. Then Suleiman tells us how different his mother is when she is drunk believing that she is haunted by another spirit "as if her illness got the spirit of another woman in her."¹³⁴ He also feels scared of her when she is ill.

¹³⁴ Matar, *In the Country of Men*, 14.

However, Suleiman expresses his thoughts and tells how Najwa is totally different in the next day after a drunk night. Suleiman states that his mother becomes “On the mornings after she was always nice. She liked to take me out driving.”¹³⁵, and says how generous and enduring she becomes. We learn through Suleiman that Najwa only gets drunk when the father Faraj (her husband) is away. Telling how angry he is on his father for leaving them alone, because Najwa is never drunk in the presence of the father who never knew about her illness.

Then Suleiman is expressing the strong bond and relationship that he has with his mother. They are always together and he never leaves her, fearing that she will be drunk. The mother's illness was very heavy on the shoulders of a nine-year old-boy. However, Suleiman manages to take care of his ill mother and is able to keep her secret. But this was not the only secret that Najwa has, every night when she is drunk Najwa goes to sleep with her son in his room, telling him the secrets of her past life. She always starts by the most important event in her life "how she and father came to be married". She tells Suleiman everything how she was forced to married his father. The story of her meeting with the 14-year-old boy in the Italian coffee. And how her brother Khaled gave her up to their father. Which resulted in her imprisonment for one month and forcing to marry a man who is 10 years old, to the 14 year old girl she used to be.

Although Najwa was forced to marry Suleiman's father, and when she knew she is pregnant, she tried to get rid of the baby. She repeatedly tells Suleiman that he is her miracle, her prince and she is very happy to have him. Through the textual analysis in which the mother occurs we can recognize how the mother's image has changed

¹³⁵ Matar, *In the Country of Men*, 17.

throughout the novel. At an early stage of her life, Najwa was detested in her family because of the Italian coffee incident. She has been hit, tortured and imprisoned. Her father even decides to kill her if she turns out to be not virgin "I saw my father bury a pistol in his pocket. "Blood is going to be spilled either way," were the words he had told your grandmother. She told me this later, almost laughing, relieved, giddy and ridiculous with happiness "If, God forbid," she had said, "you didn't turn out virtuous and true, your father was prepared to take your life."¹³⁶ However, this image of the outcasted Najwa has turned into the loveable figure whom all relatives love. And she becomes the "family darling"¹³⁷ especially after the father came home from his deadly disappearances.

Another important notice in the image-making of the mother is how much she misses Suleiman. At first Najwa thinks that by sending Suleiman away she is protecting him from the regime. However, as the time goes on she misses him and regrets sending him to exile. This eagerness towards seeing her son has grown bigger, especially after the death of Faraj "Mother began to sound depressed, recalling all the missed opportunities: the education and careers she might have had. Loneliness seemed to remind her of all the things she had missed."¹³⁸

The second part is about the representation of Najwa and Faraj's relationship and the reaction of Suleiman towards it. Najwa and Faraj as relationship has always been governed by the past. Najwa discards Faraj for agreeing to marry a girl at the age of 14 whom he never meet. So their relationship was very cold, she even sometimes sleeps in the living room. When Suleiman wonders why she doesn't sleep in their bedroom she

¹³⁶ Matar, *In the Country of Men*, 13.

¹³⁷ Matar, *In the Country of Men*, 233.

¹³⁸ Matar, *In the Country of Men*, 236.

answers him because of your father's snoring Najwa tries to convince Suleiman that “he (Faraj) only snores when he's very deeply asleep and that only occurs in the middle of the night when you yourself are deeply asleep”¹³⁹. Although Najwa discards Faraj, she respects him and feels very happy when he is home. She never drinks or smokes in the presence of the father “when he's home everything is normal, she is never ill and I am never woken up like this to find everything changed.”¹⁴⁰

Suleiman believes that his father's recurring absence is the reason behind his mother misfortune, sadness and addiction. However, after the disappearance of the father and then coming back home everything changes. Najwa feeling that she will lose her husband, she goes to their neighbour for help. Being a good father and wife help in Faraj's rescue. Najwa does not leave her husband who is in need. She tries to help her husband and takes care of him because he was badly tortured. Then their relationship goes towards getting better. This new intimate relationship between the couples of his father and his mother has made Suleiman thinks that he is not needed. Suleiman feels that his mother never needs him because she never came again to sleep with him in his bed. By looking at the novel we can see how Najwa from the 14-year-old girl who was forced to marry “he, the stranger armed with the marriage contract signed by my father, was going to carry out the punishment.”¹⁴¹, and into the caring wife “I must be a good wife, loyal and unquestioning, support my man regardless. I'll support nothing that puts my son in danger.”¹⁴²

¹³⁹ Matar, *In the Country of Men*, 84.

¹⁴⁰ Matar, *In the Country of Men*, 10.

¹⁴¹ Matar, *In the Country of Men*, 13.

¹⁴² Matar, *In the Country of Men*, 97.

The last image that the reader gets from the novel is Suleiman's surprise feelings of how young his mother is and wondering what she would need in life "I suddenly realize how young my mother is. She was twenty-four when I was sent away, the same age as I am now; fifteen when she had me, the same number of years I have spent away from her. In the end all that remains are numbers, the measurement of distances, the quantity of things. Thirty-nine. She's only thirty-nine. What is she hoping for from life now, I wonder."¹⁴³

The coming chart will show how the mother "Najwa" is described throughout the novel by Suleiman and by other characters.

¹⁴³ Matar, *In the Country of Men*, 244-245

The word or expression in ST	Page No.	The word or expression in TT1	Page No.	The word or expression in TT2	Page No.
Mama's illness	1				



Her crying was not 81
normal. Mama's ill
again, I thought



Chart 4.1 The woman's description in the novel by other characters.

On the other hand the coming chart is to show the reader the diversity in literacy to show the themes of loss, betrayal and disappearance by the author Hisham Matar as well as the translators.

The word or expression in ST	Page no.	The translation in TTC1	Page no.	The translation in TTC2	Page no.
Hand-puppets that play died	1				

water
betrayal

66



At a very good point, the author shows that Nuri is jealous of his father even after all those years. Nuri was 12 years old when he and his father met Mona in Alexandria. In that very young age Nuri falls in love with Mona. And because she was fourteen years older than him, it seems impossible for the two to be in a real relationship. In the same time Mona and Nuri's father Mr. Kamal Alalfi actually falls in love even though he was 15 years older than her. The relationship between the two became more intimate and they married a few months later. Nuri feels jealous and hates his father for taking what he thinks "his Mona". Mona is a half Egyptian, half English woman who was in Egypt for holiday.

She is twenty four years old. After the incident of meeting Mona, he starts to introduce his beloved passed mother to the reader. It has been two years since her death, and he blames his father for not missing her. He is an only child and whenever he remembers his mother he mourns how he always longed for a sibling to share his loss and grief with. Nuri was born in Paris and stayed there with his parent and Naima "the maid from Egypt" till he was 8 months old. After Nuri's father and Mona's marriage they both decided to send Nuri to a private school in London.

Nuri moved to Daleswich boarding school in London where he meets his roommate Alexei; the fourteen-year-old German, who later becomes his closest friend. Although, Nuri knows that Mona is no longer his, he still has feelings towards her and continues to write letters to her.

The three of them Mona, Nuri and Mr. El-Alfi decide to gather in the Christmas holiday. Mona and Nuri met together and go to where Mr. El-Alfi promised to meet them

days later. Staying at this hotel, Mona suddenly reads in a newspaper the disappearance and kidnapping of her husband Mr. El-Alfi from a woman 's apartment in Geneva. Mona and Nuri set off their vacation and goes directly to Geneva to find out what happened especially after Mr. Hass's letter "The Swiss friend of Mr. El-Alfi letter" in which he told them to come as soon as possible. They started their journey in searching for the kidnapped father.

They go to the Swiss government asking for help. And searching for the mysterious woman with whom Mr. El-Alfi was spending that night "Beatrice Benamuer". Searching for help, Mona thought that if they want to know about what happened to Mr. El-Allfi, they should communicate with someone who is in high position in the government. And by the help of Mr. Hass they could reach to the Minister's aide of the Federal Department of Home Affairs. But this makes no change. They couldn't find any information about him and the woman refused to meet them.

Feeling of being in danger Mona decided that she and Nuri should immediately leave the country. The kidnappers might reach them and take both to convince Mr. El-Alfi to talk . They went back to Cairo and met Naima. Later on Taleb came and told them that the regime announces that they have Mr. Kamal El-Alfi but never shows his face. Nuri's aunts asked him to come to them but Mon refused. He and Mona continued to life in the Cairo apartment and their knowledge to Mr. El-Alfi is will which he gave to Mr. Hass the lawyer. In his will Mr. El-Alfi gives them both the right of inheritance. Even after Mr. El-Alfi's disappearance Mona decided to keep Naima the maid and Abdu the driver. In one evening after Naima left the house he and Mona were playing cards. Mona get drunk and

invites him to come to her room “come and tell her a story”¹⁴⁴. They slept together that night. Although he felt ashamed, he doesn't even tried to resist. It has only been nearly a month since Kamal Pasha’s disappearance and they have been acting like that. Naima was so furious addressing both of them “this is wrong Ustaz Nuri, Then to Mona “Wrong”. ”¹⁴⁵

After that night Mona decided that he should go back to school and she should move to London. Telling Naima that she will not fail again “This time I will not fail”¹⁴⁶ He is telling a day after 3 months of his father's disappearance and how he wonders to tell Alexei “his German roommate at Daleswick” about his father or not.

Then he decided not to tell him keep it as a secret. Alexie is leaving Daleswick and Nuri is staying without his roommate. He gives him farewell and they promised each other to stay in touch.

Nuri is 17 now, he is very happy with his achievements. He is thankful for his father for choosing Daleswick. He gained a lot at this boarding school. He lost his interest for Mona by this time and they act as mother and son. He manages to call himself as one of them (the British). He goes to visit Mona over because of her invitation to spend a couple of days with her in London. She introduced him to Toby her friend from college and he spends a couple of days with her. He does not visit again until the summer before his final year at Daleswick.

¹⁴⁴ Hisham Matar, *Anatomy of a Disappearance*, (Britain and NY: Penguin Books, 2012), 151.

¹⁴⁵ Matar, *Anatomy of a Disappearance*, 154.

¹⁴⁶ Matar, *Anatomy of a Disappearance*, 156.

He decided that after leaving Daleswick he will go to a university in London. He is making a lot of friends most of them from University, with whom he enjoys his time. He is stating that he occasionally had a lover but whenever he makes love with any of them he feels guilty and ashamed and usually has tears in his eyes.

He is 24 now and earned PhD in art history which means he is in full control of his inheritance according to his father's will and which is confirmed by Monsieur Hass in the post a week after his birthday.

He always dreams of his father. He suddenly, after ten years, decides to go back to Geneva. Looking for Beatrice Benamuer and anything relates to his father. He manages to remember the street where Beatrice Benamuer lives and looks for her address until he found it. Then he went for lunch in a nearby coffee where he recognized a woman whom seemed to be Beatrice Benamuer. He called Mr. Hass telling him that he is in Switzerland. They met and he asked him about Beatrice Benamuer and Hass promised to arrange a meeting between the two.

Nuri finally meets Beatrice Benamuer and she told him about her relationship with his father and the two shared an intimate relationship. Hass tells Nuri that his father had lovers, but what he has with Beatrice Benamuer was different. The couple loved each other and they lived like a married couple sharing a lot of secrets together.

