

**An-Najah National University  
Faculty of Graduate Studies**

**The Translation of References to Exile in  
Susan Abulhawa's Novel (Mornings in Jenin)**

**By  
Shoroq Mahmoud Nimer Abu Arra**

**Supervisor  
Dr. Ekrema Shehab**

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the Master's Degree in Applied Linguistics and Translation, Faculty of  
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**This Thesis was defended successfully on 11/09/2021 and approved by:**

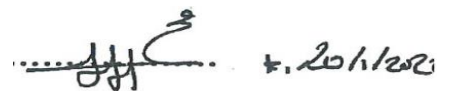
**Defence Committee Members**

**Signature**

**1- Dr. Ekrema Shehab / Supervisor**



**2- Dr. Mohammad Thawabteh / External Examiner**



11/09/2021

**3- Dr. Ahmad Qabaha / Internal Examiner**



## **Dedication**

I dedicate this thesis to my superhero... my mom

To my other half... Deya

To the soul of my dad, peace be upon his soul

To the soul of my uncle... Mahmoud

To my greatest gift in life, my sons... Ameer and Omer

To my brothers and sisters, who showed great encouragement throughout  
my study

To my supervisor Dr. Ekrema Shehab, who offered excellent guidance and  
foresight throughout the work of my thesis

To every Palestinian inside and outside Palestine

To every exiled Palestinian writer suffering the diaspora and exile

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In the name of Allah, the Most Gracious, the Most Merciful

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## اقرار

أنا الموقعة أدناه مقدمة هذه الرسالة التي تحمل عنوان:

ترجمة الإشارات إلى المنفى في رواية سوزان ابو الهوى (صباحات جنين)

**The Translation of References to Exile in Susan  
Abulhawa's Novel (Mornings in Jenin)**

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**Declaration**

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

Student's name: **Shoroq M. N. Abu Arra** اسم الطالب:

Signature: Shoroq التوقيع:

Date: **11/09/2021** التاريخ:

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**Supervisor**  
**Dr. Ekrema Shehab**

**Abstract**

The study examines the translation of references to exile in *Mornings in Jenin* into Arabic. The data is gathered from the original book *Mornings in Jenin* by Susan Abulhawa (2010), along with the Arabic version translated by Samia Tamimi. This is a descriptive, comparative, contrastive, and analytical study. It compares and contrasts the two books, describes the ways that "references" to exile were translated, and analyzes them. Post-Colonial Translation Theory is used for the analysis of procedures. The study takes examples from the original book that refers to exile and diaspora and compares their translation, and the ways or procedures used by the translator. It was clear that the translator deletes some examples, and she adds in others. She sometimes deletes and substitutes the reference to exile with other words or phrases.

Since *Mornings in Jenin* is a novel that talks about the Israeli – Palestinian conflict from 1948 to 2002, every word or phrase matters. The translator has to go beyond the surface structure of the novel and dives into the implicit meaning for the translation to be more accurate. Moreover, fidelity and faithfulness to the original text are very important issues in translating literature of exile, since this literature is based on political, historical facts, and implications. And this literature presents issues of exile and diaspora implicitly in that it uses analogies that should be considered by the translator.



# **Chapter One**

## **Introduction**

## Chapter One

### Introduction

#### 1.1 Background

“But I am the exile. Seal me with your eyes.

Take me wherever you are-

Take me whatever you are.

Restore to me the color of face

And the warmth of body

The light of heart and eye,

The salt of bread and rhythm. The taste of earth...The Mother land” (Said, 2001, p.69).

Since 1948, Palestinians' life has changed, and more than 750,000 were displaced and expelled by the Jewish Zionists. Since that year, "Nakba" (the Catastrophe of 73 years of displacement of many Palestinians that they were uprooted from their houses by the Zionists), the Palestinians were divided into- refugees, the Arabs of Israel, and the occupied people in the West Bank and Gaza. In 1948, Palestine fell into what is called exile that was the consequence of the settler colonialism where Edward Said argues “Palestinians feel they have turned into exile by the powerful power of exiles "the Jewish" .” (Said, 2021, p.77).