He flies back to Egypt and lived with Naima in the Cairo apartment. Mona used to call occasionally, then the gaps between her calls increased until she stopped calling. The novel finishes up with Nuri alone in his father's room trying on his father's clothes. Some

fits him and some does not. But finally he still wishes for his father to be back He will need a raincoat when he comes back. This might still fit him. I returned it to its place”¹⁴⁷

4.3.1. Stylistic Analysis of *Anatomy of a Disappearance*

Before going directly into the stylistic analysis of the novel I would like to give a brief introduction to the novel. Indeed this introduction would be a small explanation of the origin of El-Alfi's family. Although Hisham Matar refers that the origin of the family that the novel centered about is actually from Iraq.

However, I would argue that this might not be certainly true for multiple reasons. Since it is a fiction the author has the ability to add or decrease from reality. Therefore the assassination of the king is not a conclusive proof to assume the family's homeland and origin to be Iraq. The other reason relays on the translator's choice of using language. By this I mean that there is a standard Arabic language (which is the language of the Holy Quran). This language is usually used in official publications, educational institutions and translation. However, in our case study the translator Mohammed Abdel Nabi uses two different dialects of Arabic language. One is standard Arabic (the same one he used to translate the first novel whose family origin is Libyan). The other is the Egyptian dialect which he uses to interpret Naima, Abdu the driver and other Egyptian characters in the novel. On the contrary, he chooses Standard Arabic to translate others. So if the family is Iraqi, the author is supposed to use Iraqi dialect in the same way he use the Egyptian one.

¹⁴⁷ Matar, *Anatomy of a Disappearance*, 246.

This can be understood into many different aspects. One is that both author and translator prefers the origin of the family to remain ambiguous. This is can be extrapolated from Hisham Matar's words in the interview. The other which is more likely, is the translator's lack of knowledge with the Iraqi dialect, which is not an excuse to prefer one dialect. Therefore, I agree in a great deal with Heremion Lee that the origin of the family is Libya not Iraq regardless Hisham Matar's unjustified confessions. As the translator Sokaina Ibrahim uses the same standard Arabic to translate Hisham Matar's first language *In the Country of Men* whose characters are either Libyans or have been living for a long time in Libya.

As have been discussed earlier with the first novel, linguistic diversity is a feature that highlights Hisham Matar's novels. Both Heterographics and pluriliteracies theories are used in this novel as well. Pluriliteracies which is demonstrated earlier as the existence of other languages in a context of a specific language, and heterographics which is the existence of other lettering in a context, occurs in the novel in more than one position. There Heterographics and pluriliteracies include Arabic French and English in TT as well as ST.

The bilingual author “As a schoolboy in Tripoli, the author was captivated by Arabic. But when his family was forced to leave, it was in English that he came to speak, think and write” Hisham Matar uses these literary devices in an episode where the father Kamal El-Alfi and his son Nuri together with Mona on a trip to the trip of the Nile. In November Kamal pasha, Nuri and Mona went on trip up the Nile to Luxor celebrating Nuri's thirteenth birthday. When they arrived to Luxor and the three of them were talking turns in diving into the river. Which Nuri described as a performance “It was a

performance, and we knew it.”¹⁴⁸. And their performance “caused a spectacle”¹⁴⁹ and to attract their audience “passengers”¹⁵⁰ they intentionally began to chat in English and French. From the deck, the father starts to talk to his son in French knowing that he will attract the attention of the people around him. To quote:

“Ça, c’était vraiment rafraîchissant,” Father called out from the deck. And knowing full well his purpose, I replied, “Ah oui, c’était superbe.”



Such readers' non-understanding of the remark in Arabic mirrors-and inverts-the role played in the novel by the admiring bystanders on the boat."¹⁵³

As the case of Arabic for Anglophone readers, the use of French in an English context serves the same ambiguous sense for monoscriptal readers. Indeed the appearance of this French words in both English and Arabic manuscripts in the novel demonstrates that "for monoscriptal readers, the heterographic phrase may function variously as a visual ornament, a provocation excluding them from understanding what the father says, or as a simple, insignificant exhortation. For biscriptal readers, it may instead express affinity between the father and his son, pose a riddle, or function as an omen."¹⁵⁴

By analyzing the Arabic translation of the novel we encounter the same heterographics which occurred in Arabic letters in the English text. However, this time the translator chooses to interpret this specific heterographics in English letters in the Arabic text "You must always remember, son, that life is for the living."¹⁵⁵

In an Arabic context, this heterographics serves the same purpose of the occurrence of Arabic in an English context. Monoscriptal readers of these heterographics in ST as well as in TT are "prone to experience alterity, while biscriptal readers become included-for better or for worse-so that they may experience the affinity between the father and his son."¹⁵⁶

¹⁵³ Helena Bodin, "Heterographics as a Literary Device," *Journal of World Literature* 3, no.2 (2018): 210.

¹⁵⁴ Bodin, "Heterographics as a Literary Device," 211.

¹⁵⁵ Matar, *Anatomy of a Disappearance*, 74.

¹⁵⁶ Bodin, "Heterographics as a Literary Device," 211.

Although these heterographics are the only Arabic phrase that is included in the STA, the translator chooses to interpret it into English. It is the only understandable phrase in STA to monoscriptial Arabs. Whether it is the choice of the author or the translator I think the interpretation of this phrase into Arabic is unsuccessful and in the same time inappropriate.

Indeed the use of heterographics should add to the richness of the novel. But in this case study (the TT), makes it ambiguous and does not justify the unexplained translator's use of English language to translate a phrase into TTA that is actually appeared in Arabic in STA.

There is another episode in which plurilitercies and heterographics appears in the TTA. It is when Nuri reads the newspaper *la tribune de Geneva* about his father being disappeared. The headline of the Article which is written in French in ST also appears in French in the TTA. However, there Heterographics are explained in the text following them both in STA and in TTA. It is also considered to be kind of plurilitercies in STA as it is another language with Latin alphabet.

The other device that occurs in the novel *Anatomy of a disappearance* is the use of Latinization and Italianization of Arabic words. For example, Hisham Matar uses Latinization to write Arabic proper names of the characters in the novel i.e. Naima, Ihsan, Kamal, Mona and Nuri along with many other characters. And the only interpreted name in the novel is “Nuri” which is interpreted as “my light”.

As in the first novel, the author not only uses Latinization to write proper names but also addressing words like “ustaz” which means “Sir”. This word is actually used in the

first novel STC but with a different spelling Ustath. The word “Ustath” is how it is said in standard Arabic while the word “ustaz” is used in Egyptian dialect. In the first novel the word used is “Ustath” as in “Ustath Rashid” and “Ustath Gafar”. However, in this novel the author chooses to spell it as “ustaz”, spelled in the same way that is spelled in Arabic:

“



means in English the same as the previous two "sir". The word is translated by Latinization theory into “



As in *In the Country of Men*, the author uses the word “habibi” which means my love in English. It is used by Nuri’s aunts to address him as their beloved “Abu el-Noor, habibi, are you all right?”¹⁶²

It is important to point out that not only Latinization of Arabic language exists in STA. But also Arabization of English language exists in TTA. In her article Arabization and Its Effect on the Arabic Language Abeer Obeid Al-Shbiel concludes that the term “arabization in language and terminology revolves around many different meanings: disclosure, explanation, no formation of words by violating the grammar, syntax, eloquence, sound and significance of the language.”¹⁶³. However, I will be using the term “Arabazation” to refer to the English words written in Arabic alphabets.

The translator chooses to interpret some addressing words by the use of Arabization. The translator for example translates the word Uncle in uncle Taleb into

literary importance of the novel. By the use of the specific language for a specific place give it identity and adds to its cultural and traditional importance. This will be further analyzed in the coming parts.

4.3.2. The Depiction of Women Figures in the Novel

Woman figure is very important in the novel. There are four women characters in the novel. They are the mother Ihsan, the maid Naima, the stepmother Mona and the Kamal's mysterious woman Beatrice Benamuer. The way these women are addressed in the novel depends on their position and relationships to the person who is describing them. By looking into the novel, we can see how these women are addressed and described in the novel by different people

For the mother, from its first mention in the novel we recognize that she has already passed away “since Mother’s sudden passing”¹⁶⁴ and Nuri is telling his life story after losing her. Mostly readers would encounter the mentioning of the mother with words such as sudden passing, was alive, mother’s death, without my mother, mother came into my thoughts and mother was gone among other words that express her death.

Although Nuri's mother has already passed away, his longing for her is very obvious. He repeatedly throughout the novel reminds the reader of how much he misses

¹⁶⁴ Matar, *Anatomy of a Disappearance*, 4.

and needs her. He also mourns her death and longs for a sibling with whom he could share his loss and grief.

We also learn that his mother is fond of art especially the painter Turner. She is also the one who used to prepare for their holidays. She always preferred European places to spend their holidays in like the Swiss Alps and Netherland. However, all this changed after her death and Magda Marina becomes their destiny for their holidays.

The other woman character in the novel is Mona who is controversial issue between the father and the son Nuri. Nuri believes that since Mona is only 14 years older than him and 15 years younger than his father, he has more right to have a relationship with her than his father does “She was twenty-six, Father forty-one and I twelve: fifteen years separated them, and fourteen separated her from me. He scarcely had any more right to her than I did.”¹⁶⁵ Insisting on the fact that “I saw her first”¹⁶⁶. Even after the marriage of Mona and Kamal, Nuri's crush towards Mona grows even more. Even when he has been sent to a private school in England, Nuri was unable to forget Mona. He keeps writing letters to her describing his feelings and how he is unable to overcome his admiration “my longing, growing more severe by the day, focused chiefly on Mona. She occupied my thoughts entirely.”¹⁶⁷. Even though she most of the time does answer his letters “she rarely wrote back or responded with the speed and in the manner I had allowed myself to expect.”¹⁶⁸, this doesn't stop him from writing to her.

¹⁶⁵ Matar, *Anatomy of a Disappearance*, 63-64.

¹⁶⁶ Matar, *Anatomy of a Disappearance*, 3.

¹⁶⁷ Matar, *Anatomy of a Disappearance*, 83.

¹⁶⁸ Matar, *Anatomy of a Disappearance*, 83.

Although Mona was his stepmother, Nuri's feelings grow even bigger. Even after the incident of his father's disappearance Nuri admits "It shames me to admit that even the tragedy that followed did not corrupt the memory of those three days spent in Montreux alone with Mona."¹⁶⁹ Feeling lost after the disappearance of Kamal Pasha, both Nuri and Mona found shelter in one another. Which resulted in their physical relationship in one night after a chess match.

By looking at the table we can see that whenever Mona is mentioned in the novel, she is attached to another character. By this I mean Mona is usually mentioned with the company of either Nuri "Mona and I", with Kamal Pasha "both Mona and I" or in comparison with the mother "There was always lightness to the way Mona held me, as if she were not really there. My mother, on the other hand, comparing would always hold my hand too tightly."¹⁷⁰

Nuri's feelings towards Mona varies a great deal between the beginning of the novel and the end of it. At first Nuri admires Mona "She occupied my thoughts entirely."¹⁷¹ He usually describes a part of her anatomy in a great detail "the memory 46".Non the less all this admiration of Mona has disappeared by the end of the novel.

And the beautiful admired Mona turned into hate "I hated Mona at that moment"¹⁷² and disgust "She walked off, and I turned and walked away in the other direction. As soon

¹⁶⁹ Matar, *Anatomy of a Disappearance*, 102.

¹⁷⁰ Matar, *Anatomy of a Disappearance*, 101.

¹⁷¹ Matar, *Anatomy of a Disappearance*, 83.

¹⁷² Matar, *Anatomy of a Disappearance*, 225.

as I turned the corner I vomited onto the pavement.”¹⁷³ And the eagerness to her voice and waiting for her calls, actually turned to avoiding answering her calls “Tell her I have stepped out,” I said.”¹⁷⁴

The other woman figure which appeared in the novel is Naima the maid. Naima is an Egyptian 14-year-old girl who Nuri's parents choose to be their maid. later on we discover that Naima is actually the biological mother of Nuri. We learn this fact from Taleb, who told Nuri in a late night conversation that his father Kamal Pasha wanted a son to inherit his wealth “he wanted someone to inherit it all”¹⁷⁵. Therefore, he apparently has illegals relationship with the maid Naima which resulted in the birth of Nuri. In fact, Naima is definitely Nuri's biological mother "It was impossible to change our shared history, to be mother and son in the clear light of day"¹⁷⁶. Although Nuri discovered this fact very late, he usually has this intimate relationship with Naima.