The intellectuals and the writers in exile held the heavy burden to resist, to struggle, and to act as the voice of the voiceless otherness) to the whole

world. Palestinian intellectuals like Edward Said, Mahmoud Darwish, Susan Abulhawa, and many others have become the pioneers of the exilic discourse, the discourse of cultural and political resistance against the west's views to the East. They talked about being exiled and having a hope of return. According to Said “the achievements of exile are permanently undermined by the loss of something left behind forever” (Said, 2001, p. 173). Whenever there is exile, there is power against the other, and a power to find the self against that other. They are the post-colonial writers who are relying on the coloniser's language to affirm that post-colonial literary works are a “form of intercultural transfer involving the transposition of aspects of the indigenous language, cultural patterns, beliefs, and literary translation” (Simon & St-Pierre, 2001, p.148).

Since these exiled writers contribute to postcolonial literature and diaspora studies, exile and diaspora are the main concepts in their literary work. Moreover, they prove that exile is forced, behind it is a hostile power that uses all methods of repression and displacement, which is the power of the settler colonialism. And because these writers are part of the colonized, they did not remain silent but they wrote the history that proves the right of the to his land. This proof is not haphazard, rather it is through the culture, habits, food, music, prayer, language, and many other references of the original people. Their literary colonized work was proof to the world that we exist in our writing although we are away from our homeland. This is what a famous Palestinian exiled writer, Edward Said pointed to in one of

his most creative works, “Reflection in Exile” “Do we exist? What proof do we have” (Said, 2001, p.34). According to Said, the Palestinian existence is based on facts that refute the Western narrative in all its forms, and to prove their existence, they wrote the post-colonial literature.

*Mornings in Jenin* is one of the Palestinian literary works that was written in the post-colonial era and has a message of a collective struggle. It represents the struggle of four Palestinian families who were forced to live in exile and refugee camps. Susan as a post-colonial bilingual writer personifies her pain and hope of a return to the place she had ever known, and she searches for the national identity of the collective struggle. She brings back the issue of the self and the other to the table of negotiation. Susan has shown that she has been exiled from one exile to another, from one life to another, from one grief to another, from one native language and culture to another. Writing postcolonial literature is a translation that means “not only the transfer of specific texts into European languages but to all the practices whose aim was to compact and reduce an alien reality into the terms imposed by a triumphant Western culture” (Simon & St-Pierre, 2001, p.11).

This novel; *Mornings in Jenin* is post-colonial literary work that covers many issues like displacement, exile, identity, belonging, and nostalgia. It is a multigenerational novel that implies the most important events of the long Palestinian-Israeli conflict since 1948 to 2002. It covers the period of the British Mandate in Palestine before Israel was established. This novel

proves that “western cultures are based on exclusion and delimitation, and they draw a line between themselves and other cultures, people, races and religions” (Simon & St-Pierre, 2001, p.129). Westerners tend to represent their authority through the aspects of “self/other, colonizer/colonized, developed/undeveloped” (Ibid). This novel is translated to Arabic by Samia Tamimi, who translates the struggle and the experience of diaspora and exile of the native people in Palestine. Also, she translates culture, ideology, language, politics, and history to the place of origin. In brief, she brings back the self to its original homeland.

*Mornings in Jenin* is a novel that refutes the issue of dichotomies and poles, and it “struggles self-consciously to avoid portraying the other as abstract or a historical” (Clifford,1983,119). It unmask the effects of exile on Palestinians where the writer started with this painful sentence “The petitions of memory pulled her back, and still back to a home she had ever known” (Abulhawa, 2010, p. 9). *Mornings in Jenin* proves that the issue of exile and diaspora is present in the post-colonial discourse and “where there is power, there is resistance” (Simon & St-Pierre, 2001, p.128). Indeed, writing post-colonial literature is a power in itself, and it is a type of resistance to the effects of Colonialism.

In normal cases, the source text is translated from the place of origin to other places, while in *Mornings in Jenin* the opposite happens. Susan wrote this novel in the language of the other, and Samia translates the novel back to Arabic. So, this thesis sheds light on the references to exile and diaspora

and their relation to post-colonial theory and translation theory. It also investigates that the task of the translator is to consider terms of “essence, shape, and image when translating” (Kramer, 1987, p.73). The translator must consider many layers of meaning and “include each in the decision-making process that the translation entails” (Simon & St-Pierre, 2001, p.140). It also investigates the strategies and techniques (addition, deletion, paraphrasing, etc.) that Samia implemented in the translation process, and the reasons beyond that are discussed in detail.

This is a descriptive, analytical, historical and comparative study that focuses on the relationship between the translated text and the origin, and the role played by the translator in shaping the translated text and the cultures. As Lefevere and Bassnett (1990) envisage, “neither the word, nor the text, but the culture becomes the operational ‘unit’ of translation” (p.8).

## **1.2 Purpose of the Study**

This study is directed to researchers and scholars alike, as it aims to solve problems such as the relationship between the translated version and the original one in terms of cultural, political, and social references alongside the imbalanced power relations. It aims to analyze the references to exile in Susan Abulhawa's novel *Mornings in Jenin*, and how these references are handled in the translated version. It aims to analyze the struggle of a whole group community. The study shows how exile and diaspora pave the way for Susan and other intellectuals to write in the language of the other. The study also aims to analyze the translation techniques and strategies adopted

by the translator to render exile references in the source text. The study is not meant to evaluate the translator's work, but rather to examine the reasons behind the translator's decisions and choices in light of Post-Colonial Translation Theories.

### 1.3 Statement of the problem

Exile and diaspora have been current issues in translation studies. The writer wrote her literary work in another place to other readers and delivered a message. She sometimes refers to exile and diaspora explicitly and implicitly which makes the responsibility of the translator to deliver every referent a heavy burden. The change of the place, language, audience, and other factors in the source text obliged Samia (2011) to change or modify the translation. But in other places, what has been changed or modified seems insignificant. To make it clear, this extract is taken from section six "Yahya's Return" where Susan referred to exile:

Until one day in 1953, when he realized that his **miserable tent** in Jenin had turned into clay. The symbolic permanence of the shelter was too much to bear. He would rather have stayed in **the cloth dwelling**, its leaky top and muddy floor confirming only a temporary exile (Abulhawa, 2010, p.39). It was translated by Samia into:

”وفي صباح يوم من أيام عام 1953، أدرك أن تراب خيمته البائسة في جنين قد تحول إلى طين راسخ، كان الدوام الرمزي لمأواه أكثر بكثير مما يمكن تحمله، إذ طالما طمأنه إلى أن بقاءه في خيمة من الشعر أو سكن من الصفيح، بسقفه المسرب

للماء وأرضيته الموحلة، يعني أن المنفى مؤقت لا أكثر“ ( Tamimi, 2011, p. )  
 .(73-74

Susan refers to exile in “miserable **tent**”, and “dwelling **cloth**”. A tent, which is made of cloth, with its leaky top and muddy floor refers to exile with its bad, hard circumstances. Exile is like a tent made of cloth and a person in exile is forced to live in that cloth, and he hopes that one day he would uproot it. It is like a person who is forced to wear a cloth and wait the time to get it off to wear something suitable and comfortable. if Yahya is allowed to return to Ein Hawd, he will uproot the miserable tent in Jenin Camp with its bad circumstances. By 1953, the Israelis attacked Qibya village in the west Bank at the order of “Ariel Sharon”. They killed 69 people, and destroyed 45 houses, a School and a mosque. That day, Yahya felt that his life in the miserable tent “exile” is permanent. Samia translates” miserable tent” into “تراب خيمته البائسة” and the “dwelling cloth” into “خيمة من الشعر”.

In the first place, Susan refers to exile in the word “tent” and does not mention the soil of the tent. Jenin Camp, where Yahya lives now, and Ein Hawd, his place of birth and the original place of residence are both in Palestine, so their soils are the same, but the place has changed to Yahya, and the feeling of exile is part of him. Anyone who is forced to leave his home will feel the pain of exile. Yahya has been forced to live in Jenin Camp by the external power, Israel, but it does not mean that he hates the soil of Jenin Camp. He hates being forced to leave his house in Ein Hawd.



In the second place, Samia has romanticized exile when she translated “dwelling cloth” into “خيمة من الشعر”. Dwelling cloth here refers to a tent that has a different meaning from “خيمة من الشعر” that is made in an innovative way from a camel-hair or a goat-hair to enable its residents to move freely and to warm the people from the severe cold in the winter and from the hot sun in the summer. This house in the desert environment where the Beduin man lives with his full will and desire, and he is very proud of his culture, environment, and place of residence. Susan intended the meaning of the miserable tent with its bad, hard circumstances to refer to exile not that dwell that Samia intended with good, valid circumstances of life which means that Yahya is happy in that dwell. Susan wanted to show the readers that exile is a forced power, not a desire.

#### **1.4 Questions of the Study**

This study seeks answers to the following questions:

1. How does Susan Abulhawa's novel *Mornings in Jenin* help us understand the relationship between exile, diaspora, and translation theories especially Post-Colonial Translation Theory?
2. What does it mean to translate a culture? And what are the political and ideological results beyond that translation?
3. Did the translated version succeed in presenting the references to exile and diaspora that are mentioned in the source text? If yes how? If not why?