Naima's care and tenderness drives her closer to Nuri and strengthen the bond between the two especially after the death of the mother. Even when she was alive, Nuri's mother repeatedly tries to make Naima and Nuri's relationship more close to each other. For instance, whenever Nuri is ill, the mother asks Naima to sleep in the house and stay by his side. The mother even one time forced Kamal Pasha and Nuri to visit Naima in her house after being ill with bilharzia (Schistosomiasis) “Long ago, when Naima was ill with bilharzia, Father, under Mother's insistence, brought me to visit her.”¹⁷⁷. All characters

¹⁷³ Matar, *Anatomy of a Disappearance*, 226.

¹⁷⁴ Matar, *Anatomy of a Disappearance*, 243.

¹⁷⁵ Matar, *Anatomy of a Disappearance*, 62.

¹⁷⁶ Matar, *Anatomy of a Disappearance*, 237.

¹⁷⁷ Matar, *Anatomy of a Disappearance*, 51.

describe Naima with positive adjectives "innocent", "faithful"¹⁷⁸ and "Rigid with shyness"¹⁷⁹.

I think the relationship between these three women figures in the novel is worth mentioning here. By looking into the description of Naima and the mother's relationship in the novel we discover the next. The mother treats Naima very kindly and offers her fruit every day to take with her to her family "At Mother's instruction, every evening Naima had to go to the large fruit bowl that sat at the center of the long dining table and take home those guavas, apricots or apples that had passed their prime."¹⁸⁰ The mother believes that it is not Naima's fault and not the one to blame for the illegal relationship with Kamal Pasha. Naima also feels very close to the mother and calls her "Of course, Mama."¹⁸¹ Therefore, the only person that the mother allowed to server her in her illness is Naima.

On the other hand, the relationship between Naima and Mona is totally different. At first before the disappearance of the father, Naim's relationship with Mona was normal. Mona being the "Madam" of the house and Naima being the maid. However, after the disappearance of the father, and especially after what happened between Mona and Nuri. Naim's treatment towards Mona has changed. Naima's motherhood instinct has been awoken. She has been irritated by their act and her opinion towards Mona has changed.

¹⁷⁸ Matar, *Anatomy of a Disappearance*, 33.

¹⁷⁹ Matar, *Anatomy of a Disappearance*, 40.

¹⁸⁰ Matar, *Anatomy of a Disappearance*, 33-34.

¹⁸¹ *ibid.*

The mother and Mona's comparison is repeatedly mentioned throughout the novel e.g. "Mona more comfortable in the world than Mother had ever been" ¹⁸². I think Nuri finds in Mona what he misses of his dead mother. But his emotions towards Mona as a substitute of his dead mother have changed into a desire later on.

4.3.3. The Importance of Place in the Novel

The action of the novel takes place in various places. The novel starts up with Nuri and Mona being in Montreux place in Geneva, Switzerland waiting for Kamal El-Alfi to follow them to spend the Christmas holiday together We will meet in Montreux. You two will probably arrive before me. I might be one or two days. But then we could all set off to the mountains.". Switzerland is important in the novel. Because it marks a very critical situations for the protagonist's "Nuri" life. It is the place where Nuri and Mona spend three days without a company for the first time. Which Nuri admits that these three days are very printed in his memory " It shames me to admit that even the tragedy that followed did not corrupt the memory of those three days spent in Montreux alone with Mona."¹⁸³. The other thing is that Geneva is the place where his father disappeared. It also the place that Nuri returned to many years later to discover things, from Hass and the mysterious woman Beatrice that he never knew about his father. A reality that has been hidden for many years.

¹⁸² Matar, *Anatomy of a Disappearance*, 66.

¹⁸³ Matar, *Anatomy of a Disappearance*, 102.

Then the author moves us from the cold European Switzerland to the warm Arabic Egypt. It is Magda Marina in Agamy Alexandria were Nuri and his father first met Mona. Magda Marina is the place that his father chooses for their holidays. Nuri states that his mother would never chooses such places. "The Magda Marina seemed dull and depressing in comparison to the places Mother used to take us."¹⁸⁴ Because whenever she plans their holidays before she would choose different places. She always chooses European places such as Swiss Alps and Northland in northern Norway.¹⁸⁵ Nuri justifies her choice by wondering "Was it the romance of wood fires, the discretion of heavy coats, that attracted my mother to the north and unpeopled places of Europe? Or was it the impeccable stillness of a fortnight spent mostly sheltered indoors with the only two people she could lay claim to? I have come to think of those holidays, no matter where they were, as having taken place in a single country—her country—and the silences that marked them her melancholy."¹⁸⁶ He later says that maybe his mother has chosen such quiet and empty places because she wants to be with the only two persons that she care for in her life. In a place that is far from others or what he calls "Mother's territory"¹⁸⁷

Alexandria is the place of their apartment which Nuri get back to after finishing his studies England is where most of the novel takes place Daleswick Nuri's may years making friends and getting university degree. Then he moves to London to finish his MA and PhD. So England London is the place of his great achievements. London is also an achievement, because it is the place where he and Mona met fir the last time.

¹⁸⁴ Matar, *Anatomy of a Disappearance*, 63.

¹⁸⁵ Matar, *Anatomy of a Disappearance*, 4-5.

¹⁸⁶ Matar, *Anatomy of a Disappearance*, 7.

¹⁸⁷ Matar, *Anatomy of a Disappearance*, 27.

4.3.4. Myth, Mythology and Historical Figures

Mythology and historical figures are not focused on much in *Anatomy of a Disappearance* as it is in *In the Country of Men*. In novel the author actually mentions it twice. In conversation between Nuri and his roommate at Daleswick, Alexie, explains why he and his sister was named in the way. He said that his sister Annalisa was named after Annalisa Cima “Annalisa Cima, Eugenio Montale’s ‘muse’—that means the person who made him write good poems. My parents love the poems of Montale.”¹⁸⁸. This confers Alexie's family's fond of music and literature.

The other figure is the Egyptian Queen of Pharaohs Nefertiti¹⁸⁹. It was printed on the chairs that were brought in Nuri's mother death ceremonies. Nefertiti Nuri says “the sort most commonly foun in Egyptian coffees with a profile of Nefertiti printed on the seat”¹⁹⁰ as referring that she is their identity. Regarding Egypt's history and historical places. Kamal El-alfi insists on Mona to visit the Museums and that the pyramids are not the only wonders of the world that is mentioned in the novel. Actually, Nuri mentions his visit to Alhambra in Granada. During his trip he discovers that the picture in their house resembles the mosaic in one of Alhambra’s walls.

¹⁸⁸ Matar, *Anatomy of a Disappearance*, 97.

¹⁸⁹ Nefertiti is the queen of Pharaohs and whose name means the beautiful is coming.

¹⁹⁰ Matar, *Anatomy of a Disappearance*, 45.

4.3.5. Art and Literature

Kamal Pasha was sleeping when he was kidnapped. Nuri notices that only thing on the bedside table was two books a biography their late king and Philip K. Hitti's *History of the Arabs*. The existence of these books can mean two things: Either they were a gift from Kamal Pasha to Beatrice. Or they are the books that Kamal pasha brings from Egypt to read during his holiday. Probably the second one is more reasonable because the biography would probably be in Arabic which is not the language that Beatrice Menameur speaks. Also, because Nuri once said that these are the kind of books that his father prefers.

Literature is not the only kind of art that Matar uses in his novel. He also mentions painting. Turner the artist was Ihsan's favorite artist. Kamal admits to Nuri while they were in a museum in London, that his mother would like being here because there are a lot of turner's works in that museum. Dreaming of being a conductor for all his life Hisham Matar creates a character who resembles his dream. In an interview with Nouri Gana Hisham Matar states that he has dreamed of being a conductor¹⁹¹. He could achieve his dream I think through Alexie father. He is a conductor of orchestra. Alexie's parents are both fond of music. His father is a conductor and his mother used to be a singer before losing the ability to sing.

¹⁹¹ Matar, Hisham, "An Interview with Hisham Matar" Interview by Nouri Gana, *Words Without Borders*, August 2007, <https://www.wordswithoutborders.org/article/an-interview-with-hisham-matar>.

4.3.6. Islam and Islamic and Arabic Traditions

Islam in this novel is a kind of contra version between the mother and the father. Because through Nuri's explanations of his father and his mother's action we discover the mother is a strong believer in Allah. Whereas the father is not "In those days father did not believe in God"¹⁹². Islamic traditions are not focused on in great details in *Anatomy of a Disappearance*. However there are occasions when these Islamic traditions are of some importance.

In the episode where the father knows that the mother has just passed away. He goes directly to his room after getting back from hospital to take a shower with cold water as the prophet Muhammad peace be upon him.

In death ceremony in some Islamic societies one of them is Egypt people uses large amplifiers and recite the surah of Quran for the whole day. This is what Kamal Pasha did when his wife died. Although he is not a strong believer he asks Naima to help him where to put the speakers. Although this is not a tradition of Islam because neither the prophet peace be upon him nor his followers did. It is actually a pidda. They justify their objection by saying that some people doesn't listen to Quran when it is recited and talks. And as previously discussed in the first novel, whenever Quran is recited everybody should be quiet and listen. Although this tradition neither the Prophet nor his followers (peace be upon them all) did, it is still a tradition in most Islamic societies. I will not go into further details about this, because it is not the purpose of this study.

¹⁹² Matar, *Anatomy of a Disappearance*, 7.

They justify their opposing by saying that some people doesn't listen to Quran when it is recited and tales. And as previously discussed in the first novel, whenever Quran is recited everybody should be quiet and listen.

The coming chart is to show the reader the multiplicity of language use introduced by the auther Hisam Matar as well as the translator Mohammad Abudel Nebi in STA and in TTA.

The word or expression in ST	Page number	The translation in TT	Page number
Absence	1		



CHAPTER 5 THE RECEPTION OF SOURCE AND TARGET TEXTS IN ANGLOPHONE AND ARAB WORLDS

Globalization means “To make global or worldwide in scope or application” . This globalization resulted in Lingua Franca which is English. One of the main the main characteristic of English as a lingua franca is its multiplicity of voices. That is to say “English a medium that can be given substance with different national, regional, local, and individual cultural identities. English as such does not carry these identities; it is not a language for identification.”¹⁹³

Therefore, English as a language of communication “is in principle neutral with regard to the different socio-cultural backgrounds of its users, and has thus undoubtedly great potential for international understanding - precisely because there is no fixed norm, and because lingua franca speakers must always work out anew – in different communities of practice- a joint linguistic, intercultural and behavioural bases for their communication.”¹⁹⁴

As a result of this the receivers of English written literatures are not merely British and American readers. It is far beyond that, indeed written English literature is accessible to any readers of English language around the globe. It is this globalization of English language that attract the attention of many writers to write in English rather than any other

¹⁹³ Said M. Shiyab, Marilyn Gaddis Rose, Juliane House and John Duval, *Globalization and Aspects of Translation*, United Kingdom: Cambridge Scholars Publishing, 2010, 364.

¹⁹⁴ Said M. Shiyab, Marilyn Gaddis Rose, Juliane House and John Duval, *Globalization and Aspects of Translation*, 595.

dominant language. Hisham Matar has been translated into more than 25 languages. Thus, his works are accessible for any reader who speaks one of these languages. A bilingual reader has the privilege to read the novels of Hisham Matar in their own language as well as its source English language text.

In order to specify my research, I will be only looking at specific reviews to construct a view about the Reception, presentation and position of Hisham Matar and his works in Arab and Anglophone worlds.

Before going into the analysis of the reviews, it is very important to make some points clear. Anglophone literature is very wide and is received by the majority of worldwide English readers, so it can be said that Anglophone readers are all readers of English language around the world. However, my use of "Anglophone reviews" will only be specified to a specific group of English official written reviews. These reviews would include the reviews that Hisham Matar included on his official website page (which includes reviews that Hisham Matar has promoted from very prestigious Anglophone newspapers) as well as the reviews of prize giving institutions.

Actually, the reasons for choosing these reviews are as follows: First, these reviews are authority. They construct an image about any work even if that image is not the target focus of that specific work. Secondly, they are considered as cultural planners. Thus, they decide what image to make about the history and culture of that specific work.

The outlook of these specific reviews is double image making.

1. They are placing novels or any piece of writing by giving them a prize as being powerful media organs that are able to advertise any text.

2. They promote these texts by giving them prizes which helps in placing the texts in the literary hierarchy.

I will be looking at the reviews by using Critical Discourse Analysis (CDA), as it considers discourse as a reflection of social background. I am analyzing these reviews because they represent social entities. By carrying out a critical descriptive analysis, I will try to show the reception of Hisham Matar and his fiction in Anglophone and Arabic literary systems. The purpose of this analysis is to highlight which components and materials are emphasized by these contexts to represent Hisham Matar and his novels. Also, I will analyze how they helped in constructing an image of the reception of Matar and his works in these systems.

Hisham Matar's novels are originally written in English then translated into Arabic. The issue of language is very significant in Hisham Matar's case. In fact, Hisham Matar acknowledged a great fame after the publication of his first novel *In the Country of Men* which is written in English. Although Hisham Matar is a bilingual who speaks Arabic as well, he writes in English, not Arabic. Being represented as a Libyan writer/author in most of the reviews raises this issue of language. And why Matar did not write in Arabic instead of English is another issue. Actually, Hisham Matar has been asked this question on more than one occasion, and always states that he expresses himself more in English.¹⁹⁵ The debate whether Matar's answer is convincing or not is not the focus of this thesis.

¹⁹⁵ For more information, see Matar, Hisham, "An Interview with Hisham Matar" Interview by Nouri Gana, *Words Without Borders*, August 2007, <https://www.wordswithoutborders.org/article/an-interview-with-hisham-matar>.

Language, (Arabic or English) is important in being the transforming material that helps the writer to transfer his message to the world.

It is obvious that Hisham Matar's multicultural and multi historical situation has a great impact on his instant fame. In fact, his Anglophone identity is highly foregrounded in his representation and reception by reviewers and publishing houses, as will be discussed below.

The reception of the writer can also be identified by prize-giving institutions. These institutions are considered as image makers. Therefore, their reception of Hisham Matar and his novels is important in constructing an image or idea about the author and his works in that literary system.

Hisham Matar's mixed identity is also referred to in these discourses. The inbetweenness of the author is highly focused on in these reviews. Most -if not all- reviews reveal that Hisham Matar is a Libyan born writer but not living in Libya anymore, which is actually a fact however their emphasis on this idea reinforces his new (Anglophone) identity.

They also reveal that he is received as a multicultural author who transforms his cultural and historical background into a target literary system "as ambassador". Although Hisham Matar's multicultural and western identity is foregrounded, his Libyan history and the story of his dissident father is a recurrent theme in the discourses of these reviews. The author's history and his connection to the life and history of his protagonists is also referred to in these reviews.

Reviews help in constructing contexts of reception in Anglophone and Arabic culture by providing the target readers of what they prefer or what they are familiar with. This reception foregrounded by the reviews is determined by the norms in which these works occur. The chapter will be divided into two parts: the first part will include the analysis of the reviews. In other words, the English reviews (as he did not include any Arabic reviews in his official web page)¹⁹⁶ that Matar includes in his web page for each novel separately. The second part will include the analysis of the publishing house and prize institutions' contexts in presenting a contextual discourse that provide an image of the reception of the novel by these institutions in two different literary systems.

For the reception in the Arabic literary system, I will also include the prize the translator gets for translating Hisham Matar's second novel *Anatomy of a Disappearance* into Arabic as *Ikhtifa*. As for the English reception, in his official website Hisham Matar listed seven reviews for *In the Country of Men* while he listed six reviews for *Anatomy of a Disappearance*.

In the Country of Men is Hisham Matar's first novel published in 2006 in English and translated in the same year by Sokaina Ibrahim. However, the author decided to retranslate it with the help of Mohammed Abdel Nabi in 2012. The novel gave Matar huge international fame. It has been reviewed many times by Anglophone as well as Arab reviewers. However, as it has been referred to earlier, I will be using only the reviews that the author himself included and promoted in his official web page.

¹⁹⁶ Actually, I have contacted Hisham Matar's agent to ask the author to provide me with reviews that he would promote. But he informed me that Hisham Matar is busy working on a new book.

In his official website Hisham Matar listed a number of chosen reviews to represent each of his two novels. The critical description I will apply here, with the use of CDA, will make an insight on the reception of these works in the two literary systems. Hisham Matar included only English reviews, these reviews will help me as a researcher to see how these novels are received by different audience (reviewers) in the source literary system (Anglophone system), which I can compare with those in the Arab literary system.

Hisham Matar chooses six reviews for his first novel *In the Country of Men* whereas he chooses five reviews for *Anatomy of a Disappearance*. By using CDA, which regards discourse analysis beyond its linguistic level and considers it as a more sociological and ideological issue, I will analyze these reviews to see how the reviewers received his works and affected the reception of their audiences. In the same time, this analysis will find out what aspects of the novel, these reviewers have focused on along with what reception the readers of these reviews will get about these novels.

I will start with the novels in their chronological order of their publication in the English language. Therefore, the first novel to start with is *In the Country of Men* 2006.

5.1 Reviews on *In The Country of Men*

The reviews dealt with in this analysis will be analyzed in comparison with each other according to specific themes. These reviews are:

- The Dissident's Son, *The New York Times*, Lorraine Adams.

- Muslims in the Dark, *The New York Review of Books*, Pankaj Mishra.
- Where the Mulberries Grow, *The Guardian*, Kamila Shamsie.
- To Be A Man, *The Times Literary Supplement*, Andrew Van Der Vlies.
- Libya Through a Child's Eyes, *The Telegraph*, Katie Owen.
- A Libyan Childhood, *The Washington Post*, Ron Charles.
- Love in Libya's time of tyranny, *The Independent Culture*, David Dabydeen.

5.1.1 Reviews on *In The Country of Men*

The first impression that the reader gets from this review, written by Lorraine Adams, is shown very clearly in its title “The Dissident’s Son”. The idea is more assured by the review’s first sentence, in other words the question “What can a child know about totalitarianism?”¹⁹⁷. So, the reader's reception is paced on the novel being about a father who is against the government and faces what the reviewer calls the government’s “totalitarianism”.

Comparing the novel to Khaled Hosseini’s *Kite Runner*, Lorraine Adams mentions that *In the Country of Men* is totally different. She actually disagrees with “publicists in Britain” who regard *In the Country of Men* as Libyan “Kite Runner”¹⁹⁸. She justifies her argument by saying that *In the Country of Men* unlike *Kite Runner* is “free of both cliché

¹⁹⁷ Lorraine Adams, “The Dissident’s Son,” Review of *In the Country of Men*, by Hisham Matar, *The New York Times*, March 4, 2007.

¹⁹⁸ *ibid.*

and padding” and that Matar's fiction produces “a timeless portrait of the infantilism of evil”¹⁹⁹ that can be set anywhere not only in Libya.

On the other hand, Katie Owen believes that *In the Country of Men* resembles the *Kite Runner* in “issues raised and the techniques, a child's-eye view, tempered with hindsight and long distance.”²⁰⁰ According to her, their difference lay on the setting, *In the Country of Men* is set in Libya whereas the *Kite Runner* is set in Afghanistan.

What is emphasized in Owen's review is the idea of a child growing up in “turbulent Middle-Eastern country in the 1970s, confused by a grown-up world of repression and violence, lied to and excluded by adults and eventually sent into exile”²⁰¹. The idea of regarding and describing Libya as equal to Afghanistan is confusing.

However, this is not the only comparison of the novel with other literature. In his review “Muslims in the Dark” Pankaj Mishra compares *In the Country of Men* to Laila Lalami's novel *Hope and Other Dangerous Pursuits*. However, the theme compared here is “The exile's experience of deracination and painful self-invention”²⁰². Mishra states that these two novels use the figure of Septimius Severus’ exhortations “to learn from Europe look touchingly innocent” and that the two novels under different “dictatorships” reveal

¹⁹⁹ ibid Adams, “The Dissident’s Son.”

²⁰⁰ Katie Owen, “Libya through a Child's Eyes,” Review of *In the Country of Men*, by Hisham Matar. *The Telegraph*, Jul 30, 2006

²⁰¹ ibid.

²⁰² Pankaj Mishra, “Muslims in the Dark,” Review of *In the Country of Men*, by Hisham Matar, *The New York Review of Books*, April 12, 2007.

“the darkening ambiguities of North Africa and its relationship with the West.”²⁰³ This "dictatorship" which is represented in Qaddafi's rule over Libya is set in the 1970.

5.1.2 Antagonization of Qaddafi and his Regime

The theme that most repeatedly occurs in all reviews without exception is “cruelty, violence and torture of the regime”. All reviews describe this theme by reflecting Libya as a country in which the "cruel" and "brutal" regime prevails and children are caught with the terror and fear with their families. In a country where men are kidnapped, tortured, sent into exile and sometimes executed.

The interrogation and hanging (execution) of Ustath Rashid is highlighted in all the reviews. However, their view of receiving it varies from one to the other. For Lorraine Adams, the execution scene is considered as the novel's strength point because it consists “most horrifying and important scene”²⁰⁴. Kamila Shamsie also believes that “[Matar’s] description of a public execution is an exceptional piece of writing”²⁰⁵. Whereas some other reviewers believe that this scene is affecting the child's psychological status and that the narrator is highly affected by the repression of the regime and the people around him.

²⁰³ Mishra, “Muslims in the Dark.”

²⁰⁴ Lorraine, “The Dissident’s Son.”

²⁰⁵ Kamila Shamsie, “Where the Mulberries Grow,” Review of *In the Country of Men*, by Hisham Matar, *The Guardian*, July 29, 2006,

5.1.3 The Betrayal of the Beloved Ones

The other theme that is foregrounded in these reviews is “betrayal”. Betrayal, here is of multiple sides. The betrayal of the father, who betrays his friends by giving them up to the regime. The father, after he was kidnapped and tortured, came home. But he has betrayed his colleagues by giving their names to the members of the revolutionary committee whereas his friend and neighbor Ustath Rashid preferred to stay loyal to his friends. This loyalty actually costed his life. Faraj, on the other hand, preferred betrayal over loyalty to preserve his life. This act of betrayal has changed other characters’ view of Faraj, especially Moosa, who was unable to meet Faraj without feeling ashamed of his act “‘I can't bear looking at him,' Moosa said. ‘The betrayal in his eyes -I am sorry, I am sorry- his voice scorches me, this is worse than death -forgive me- this is the blackest day of my life.’”²⁰⁶

The other betrayal, is the child's betrayal of his best friend, and how he feels shame after committing it. Although Suleiman does not only betray his friend but “The boy betrays his best friend, his mother and his father’s closest friend — and would, if not for developments elsewhere, also betray his father.”²⁰⁷

These betrayals along with other factors such as the oppression of the regime and lying of parents affect Suleiman’s behavior. Some reviewers believe that these factors

²⁰⁶ Hisham Matar, *In the Country of Men*, 207.

²⁰⁷ Lorraine, “The Dissident’s Son.”

affect Suleiman's behavior and cause "psychological damage"²⁰⁸ that turns to cruelty and Sadism, especially in the ways he behaves the beggar.