4. What are the ways and techniques that are used by Samia Tamimi in translating *Mornings in Jenin*?

### **1.5 Significance of the Study**

This research monitors the transformation that happened in translation studies especially in the cultural turn of translation and the postcolonial era. It provides a post-colonial study on the relationship between cultures and other forms of cultural, social, and political translation. It also monitors the impact of modern colonialism on the exilic discourse and the history of colonialism on the social, cultural, and political environment. This study seeks to prove that translation is no longer limited to the technical side that is concerned with transferring from one language to another, but it is an interaction between cultures and their debate as Robison (1998) argues:

Translation in its multifarious social, cultural, economic and political contexts is impossibly more complex a field of study than abstract linguistic equivalence (which is already complex enough); but the chance of perhaps coming to understand how translation works in those contexts, how translation shapes cultures both at and within their boundaries, offers a powerful motivation to push on despite the difficulty of the undertaking (p.79).

This study shows that writing and translation have played a vital role in resisting colonialism in all its forms, besides the concept of dual strengths, asymmetric power relations, and the role of translation in reshaping them.

## 1.6 Methodology

This research adopts a historical, analytical and descriptive approach to the analysis of the chosen data. These data are analyzed in light of some translation theories, namely the post-colonial theory. The data are taken from *Mornings in Jenin* alongside its Arabic translated version. Some of the references to exile in both texts are analyzed and discussed. The analysis focuses on the way that exile and its references were clear in Susan's novel, and how the self, the collective self, and identity are shown in the source and the translated texts. The analysis of the concepts of exile, diaspora, and their references will be guided by the post-colonial theory and diaspora studies and their relation to translation studies. Some concepts will be analyzed and covered such as translation and diaspora and cultural turn in translation. After the analysis of the data and concepts, the focus will be on the translated version to see whether the translation succeeded in presenting the references to exile and other concepts of diaspora.

# **Chapter Two**

## **Literature Review**

## Chapter Two

### Literature Review

#### **2.1 *Mornings in Jenin* as a post-colonial literary work**

*Mornings in Jenin* is one post-1948 exilic Palestinian literature that is an example of post-colonial literature highlighting the perspective of colonized people on exile, especially the discourse of displacement, loss, home, the diaspora, struggle, and suffering, among many others. This novel assures that exile is a banishment from one's native country by a colonial force, the Jewish occupation. It highlights many concepts of post-colonial literature comparatively and brings colonialism to the discourse of exile. Susan, as an exiled Palestinian intellectual, brings in her novel the issues of national identity, language, place, belonging, mobility, and homecoming which are the output of the post-colonial literature.

The word post-colonialism “is frequently misunderstood as a temporal concept meaning the time after colonialism has ceased, or the time following the politically determined Independence Day on which a country breaks away from its governance by another state” (Gilbert & Tompkins, 2002, p.2). The previous definition is chronologically related to the finished political stage that makes one argue that describing or categorizing Palestine as a post-colonial, or even naming Palestinian literature as a post-colonial means that Palestine is not still under colonial force. It is also worthless to take *Mornings in Jenin* as post-colonial literature if we stick to

the previous definition. Theories of post-colonialism extend the definition more. As Lawson (1992), cited in Gilbret (2002), stated “post-colonialism is a politically motivated historical-analytical movement [which] engages with, resists and seeks to dismantle the effects of colonialism in the material, historical, cultural-political, pedagogical, discursive, and textual domains” (p.2). So, sticking to the post-colonial approach to analyze the translation of *Mornings in Jenin* written by an exiled Palestinian writer is vital; it allows us and others to understand the impact of the colonial situation on Palestinian writers, and intellectuals themselves.