There is another betrayal mentioned in the novel. It is the betrayal of Scheherazade's betrayal to the mother Najwa. Najwa has been fond of Scheherazade in the beginning of her life but does not feel that way anymore. She tells Suleiman to find another model "You should find yourself another model,"²⁰⁹ because she thinks that Scheherazade betrayed her when she needed her. Najwa believed that Scheherazade would save her from the forced marriage but she did not: "But, in the end, it was they who won. My arsenal of literary characters shrank rapidly from then on, even Scheherazade would betray me."²¹⁰ The betrayal of Scheherazade also affected Najwa's trust in books "Now I am unable to read anything longer than a poem or a newspaper article. Books demand too much trust."²¹¹ And from that on Najwa believes that Scheherazade is a traitor and a coward.

The last betrayal here is the betrayal of the poet Khaled (Suleiman's uncle) towards his sister Najwa. Najwa believes that her brother betrayed her by giving her up to the family. And telling them the incident of the Italian coffee "It was all because of Khaled,

²⁰⁸ Ron Charles, "A Libyan Childhood," Review of *In the Country of Men*, by Hisham Matar, *The Washington Post*, February 4, 2007.

²⁰⁹ Hisham Matar, *In the Country of Men*, 15.

²¹⁰ Hisham Matar, *In the Country of Men*, 170-171.

²¹¹ Hisham Matar, *In the Country of Men*, 171.

that stupid uncle of yours. He was the one who gave me up, betrayed me”²¹². Therefore, his betrayal resulted in her imprisonment and unwanted marriage.

To sum up, although the novel refers to all these kinds of betrayals, the English reviewers only include the betrayal of Sulieman towards his friends and family. And his father's betrayal towards his colleagues.

5.1.4 The Ill Mother and the Responsible Child

Another theme that is highlighted in all reviews is the relationship between Suleiman and his mother. All reviewers think that Suleiman’s relationship with his mother is one of the novel's strong points. The mother's habit of telling her son her stories makes the bond between the two even stronger. Although Suleiman has a strong love for his father, nonetheless his “great love for his mother”²¹³ and “the relationship between the nine-year-old Suleiman and his mother”²¹⁴ are at the heart of the novel. And this love is the only thing that survives in a country of men.

²¹² Hisham Matar, *In the Country of Men*, 144-145.

²¹³ Mishra, “Muslims in the Dark.”

²¹⁴ David Dabydeen, “Love in Libya's time of tyranny,” Review of *In the Country of Men*, by Hisham Matar, *The Independent Culture*, July 14, 2006.

5.1.5 The Disguised Matar

As have been discussed earlier in this research, many critics and reviewers likened Hisham Matar to his protagonist Suleiman. These reviewers have no exception. Most of these reviews state that Suleiman is probably Hisham Matar. They justify this by the fact that Matar's father is a dissident who has been kidnapped and imprisoned in Abu Salim prison. Also, Matar himself is like the narrator, he also has been exiled to Cairo before moving to London. Katie Owen, for instance, remarks “the narrator Suleiman (who is surely a thinly disguised Matar).”²¹⁵ Similarly, Van der Vlies believes that some of the observation in the novel “sounds as though it comes from the author rather than one of his characters, and *In the Country of Men* feels, at times, too much like a memoir.”²¹⁶

When it comes to the reception of these reviewers, we can conclude that the reception of some reviewers focuses on the brutal, oppressing torturing regime. And the relation of this period to the writer's own life. Even though the writer himself states that his novel is totally fictional, that story of his father continues to shadow the plot of the novels and its reception in the target system.

As the Anglophone readership receives the novel through these reviews, it is obvious that the image constructed to the audience focuses on the brutal regime, psychological damage upon the narrator, torture, betrayal and finally execution. Although

²¹⁵ Andrew Van Der Vlies, “To Be A Man,” Review of *In the Country of Men*, by Hisham Matar, *The Times Literary Supplement*, August 4, 2006.

²¹⁶ Owen, “Libya through a Child's Eyes.”

there are other important themes that are highlighted in the novel like “family love,” “loyalty” and “disappearance,” these themes are not highlighted in these reviews.

5.2 Reviews on *Anatomy of a Disappearance*

To start with, I will make a list of the reviews on *Anatomy of a Disappearance*. Hisham Matar in his official website included six review for *Anatomy of a Disappearance*. These reviews in the order they are listed in the website are as follows:

- A Libyan Author Writes of Exile and a Vanished Father, *New York Times*, Robert F. Worth²¹⁷
- Exile in Cairo, *The Times Literary Supplement*, Chloe Campbell
- "Anatomy of a Disappearance," *The Observer*, Tim Adams
- Absence and Longing, *The Guardian*, Hermione Lee
- The Changing State of Libya Spins a Tale, *The Independent*, David Mattin
- An Ever-Present Absence, *The National*, Luke Kennard

In this analysis, I will discuss these six reviews in relation to the themes they focus on. Therefore, the analysis will be a comprehensive discussion of the themes that are foregrounded in these reviews in relation with each other. All listed reviewers start with a small introduction and sometimes comparison to Hisham Matar's first novel. These six

²¹⁷ This review appeared on Hisham Matar's official website in the time I did the analysis. But in last days of February 2019 they have changed it with another review but I still include it in my research.

reviews start with the story of Hisham Matar's father's disappearance, likening his fiction to his past and even sometimes regarding it as his autobiography.

5.2.1 The Tragic and the Trauma of Losing a Father

The first review "A Libyan Author Writes of Exile and a Vanished Father" by Robert F. Worth starts with the beginning of the Arabic uprising and the story of Tarek el-Tayeb Mohamed Bouazizi²¹⁸. Referring to Matar as a "literary ambassador between two worlds that have long been locked in mutual suspicion and ignorance,"²¹⁹ he also emphasizes the idea of the world needing someone like Hisham Matar because he thinks that what western readers seem lacking "is an authentic interpreter and witness."²²⁰ Therefore, Worth thinks that "no one can play this role as powerful as Hisham Matar."²²¹

The reviewers of *Anatomy of a Disappearance* link the novel to the story of Hisham Matar's father. They connect Jaballah Matar to Nuri's father. This novel was published only one month before the uprising. Hisham Matar had already begun a campaign searching for his father. Therefore, some reviewers linked the novel to Hisham Matar's real life tragedy and trauma. The novel ends with Nuri's wondering of his father's

²¹⁸ Tunisian person who set himself in fire in 2010 and is regarded as the catalyst for the consequent Arabic revolutions in Tunis and later in other Arabic countries.

²¹⁹ Robert F. Worth, "A Libyan Author Writes of Exile and a Vanished Father," Review of *Anatomy of a Disappearance*, by Hisham Matar, New York Times, September 9, 2011.

²²⁰ *ibid.*

²²¹ *ibid.*

coming back home. This was likened to Hisham Matar who at that point was still hoping that his father was alive. Worth wishes at the end of his review that Hisham Matar's "continuing story find an ending worthy of its narrator, whether in fiction or in life". Unfortunately, Hisham Matar's father was nowhere to be found and probably he was killed while he was in prison.

As I have stated above, reviewers make connection between Hisham Matar's novels and his own life. They also make a connection between his first two novels. These two novels have similarities as well as differences. These similarities lie in the fact that "both are narrated by boys living in the shadow of a powerful dissident father"²²². Both novels "dealt with childhood" in which Matar "traverses semiautobiographical ground"²²³.

According to the reviews, in both of his novels Hisham Matar brings an "Overwhelming subject"²²⁴ which is "the lost father" and also the "abduction and international intrigue "which is based on his tragic personal background". Hermoine Lee states another similarity between the two novels, which is that both protagonists are sent to exile.

However, these reviewers set out the differences as well. The first novel *In the Country of Men* focuses on cruelty of both characters and dictatorship betrayal, mysterious absence, political repression and the pain and frustration of a family. The second novel,

²²² Sept, "A Libyan Author Writes of Exile and a Vanished Father."

²²³ David Mattin, "The changing state of Libya spins a tale," review of *Anatomy of a Disappearance*, by Hisham Matar. *The Independent*, 27 February 2011.

²²⁴ Hermione Lee, "Absence and Longing," Review of *Anatomy of a Disappearance*, by Hisham Matar, *The Guardian*, February 24, 2011.

however, focuses on other themes that will be discussed in the following paragraphs. In the coming paragraphs I will be analyzing these reviews regarding their representation and reception of Hisham Matar and his novel *Anatomy of a Disappearance*.

In *The Observer*, Tim Adams states that the novel is a "fable of loss" which Matar dedicated to his father "JHM"²²⁵. For Hermione Lee it is this loss or Matar's gift for absence and longing that makes this novel powerful²²⁶. Although the strength lies on its being semi-autobiography, Luke Kennard believes that this novel "oughtn't be read as straightforward autobiography, but the tangible, almost touchable nature of the physical description, not to mention the emotional devastation, cannot but give the reader pause."²²⁷ David Mattin also believes that the novel has "a wonderful way with physical details" along with "economical style".²²⁸

In sum, the English reviewers focus on the loss of the father and the trauma caused by this loss identifying this loss and trauma with that of Matar and reading it as an autobiographical work of the author.

²²⁵ Tim Adams, "Anatomy of a Disappearance," Review of *Anatomy of a Disappearance*, by Hisham Matar, *The Observer*, February 26, 2011.

²²⁶ Lee, "Absence and Longing."

²²⁷ Luke Kennard, "An Ever-Present Absence," Review of *Anatomy of a Disappearance*, by Hisham Matar, *The National*, February 25, 2011.

²²⁸ Mattin, "The changing state of Libya spins a tale."

5.2.3 Erotic Love or Adolescence Desire

The other subject that these reviews focus on is Mona and Nuri's relationship. Luke Kennard says that Mona maintains a great part of the novel “the greater part concerns Mona”²²⁹. In *The Observer* review, Tim Adams mentions that Nuri's desire for Mona dwells between two roles a mother's role and his “adolescent desire” in which “Mona instantly becomes both a mother substitute and an adolescent sexual torment”.²³⁰

The step mother's behavior has led Nuri to think of her as a lover and this is what Hermione Lee believes: “Her reckless leading on of the boy; his jealousy of his father, who packs him off to a Yorkshire boarding school; his longing in exile; the accidental intimacy Nuri and Mona are thrown into when the father disappears”²³¹, which led to their sexual relationship after the father disappeared as the reviews reveals.

Chloe Campbell's opinion about this erotic love lies in attaching it to the Oedipal one. Campbell believes that although Mona knows that she has misled Nuri and is also aware of his desire (“Aware of his desire for her, she sends him away to boarding school”), after the disappearance of the father she goes into sexual relationship with him “Later, after his father has gone, she sleeps with him. Nuri's compulsive early passion for

²²⁹ Kennard, “An Ever-Present Absence.”

²³⁰ Adams, “Anatomy of a Disappearance.”

²³¹ Lee, “Absence and Longing.”

Mona makes him a love rival to his father. This Oedipal conflict, the guilt, shame and anger it evokes, is fundamental to the novel.”²³²

5.3 Discourses Created in the Reviews or Announcements of Prize/Award-Giving Institutions

As has been discussed earlier, Hisham Matar’s two novels *In the Country of Men* and *Anatomy of a Disappearance* have won many international prizes in Arabic and Anglophone systems. These prizes are important in affecting the reception of the reader. For this “worldly famous” notion some critics and scholars refer to Hisham Matar as “Man Booker prize shortlisted author” and to his novels as “Man Booker prize shortlisted novel”. You can even find such description at the book covers in chapter two.

In this part, I will use the same critical discourse analysis method (CDA) and descriptively discuss these institutions and reviewers in terms of their reception of Hisham Matar and his two novels under discussion. In the same method, I will list only the prizes Hisham Matar listed on his official website to be promoted and presented to the Anglophone world. For the Arabic prizes, on the other hand, Hisham Matar’s novels have won only two prizes: one for him as a writer and one for the translator Mohammad Abdul Nebi for the translation of *Anatomy of Disappearance*.

²³² Chloe Campbell, “Exile in Cairo,” Review of *Anatomy of a Disappearance*, by Hisham Matar, *The Times Literary Supplement*, March 11, 2011.

When it comes to prize-giving institutions' reviews or statements, they are different from the book reviews. First, their focus varies from one institution to another. Second, their themes and focus are different from the book reviews. Because their statements are usually short, there is no space to mention all themes.

5.3.1 Awards of *In the Country of Men*

I will start, as in previous analysis, with Hisham Matar's first published novel *In the Country of Men*. These are the prizes that Hisham Matar listed in his web page. These awards are:

- National Book Critics Circle Awards Nominee, 2008
- Royal Society of Literature Ondaatje Prize Winner, 2007
- Commonwealth Writers' Prize of Europe and South Asia Winner, 2007
- Library Journal Best Books of the Year Winner, 2007
- New York Times 100 Notable Books of the Year Winner, 2007
- Guardian First Book Award Winner, 2006
- The Man Booker Prize Shortlist, 2006

The reviews appeared in order from the last published to the earliest published ones. However, in my analysis, I will start with the reviews from the earliest published ones to the last ones. Starting with The Man Booker Prize (2006) and ending with National Book Award (2008).

The first review is by The Man Booker Prize in 2006. The review has represented the novel as a novel whose protagonist Suleiman is living in Tripoli in 1979 “with his mother and doing daily activity shopping in the market square.” Suleiman’s father is believed to be away on business, but Suleiman sees him and wonders “why isn’t he waving? And why doesn’t he come over when he knows Suleiman’s mother is falling apart?”

They describe Suleiman’s feeling of “whisper and fear”, and his “wonder whether his father has disappeared for good.”

The second prize is *The Guardian* First Book Award in their announcement of the novel. *The Guardian* puts the novel *In the Country of Men* in third position along with the other three shortlisted novels starting with the name of the author and the year of publication with a title of “shortlist”.

The third prize is the *New York Times* 100 Notable Books of the Year Winner, 2007. This prize makes a small comment of the novel with a great focus of two themes betrayal and to totalitarianism. It introduces the protagonist as “the boy narrator” who lives in “Libya 1979” who learns about “the convoluted roots of betrayal in a totalitarian society.”

It is important to state here that whereas some prize-giving institutions provide a long statement, some provide shorter ones. But in its official website *The Library Journal* does not provide any information about this award.

The next award is the Best First Book Award of Europe and South Asia. The official web page of the prize provides a small introduction to the novel. This prize

introduces the introduction of the same way that *The New York Times* 100 Notable Books of the Year Winner prize introduces but without mentioning betrayal and totalitarianism. It describes it as “On a white, hot day in Tripoli Libya” in the year “1979”. Suleiman is a “nine-year-old” who is doing his daily activities “shopping in the market square with his mother”. His father is “away on business” but it turns out that this is not true when Suleiman claims that he “is sure he has just seen him, standing across the street.” So the main idea that the audience receives about the novel here is of the mother and son are doing their daily activities in the absence of the father.

Royal Society of Literature Ondaatje Prize only introduces the novel’s title, the author’s name and the year of publication. In fact, I have contacted this institution, but they told me that they do not keep any records of their announcement speeches or introductions.

5.3.2 Awards of *Anatomy of a Disappearance*

The second novel is *Anatomy of a Disappearance*. This novel has won only three awards as listed in Hisham Matar’s official website. These awards are:

- Dublin Literary Award Longlist, 2013
- Arab American Book Award Shortlist, 2012
- RSL Encore Award Shortlist, 2011

In the same way, I will analyze these three awards in the order of their announcement from past to recent ones.

The First award is RSL Encore Award Shortlist. As I have stated before, this institution has told me that they do not have any record except a short announcement including the year of the prize, name of the author and the name of the novel. This announcement is available on Matar's official website.

The second award is Arab American Book Award Shortlist. This award provides a small introduction of the novel under the title of "Honorable Mention".

They start with telling that Nuri is "a young boy" whose mother dies. After introducing the dead mother, they begin to introduce Mona. Nuri's "emptiness" that his mother's death "leaves behind" has probably found someone to fill it: "Mona". As Nuri sees Mona in her "yellow swimsuit" in Magda Marina "the rest of the world vanishes. But when Nuri's father and Mona eventually marries", their "happiness consumes Nuri to the point where he wishes his father would disappear". However, when his father disappeared Nuri would "soon regret what he wished for". Nuri and his step mother's quest for the disappeared father, makes them "realize how little they knew about the man they both loved" and the question follows: "When a loved one disappears, how does their absence shape the lives of those who are left?". The fact that Matar's novel is "written with all the emotional precision and intimacy that have won Hisham Matar tremendous international recognition" is also referred to.

There is also a small introduction of the author Hisham Matar which the institution borrowed from the Penguin Random House. It starts with Hisham Matar who is born in

New York to Libyan parents and moved between Cairo and London. Then they introduce Hisham Matar's first novel with list of prizes it has won. It ends with saying that Matar now moves between London and New York.

The last award is the Dublin Literary Award Longlist. This award introduces subject of Nuri's love to Mona. Nuri a "teenage boy falls in love with Mona," his step mother. Nuri's "longing" for Mona makes him wish to "get his father out of the way". But when his father disappears, Nuri regrets his wishes. He and Mona begin their journey to search "for the man they both love". In their journey Nuri discovers "secrets" and things that his father never wanted him to know.

'About the author' is the second title that the award presents. It gives a small biography of the author. It introduces Matar as born in New York to Libyan parents. He spent his childhood between Tripoli and Cairo. His first novel, *In the Country of Men*, has "won six international prizes, and shortlisted for three other awards. It ends with saying that "Matar lives in London"

The last title included is Librarians' Comments. In this section, there is a small section praising the novel and the author's style. *Anatomy of a Disappearance* is "Beautifully written –suspenseful– brings "careful of what you wish for" to a whole new level."

5.4 The Arabic Reviews

The Arabic reviews I will include in this part, as the author has not included any of them on his official website, are the ones that occurred in the official magazine of the Arabic publishing house Dar Alshorouk. These reviews are as follows:

- “Thekrayat Alhob fi Mowajahat Alestebdad,” *Alshorouk News*, January 24, 2017.
- “Adib Alami Hisham Matar Fi Dar Alshorouk,” Shaima Shennawi, *Alshorouk News*, 2018.
- “Ikhtifa Lilkatib Aliby Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya,” *Alshorouk News*, 2012.
- “Fi balad Alrijal”, Saied Mahmud. *Alshorouk News*, 2018.
- “Shamsi wa Matar ... Sard Almanafi wa Almoqawama Bilkitaba,” Ehab Almallah. *Alshorouk News*, 2018.

I have listed above all the reviews about Hisham Matar’s two novels *In the Country of Men* and *Anatomy of a Disappearance* that I will include in this discussion together. But I will analyze the two novels separately as I did earlier with the English reviews.

5.5 Reviews on *In the Country of Men*

As discussed earlier, *In the Country of Men* has been translated twice: one by Sokaina Ibrahim in 2006 by Dar AlMuna the second one is by Mohammad Abdul Nebi in

2012. The first novel to start with is *In the Country of Men*. In this part I will list the themes that Arabic reviews focus on.

5.5.1. The Childhood World in Contrast with the Secret Political World

One of the most interesting themes that these reviews focus on is Suleiman's living between two worlds. From one hand his childhood world in which Alshorouk in its review "Thekrayat Al Hob Fi Mowajahat Alestebdad" referred to as "Childhood world, the beautiful house and little friends, and musical tone tones played by the piano"²³³; on the other hand, the political secret world which the same review illustrated as "Loaded with whispers and fears, and security observers waiting for the father's return to capture him to the unknown"²³⁴

Suleiman is actually emotionally torn between these two worlds. He can²³⁵ not live as a normal child playing outside the house the whole day, because he has to take care of his ill mother. In addition, the secrets of his father (political activities) and mother (her addiction to alcohol) Suleiman's trust of in everyone and everything, and changed his thinking.

²³³ Alshorouk News, "Thekrayat Alhob fi Mowajahat Alestebdad", Review of *In the Country of Men*, by Hisham Matar, *Alshorouk News*, January 24, 2017.

²³⁴ Alshorouk News, "Thekrayat Alhob fi Mowajahat Alestebdad."

²³⁵ Saied Mahmud, "*Fi balad Alrijal*," Review of *In the Country of Men*, by Hisham Matar, *Alshorouk News*, October 2, 2018.

Suleiman's world is full of emotions that Saied Mahmud believes that are real “As if browsing for an album of photographs and memories that did not leave consciousness because they simply established the path of the rule of life of the child narrator”²³⁶. Saied also believes that oppression in the novel is not only of the political Qaddafi regime but also an oppression of the soul: “The tyranny referred to by the novel is not only related to a political system that is easy to infer from its repressive nature, but more than anything to the rape of the soul and the violation of all that is intimate.”²³⁷

5.5.2 The Disguised Matar and the Disappeared Father

The other theme that the Arabic reviews focus on is the relationship between Matar and his novels. These reviews also focus on how the novel is related to Hisham Matar's father and the way he was kidnapped and imprisoned.

In "Thekrayat Alhob fi Mowajahat Alestebdad" article in Alshorouk News referred to the connection between Hisham Matar and his novels. And it states that “Despite his repeated denial of any connection between the events of his novel and the events of his autobiography, the reader of *In the Country of Men* by Hisham Matar will be unable to break the links between the father's character in the novel and Hisham Matar’s real father. He was one of the prominent opposition figures of the Libyan regime... Hisham Matar's father disappeared from life in 1994 and is completely lost, which strongly affect all the

²³⁶ Mahmud, “*Fi balad Alrijal.*”

²³⁷ *ibid.*

writings of Hisham Matar later, in his novel *In the Country of Men*, and his next novel *Anatomy of a Disappearance*.”²³⁸

In his review Ehab Almallah “Shamsi wa Matar ... Sard Almanafi wa Almoqawama Bilkitabata” believes that the reader of Hisham Matar’s novels can not deny the relationship “Between the character of the father in the novel, and the character of Hisham Matar's real father”²³⁹

In his reviews, Said Mahmud believes that although Hisham Matar writes about the literature of political oppression as other writes, his novel *In the Country of Men*'s uniqueness lies Hisham Matar's “ability to invest his personal memory associated with the disappearance of his father, who was opposed to the Libyan regime in 1979, but who never gets involved in the process of dropping his current convictions at that moment”²⁴⁰

Shaima beleives that although Hisham Matar’s novel is about “The political and social repression of the Libyan society”²⁴¹, she thinks that Hisham Matar “used in the language of a heartfelt narrative and provocation”²⁴²

²³⁸ *Alshorouk News*, “Thekrayat Alhob fi Mowajahat Alestebdad.”

²³⁹ Ehab Almallah, “ Shamsi wa Matar ... Sard Almanafi wa Almoqawama Bilkitabata,” Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, November 9, 2018.

²⁴⁰ Mahmud, “*Fi balad Alrijal*.”

²⁴¹ Shaima Shennawi, “Adib Alami Hisham Matar Fi Dar Alshorouk”, Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, July 10, 2018.

²⁴² *ibid*.

5.6 Reviews on *Anatomy of a Disappearance*

Actually, the novel has only one review which is:

- “*Ikhtifa* Lilkatib Alibyi Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya,” *Alshorouk News*, 2012.

5.6.1. The Disappearance of the Father and the Child’s Quest.

The most important theme that this review focuses on is the disappearance of the father Kamal Pasha El-Alfi. And how the father’s disappearance has affected the people around him . Especially Nuri who tells us his quest in searching for his missing father in Geneva.