## **2.2 Intertextuality as an approach to post-colonial literature**

Intertextuality is a concept that is often associated with postmodernism, where literature encounters critical theory and thinking especially with the cultural turn period as “Postmodernism is the development of modernism that manifested itself during the first half of the 20th century” (Haberer, 2007, p.54). This term has several meanings and interpretations in literature to some scholars and theorists. According to Bakhtin, “all speech utterances are heteroglot and polyphonic” (El Hussari. 2010, p.106). In that way, they “partake of different languages and resonate with many voices” (Bakhtin, 1994, p.428). Because of his emphasis on voices in his literary theory, they are very important to understand the literary text and to analyze the embedded voices. Polyphonic does not here mean the number of voices, rather it is a collective identity and quality within one individual. For Bakhtin “the lying of voices within one voice is nowhere clearer than

in the novel whose epic mode and discurve linguistic features of telling all complex story is unique” (Ibid). The novel is a "vocal" text, or discourse, or writing cannot be dialogical without an effort to give it a voice. The novel which is one literary work is a result of double-voicedness, and even though, the eternal voices are powerful forms of polyphony. So, the intertextual elements of the literary texts, especially novels, are hidden at the heart of the dialog studies and polyphony, which are in their turn form the cornerstone of the novel *Mornings in Jenin*. The intertextual elements in the novel “crosses linguistic and cultural boundaries and presuppose the mutual reinforcement theory and interpretation without sacrificing the autonomy of the individual text” (Green, 1993, p.148).

By the same token, intertextuality is a style that is used in producing postcolonial literature, it functions as a criticism of the colonial discourse to possess the other, rather than it is just writing which came after the "colonial era". Post-colonial literature is defined as “that which critically and subversively scrutinizes the colonial discourse across various western writings” (El hussari, 2010, p.107). It is meant to resist colonialism as well as challenge existing power relations. Post-colonial writers are more particularly those “who mimic and parody colonial literary masters, are simply there to tell their side of the North-South story which has been hidden for long from the readers in the west” (Ibid). Post-colonial writers refute the parody of the colonial "other" and undercut the claims of colonization, superiority, power, race...through the polyphony of their

narratives. Post-colonial narratives are based on scenes of arguments, dialogs, the monologue that is shaped by the multiplicity of voices that also shape the intertextual elements.

The term intertextuality means “the shaping of the meaning of a text in relation to another text or other texts, it can also refer to an author's borrowing and transformation of an earlier text, or to a reader's referring of one text in reading another” (Ibid.108). The term has been coined by Julia Kristeva in 1966, but other critics like, William Irwin, raised doubts about defining the term used in understanding literary texts. He argues that the term “has come to have almost as many meanings as users, from those faithful to Kristeva’s original vision to those who simply use it as a stylish way of talking about allusion and influence” (Irwin, 2004: 227). Thus, intertextuality has many senses and applications in understanding literary texts. To Julia Kristeva, the text is “permutation of texts, and intertextuality in the space of a given text, several utterances taken from other texts, intersect and neutralize one another” (Kristeva, 1980, p.36). She incorporates Bakhtin's dialogism with polyphony and speech utterances. Postcolonial literature narrates stories of exile and diaspora of a forced exile through a character. In this case, Amal is the protagonist of the novel, and at the same time, she, to a certain extent, personifies Susan Abulhawa's experience in exile.

Intertextuality, which has many interpretations, is a form of understanding exilic discourse and diaspora writings. Diaspora writers express their



immigrants, expatriates, displaced and dislocated subjectivities through massive feelings, and they hope to forget the painful history; past and look for a better future. As they write about history to keep it present to the reader, they search for the evidence which is found in other texts (Historical and political) to persuade the reader of their stories. Diaspora writer.

Is enabling the readers of transnational boundaries to rethink about the socio-cultural exposition and to legitimize the repressed memories, desires, menace both in terms of gender and change in the transnational context. The textual, intertextual and sub-textual versions of the creative writing sensibly persuade the readers to re-examine the ideology and the real politics of collective consciousness from the platform of Diaspora to determine human symbolically in the first place more than to relocate historical and geographical significance. (Singh,2017, p.52)

In diaspora and exile, writers try to forget the painful past, history, but never to forget their national identity and history. Their writings are full of quotations, signs, references, and allusions from pretexts.

When Susan wrote *Mornings in Jenin*, she mentioned to the reader that she referred to some documents and books about the history of Palestine, she quoted, alluded, and used signs that some of them are known. Susan talked about truths and these truths needed evidence that is found in other books, texts, discourses such as the "Belfore Declaration". Susan even mentioned that she quoted the idea of the Palestinian boy "David" in a chapter called

"the Scar of David" kidnapped by the Jews from Ghassan Kanafani's novel *returning to Haifa*. She mentioned that she did not even read the novel so that she would not be influenced a lot, and her novel would become very similar to Ghassan's novel. *Mornings in Jenin* is full of textual references and these references and signs were cultural, political, historical, dialectical, and social that is delivered through characters that made the responsibility for the translator to translate them hard since they lose their meaning. It was Samia's responsibility to translate them in such a way accessible to the readers. According to Susan as she writes in English to a foreign reader, she has to deliver them in different ways as they are strange to that reader, which will be analyzed in the data analysis section.