Alshorouk News review tells us how Hisham Matar in his novel *Anatomy of a Disappearance* is "introducing through his characters his own visions of how man continues to live after the disappearance of the beloved one"²⁴³. Through Nuri's experience," whose father disappeared mysteriously in the winter of 1972 and sought with his father's wife Mona to search for him, they discover many amazing details they were ignorant of him",²⁴⁴

²⁴³ *Alshorouk News*, “*Ikhtifa* Lilkatib Alibyi Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya”, Review of *Anatomy of a Disappearance*, by Hisham Matar *Alshorouk News*, July 13, 2012.

²⁴⁴ *ibid.*

This review illustrates how loss and disappearance affect the soul and the acts of the person. It also believes that “Disappearance is a special case of loss. When a person dies, we have grief, but we have the certainty of the end. When one disappears, there is no end.”²⁴⁵ The review also believes that loss here is not only the loss and disappearance of a person: “Loss here, not only the disappearance of a person, but the disappearance of other things, including the loss of the sense of a real homeland.”²⁴⁶

This review also refers to Nuri's unsettled emotions in which he has formed “a strange desire hidden in his wish to disappear for his father so he could communicate with Mona”²⁴⁷. However, when his father disappeared and “The child's wish was fulfilled after his father was abducted politically and disappeared forcibly outside the confines of the unknown”²⁴⁸. Nuri started his journey with Mona to search for his father. Therefore, Nuri regrets what he has wished for. And through his whole life “he remained prisoner of that disastrous night in which his father was kidnapped, and as the facts unfolded, parental intimacy disappeared”.²⁴⁹

²⁴⁵ *Alshorouk News*, “*Ikhtifa* Lilkatib Aliby Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya.”

²⁴⁶ *ibid.*

²⁴⁷ *ibid.*

²⁴⁸ *Alshorouk News*, “*Ikhtifa* Lilkatib Aliby Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya.”

²⁴⁹ *Ibid.*

5.7. Arabic Awards

The novels of Hisham Matar have only received two Arabic awards one for the author and one for the translator and these awards are:

- The Blue Metropolis Al Majidi Ibn Dhaher Arab Literary Prize 2013.
- Jaezat Aldwla Altshjieya 2015.

The translator's award has introduced Mohammad Abdul Nebi and the name of the novel he has won the award for "*Iktifa*" and the author's name. The section he won the Award for "Translated" and the work he has translated with the name of its author. Then his full name (Mohammad Abdul Nebi Guma Said) and his work "writer and translator". This award is given to Mohamed Abdul Nebi for translation.

The other award is Al Majidi Ibn Dhaher Arab Literary Prize. This award has been given to Hisham Matar in 2013. The award has introduced the author as being born in New York and lived his childhood between Tripoli and Cairo. Then it listed his novels and the prizes they received. And finally ends up with telling that he now lives in London and New York City.

CHAPTER 6. CONCLUSION

The purpose of this thesis has been to try to find out how Hisham Matar and his novels *In the Country of Men* and *Anatomy of a Disappearance* are represented and received in Arabic and Anglophone literary systems. To do so, I have focused on the texts as well as the discourses prevailing in the paratexts (epitexts and peritexts) to show how these works and their author have been represented and received in these two literary systems. Throughout my research I have tried to understand and reveal the choices of the publishers and reviewers and their impact in representing and receiving the author and his works. I have also made a comparative textual analysis of the source texts and the target texts to find out about how the main themes foregrounded by the publishers and reviewers have been conveyed throughout the presentation and representation phases of these texts. I have also tried to analyze the interaction between the source texts and their translations. Besides, I have looked into how both the presentation and the reception of the author and his novels have been governed by the norms of each specific system.

I have devoted the second chapter to introduce the audience with the history of Arabic literature and Arabic novel in particular, with a special focus on Libyan novel and novelists. In the third chapter, I started with my case study in this thesis: Hisham Matar and his novels namely *In the Country of Men* (2006) and *Anatomy of a disappearance* (2011). After introducing the reader with a brief summary of the two novels, each one separately, I started the paratextual analysis of the two novels each one in a separated part. The analysis of this chapter is mainly based on the descriptive analysis of the peritextual materials, namely the packaging of the novels by publishers. This descriptive analysis of

the peritexts reveal how Hisham Matar and his fictions are represented by different publishers in different literary systems.

The fourth chapter of this thesis is devoted to the way Hisham Matar and his novels are received by different audiences in different literary systems. This chapter carries out a critical descriptive analysis of the reception of Hisham Matar and his novels in the Arab and Anglophone systems. The analysis of this chapter is mainly based on the analysis of the epitexts, to be more specific the reviews. These reviews include the English reviews that Hisham Matar has listed on his official website page along with the Award giving institutions' information that they included on their original website pages. This analysis is carried out to show how Hisham Matar and his works have been received by different reviewers in the two different literary systems.

The analysis of the two novels' epitexts as well as peritexts has shown some discrepancy between the two sets of representations and receptions of Matar and his novels in the Arab and Anglophone literary systems. Below is a separately-written, more specific account of my findings.

6.1 Representation and Reception of *In the Country of Men*

Hisham Matar's first novel *In the Country of Men* was published in 2006 and was translated in the same year by Sokaina Ibrahim and later by Mohammed Abdul Nebi in 2012. This first novel has acknowledged the author a great fame in Arabic as well as the Anglophone literary systems.

For the Anglophone world, the great fame of the novel lies mainly on its being a semi-autobiographical novel. This is revealed by the epitextual and peritextual discourses.

The focus of the Anglophone world, as the analyses reveal, is how the novel is connected to Hisham Matar's own life and the story of his dissident father. The other theme that the Anglophone paratexts focuses on is the brutality of Qaddafi's regime over that period. On the other hand, the analysis of Arabic paratexts reveal that the Arabic reception and representation is different from the Anglophone one.

The Arabic paratexts focus mainly on the trauma of the family rather than the oppression of the regime. It also focuses on the loss of father which is an essential theme in the novel, whereas the Anglophone paratexts neglected this part. The most dominant part of the Arabic paratextual discourse is devoted to the son and mother relationship. Although the English paratexts mentioned this theme, they did not do so as much as the Arabic ones.

6.2 Representation and Reception of *Anatomy of a Disappearance*

The second novel that is analyzed in this thesis is *Anatomy of a Disappearance*. In this novel as well, there is a discrepancy between Arabic and Anglophone representations and receptions.

The Anglophone paratextual analysis shows that the focus of English peritexts and epitexts lies mainly on the erotic love of Nuri and his stepmother Mona. This is evident in

the cover of the books. The pictures of the young woman figure on the English front cover is an evidence of Mona over the novel. The discourse of the back covers also reinforces the idea of this erotic love. Although the novel mainly focuses on the difficulties that Nuri suffers from losing his mother and later his father, English reviews also focus on the love relationship between Nuri and Mona. However, English reviews sometimes focus on the disappearance of his father but as a part of political oppression of the regime.

On the other hand, the Arabic paratexts (peritexts and epitexts) focus on the disappearance of Nuri's father and the loss of his mother in an early childhood, and how these losses affected Nuri's behavior and life in general. The only Arabic book cover of the novel for *Anatomy of a Disappearance* is very representative of the theme of the novel and of the Arab perspective to it: a focus on the lost father (figure) in the novel. Unlike the English ones, the figure appearing on the front cover of the novel is not a woman but a man looking into the open sea. It represents the theme of loss into the unknown, and reminds of the protagonist's father. The other theme that the Arabic paratexts particularly reveal is the importance of the translation of the novel and its dominant position as a part of the Arabic literary system. In fact, awarding the translator is an enough proof of its importance and central position in the Arabic literary system.

6.3 The image of Hisham Matar

This thesis has found out that the image of the author Hisham Matar differs from one literary system to another. In the Arabic world, Hisham Matar is represented as the Libyan writer who is narrating the history and trauma of his people and homeland. So most -if not all- Arabic scholars refer to Hisham Matar as “The Libyan writer/author”. They also associate his name with the awards his novels have received: on the one hand, to show how internationally acknowledged Hisham Matar is and on the other hand to show how proud they are that an Arab novelist has been awarded such prestigious awards. The Anglophone world, however, has associated Hisham Matar’s Libyan identity with his father’s story and his political activities which resulted in his kidnapping. So they connect the author with the political oppression and the Qaddafi regime. The analysis of the reviews as well as the paratexts show that Hisham Matar is now living between New York and London. They are in fact indicating that Hisham Matar is no longer living in Libya and no longer writing in Arabic. And they are foregrounding the fact that his creativity and fame is gained through his western identity as an “American born” author writing in “English”.

6.4 An Overall Evaluation

This research has shown a discrepancy between the representation and reception not only of Matar, but also of his two novels under discussion. The above analysis has shown that the novels' representation and reception differ between the Arabic and Anglophone world. These differences are obviously governed by the norms of each literary system as well as its historical and cultural traditions and constraints.

The research has also found out that the author's identity is also represented as well as received differently by the audiences in these two literary systems. In Arabic world for instance, the author is always praised for the acknowledgments he has achieved as an "Arabic" writer. The Arab audiences are generally proud of Hisham Matar regardless of the language he is writing in as long as he speaks of their trauma and history. When it comes to the Anglophone world, the author's Arabic identity is always associated with the political pressure of the Qaddafi regime and the history of his father. However, these audiences always refer to the fact that Hisham Matar is no longer living in the Arabic world, as if they say that he is no longer Arab and his fame will not be possible if he had not left his country to live in the Anglophone world.

In representing Hisham Matar's novels in the Anglophone world, the author, publisher and reviewer's choice has mainly focused on the story of Hisham Matar's father which will attract the reader more to the novel. The other thing that Anglophone materials draws attention to is the erotic love of Nuri and his step mother as has been shown in the discourses of paratexts and reviews and especially book covers. In the Arabic world,

however, the dissimilarity of the paratexts to the Anglophone ones is very obvious. The most important thing in the Arabic discourse of the paratexts is the effect of loss on the families of the lost father. The disappearance of the father in both novels and its effect on the children as well as the other members of the family is emphasized in the Arabic discourses. The reception and response of the Arabic readership is also supposed to be different. Because the Arabic audiences is likely to be more interested in the history told in these novels than the erotic love story emphasized in the source texts. And as the title of my thesis suggests, in the Arabic discourse the reader is encountering the history of Libya and the traumatic life brought about with it whereas the English discourse is showing it as a story of love, or a story of political oppression which results in a discourse centering around the monsterization and antagonization of Qaddafi and his government.

BIBLIOGRAPHY

- “A’alam Min Libya (Al-Kouni)”, Kraneef, last modified October 15, 2008, http://libya-1.blogspot.com/2008/10/blog-post_3188.html.
- “Eia General Meeting At Rocester & Jcb Factory Tour”. The Electrical Insulation Association UK. last modified Wednesday 25 January 2017. <https://eiauk.org/eia-general-meeting-at-rocester-jcb-factory-tour/>.
- Abu Sa’aleek, Atef Odeh. “Latinization Of Arabic Language in The Electronic Communication: Concept and Practice.” *Aligarh Journal of Linguistics* 4, no. 2249-1511, (January, 2014): 75-89.
- Adams, Lorraine. “The Dissident’s Son.” Review of *In the Country of Men*, by Hisham Matar. *The New York Times*, March 4, 2007.
- Adams, Tim. “*Anatomy of a Disappearance*.” Review of *Anatomy of a Disappearance*, by Hisham Matar. *The Observer*, February 26, 2011.
- Fagih, Ahmad. “Ahmed Fagih, Library”, last modified 2016
<http://www.ahmedfagih.net/about.html>.
- Al Jarah, Yunus. “Alkatib Allybi 'Ahmad 'Ibrahim Al Faqih bayn Alriwayat Wa Alqisah Wa Almusrah: "Al Sahra fi Rwayati hya Albatal wa Uburuha howa Almataha Al Ensania.”” *Al Hayat*, March 20, 1999. <http://www.alhayat.com/article/993543>.
- Al-Bustani, Butrus. *Modern Arabic Language*. Beirut: Lebanon Library, 1995.
- Al-Kouni, Ibrahim. *The Puppet*. Translated by William Hutchens, Austin: University of Texas Press, 2015.

Almallah, Ehab. "Shamsi wa Matar ... Sard Almanafi wa Almoqawama Bilkitababa."

Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, November 9, 2018.

Almasha. "Ibrahim Al-Kouni Ism Alsahr, interview by Jamal Ardawi". Fresh Air,

Aljazeera, August 6, 2015. Audio: 16:30.

<https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8>

[%B1%D8%A7%D9%87%D9%8A%D9%85-](https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%85-%D8%A7%D9%84%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1)

[%D8%A7%D9%84%D9%83%D9%88%D9%86%D9%8A-](https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1)

[%D8%A7%D8%B3%D9%85-](https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1)

[%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1](https://www.aljazeera.net/programs/almashaa/2015/8/3/%D8%A5%D8%A8%D8%B1%D8%A7%D9%87%D9%8A%D9%83%D9%88%D9%86%D9%8A-%D8%A7%D8%B3%D9%85-%D8%A7%D9%84%D8%B5%D8%AD%D8%B1%D8%A7%D8%A1).

Alrukn Alakhdhar, "Hiwar Ma'a Alqas Allybi Abu Alqasim Alkikly. last modified April

02,2008 http://www.grenc.com/show_article_main.cfm?id=11988

Al-Shbiel, Abeer Obeid. "Arabization and Its Effect on the Arabic Language.", *Journal of Language Teaching and Research* 8, no 3 (2017): 469-475.

Alshorouk News, "Thekrayat Alhob fi Mowajahat Alestebdad." Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, January 24, 2017.

Alshorouk News. "Ikhtifa Lilkatib Alibyi Hisham Matar Tasdor An Dar Alshorouk Beluga Alarabiya." Review of *Anatomy of a Disappearance*, by Hisham Matar. *Alshorouk News*, July 13, 2012.

Alshorouk News. "Thekrayat Alhob fi Mowajahat Alestebdad." Review of *In the Country of Men*. by Hisham Matar. *Alshorouk News*, January 24, 2017.

- Ben Jomma, Bu Shosha. *Aladab A-Nisai Al-Liby*. Tunis: Almaghrebayah for Publishing and Distribution, 2007.
- Bodin, Helena. "Heterographics as a Literary Device", *Journal of World Literature* 3, 2: (2018)196-216, doi: <https://doi.org/10.1163/24056480-00302005>.
- Bushnaf, Mansour. *Chewing Gum*. Britain: Darf Publishers, 2014.
- Charles, Ron. "A Libyan Childhood." Review of *In the Country of Men*, by Hisham Matar. *The Washington Post*, February 4, 2007.
- Dabydeen, David. "Love in Libya's time of tyranny," Review of *In the Country of Men*, by Hisham Matar. *The Independent Culture* July 14, 2006.
- Even-Zohar, Itamar. "The Position of Translated Literature within the Literary Polysystem." *Poetics Today* 11, no.1 (1990): 45-51.
- Fadda-Conrey, Carol. *Contemporary Arab-American Literature: Transnational Reconfigurations of Citizenship and Belonging*. New York and London: NYU, 2014.
- Fagih, Ahmad. *Maps of the Soul*. Translated by Thoraya Allam and Brian Loo. Britain: Darf Publishers, 2014.
- Fagih, Ahmed. *5 Novels*. USA: Xlibris Corporation, 2008.
- Fagih, Ahmed. *Gardens of the Night: A Trilogy*. London: Quartet Books Ltd, 1995.
- Falola, Toyin. Morgan, Jason. and A. Oyeniya, Bukola. *Culture and Customs of Libya*. USA: Greenwood, 2012.
- Gana, Nouri. *The Edinburgh Companion to the Arab Novel in English: The Politics of Anglo Arab and Arab American Literature and Culture*. Edinburgh: Edinburgh University Press, 2015.

- Genette, Gérard *Paratexts: Thresholds of Interpretation*, Cambridge; New York: Cambridge University Press, 2002
- Ghaneim, K. *Arabization Mechanisms and New Industry Terminology*, Gaza: The Palestinian Arabic Language Academy, 2014.
- Ibrahim, Naeem. "Awal Man Kataba Riwaya Arabiya Imra'a WA Afifa Karam Sabaqat Tawfiq Alhakim." *Alhewar Almotamadin*, no. 161. June 15, 2002.
- Jameson, Fredric. "Third-World Literature in the Era of Multinational Capitalism." *Social Text*, no. 15 (1986): 65-88.
- Kennard, Luke. "An Ever-Present Absence." Review of *Anatomy of a Disappearance*, by Hisham Matar. *The National*, February 25, 2011.
- Kovala, Urpo. "Translations, Paratextual Mediation and Ideological Closure," *Target* 8, no.1, (1996) 119-148.
- Lee, Hermione. "Absence and Longing." Review of *Anatomy of a Disappearance*, Reviewed by Hisham Matar, *The Guardian*, February 24, 2011.
- Libya Alkhabar*. "Majala Faransiah Tusnaf Allybi Ibrahim Alkouni Dhimm Afdal 50 Riwayi fi Al Aalam" accessed June 3, 2018. <http://www.libyaalkhabar.com>
- Mahmud, Saied. "*Fi balad Alrijal*", Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, October 2, 2018.
- Mallette, Karla. *European Modernity and the Arab Mediterranean: Toward a New Philology and a Counter-Orientalism*. Philadelphia: University of Pennsylvania Press, 2010.

- Mari, Lorenzo. "In the Country of Absences' Ancient Roman and Italian Colonial Heritage", Hisham Matar's *In the Country of Men* (2006), *Incontri*. 28, no.1(2016): 99.7-14.
- Matar, Hisham and Vann, David. "Something Still About Writing," Interviewed by Tonny Vorm. *Louisiana Channel*, Louisiana Museum of Modern Art, 2012. <https://www.youtube.com/watch?v=f0YrNwZ-AR8&t=432s>.
- Matar, Hisham. "An Interview with Hisham Matar," Interviewed by Nouri Gana. Words Without Borders, August 2007. <https://www.wordswithoutborders.org/article/an-interview-with-hisham-matar>.
- Matar, Hisham. "Arab Spring Society: Culture and Politics in West Asia: Post-Arab Spring Dynamics." *Seminar Special* 3, no.1 (2014).
- Matar, Hisham. *Anatomy of a Disappearance*. Penguin Books, 2012.
- Matar, Hisham. *Fi Balad Alrijal*. translated by Mohammed Abdul Nebi. Cairo: Dar Alshoruok, 2012.
- Matar, Hisham. *Fi Balad Arijal*. translated by Mohammed Abdul Nebi. Cairo: Dar Alshorouk, 2016.
- Matar, Hisham. *Fi Bilad Arijal*. translated by Mohammed Abdul Nebi. Sweden: Dar Al Muna, 2006.
- Matar, Hisham. *Ikhtefa*. translated by Mohammed Abdul Nebi. Cairo: Dar Alshorouk, 2012.
- Matar, Hisham. *In the Country of Men*, Britain:Viking, 2006.
- Matar, Hisham. *In the Country of Men*, New York: Dial Press, 2007.
- Matar, Hisham. *In the Country of Men*, New York: Dial Press, 2008.

Matar, Hisham. *In the Country of Men*, UK and USA: Penguin Books, 2011.

Matar, Hisham. *In the Country of Men*, Canada: Penguin Canada, 2008.

Matar, Hisham. *In the Country of Men*, UK and USA: Penguin Essentials, 2015.

Matar, Hisham. *In the Country of Men*, Maine: Thorndike Press, 2007.

Matar, Hisham. “*In the Country of Men*” accessed January 5, 2019.

<http://www.hishammatar.com/in-the-country-of-men>

Mattin, Daivid. “The changing state of Libya spins a tale.” review of *Anatomy of a Disappearance*, by Hisham Matar. *The Independent*, February 27, 2011.

Mikhailis, Mona. “The Role of Women in Arabic Literature” Cornell University Library: Middle East & Islamic Studies Collection, last modified (n.d.) Accessed on (February 27, 2017) <https://middleeast.library.cornell.edu/content/role-women-arabic-literature>

Mishra, Pankaj. “Muslims in the Dark.” Review of *In the Country of Men*, by Hisham Matar. *The New York Review of Books*, April 12, 2007.

Morgan, Jason. Falola, Toyin. Oyeniya, Bukola A *Culture and Customs of Libya (Cultures and Customs of the World)* United States: Greenwood, 2012.

Nuri, Shaker. “Dubai Al Thaqafia: Adad Jadid min Riwayat al Kouni Al Jadidah.” last modified September 5, 2011, <https://www.albayan.ae/five-senses/culture/2011-09-05-1.1497423>

Omrani, Almostafa. “Altarjama Bain Almothaqafa WA Alawlama.” Anfasse, May 5, 2011, http://www.anfasse.org/index.php?option=com_content&view=article&id=4302%3A2011-05-09-11-12-39&catid=39&Itemid=584.

- Owen, Katie. "Libya through a Child's Eyes." Review of *In the Country of Men*, by Hisham Matar. *The Telegraph*, July 30, 2006.
- Scanlan, Margaret. "Migrating from terror: The postcolonial novel after September 11", *Journal of Postcolonial Writing*. 46, no.3-4 (2010) 266-278.
- Worth, Robert F. "A Libyan Author Writes of Exile and a Vanished Father." Review of *Anatomy of a Disappearance*, by Hisham Matar. *New York Times*, September 9, 2011.
- Shaban, Bothaina. *Miat Aam min Alriwya Alnisaiah fi Alalam Alaraby*. Beirut: Dar Al Adab for Publishing and Distribution, 1999.
- Shamsie, Kamila. "Where the Mulberries Grow." Review of *In the Country of Men*, by Hisham Matar. *The Guardian*, July 29, 2006.
- Shennawi, Shaima. "Adib Alami Hisham Matar Fi Dar Alshorouk", Review of *In the Country of Men*, by Hisham Matar. *Alshorouk News*, July 10, 2018.
- Shiyab, Said M., Rose, Marilyn Gaddis, House, Juliane. and Duval, John. *Globalization and Aspects of Translation*, United Kingdom: Cambridge Scholars Publishing, 2010.
- Surah Al-A'raf [7:204] – Quran.
- Tahir Gürçapar, Çehnaz. "What Texts Don't Tell: The Use of Paratexts in Translation Research." in *Crosscultural Transgressions. Research Models in Translation Studies II: Historical and Ideological Issues*, Theo Hermans (ed.), Manchester: St. Jerome. (2002) 44-60.

The Pulitzer Prize. “*The Return: Fathers, Sons and the Land in Between*, by Hisham Matar (Random House)” Accessed May 14, 2018.

<https://www.pulitzer.org/winners/hisham-matar>

The Random House Books. “*The Return (Pulitzer Prize Winner) Fathers, Sons and the Land in Between*”. Last modified (n.d.) accessed May 14, 2018.

<http://www.randomhousebooks.com/books/226848/>.

Toury, Gideon. *Descriptive Translation Studies and Beyond*. Amsterdam; Philadelphia: John Benjamin Publishing Company, 1995.

Tymoczko, Maria. “Post-colonial Writing and Literary Translation,” in *Postcolonial Translation: Theory and Practice*. London and NY: Routledge, (1998): 1-14.

Usanova, Irina. *Biscriptuality: Writing skills among German-Russian Adolescent*. Amsterdam: John Benjamins Publishing Company, 2019.

Van Der Vlies, Andrew. “To Be A Man,” Review of *In the Country of Men*, by Hisham Matar, *The Times Literary Supplement*, August 4, 2006.