### **2.3 Cultural Turn in Translation Studies**

Cultural turn is a term introduced to translation studies by Susan Bassnett and Andre Levere in 1990 where the emphasis of translation has "moved from its formalist phase and was beginning to consider broader issues of context, history, and convention" (Bassnett, 1998, p.123). The emphasis emerged from linguistics that was focusing on just translating languages, to more contextual, cultural, and historical, political, pragmatic, and other issues hidden in the text and appearing when the translation has to bear in mind cultural differences.

The main focus is on cultural signs and the differences between the ST and The TT norms. Previously, with the start of translation studies in the 1970s, the emphasis of translation was on how translation should be taught and

studied, but by the cultural turn period, the emphasis is on “what is studied is the text embedded in its network of both source and target culture signs and in this way, translation studies have been able both to utilize the linguistic approach and to move out beyond it” (Ibid). How the text will be received in the target culture system and what role the translator plays in the translation process are being taken into consideration.

In cultural turn, the study of translation studies is not just an academic knowledge as they stand early in 1970, rather “it must be "interdisciplinary" or a "disciplinary" which is the Leuven group were effectively saying about translation studies back in 1976” (Ibid.125). Cultural studies shared common ground with another interdisciplinary field, and the meeting between cultural studies and translation studies is a productive field,

In 1999, Pottersson talks confidently about "post-colonial turn" (Cracium, 2019, p. 84). He argued that “by the end of the twentieth century the concepts of (and receptive fields) of post-colonial literature and translation have emerged sufficiently to justify a more serious reconsideration of the theory and practice of post-colonial translation” (Ibid). Studying post-colonial literature is related to the cultural turn period. As said before, the cultural turn is concerned with what is hidden inside the text, not the text's surface, and post-colonial literature is focusing on such hidden issues like imbalance power relations, resistance, and otherness. The colonial discourse went far away linguistically to what is hidden inside the text,

culturally, historically, and politically, since the colonizer aims to affect the TL reader in many ways and to delete their norms or to distort them by translation. So, together, “with the variable explosion of post-colonial studies in literature in the last few years of the millennium has extended that the cultural turn in translation studies increasingly has become intercultural or multicultural” (Potter, 1999, p.13). More specifically, “owing to the wide-ranging interest in post-colonial literature and critics, it might be termed the post-colonial turn” (Ibid).

#### **2.4 Post-Colonial Translation Theory**

Translation especially in the early period of colonization was being looked down as inferior to the ST. in that period, translation was always “a matter of reducing the native language and culture to accessible objects for and subjects of the divine and imperial invention” ((Bassnett & Trivedi, 2005, p.4). Colonization and translation went hand in hand to serve the colonizer's interests in the colony.

The colony was just a copy of the original and less than its colonizer as they were translations of Europe. Post-colonial theorists, at this time, are turning to translation to appropriate and reassess the term itself, and to mention that the close relationship between translation and colonization has turned under security that translation for centuries was one way rather than a process of exchange. Texts were translated into European languages to serve European consumers where “European norms have dominated literary production, and those norms ensured that only certain kinds of

texts, those that will not prove alien to the receiving culture, come to be transited” (Ibid:5).

Theorists of post-colonial literature and translation showed that translation played and is still playing a role in facilitating colonization and the “metaphor of the colony as translation, a copy of an original located elsewhere on the map has been organized” (Ibid:5). Besides that, recent work in translation studies “had challenged the long-standing notion of the translation as inferior to the original” (Ibid). This is what Post-Colonial Translation Theory stands for. The discourse of colonialism is still recent in translation, and the discourse of colonialism still goes hand in hand with translation. A recent study by Lamia Khalil Hammad “Cultural Colonialism in the Translation of Season of Migration to the North” (2016) of Tayeb Salih's novel *Season of Migration to the North* (1969) indicated the ways that the translation was rewriting of the ST for reasons of colonialism, and to distort the image of the other (orient). The novel looks at the asymmetrical power relations between the North and the South. Dr lamia Hammad, an instructor at Yarmouk University, critiques the translation in both the colonial discourse and post-colonial one, and she points in her study that translating the Arabic Version was a kind of rewriting in ways serving the colonization and distorting the image of Islam. The translator personifies Islam as "Liberal Islam" and builds discourses about "fornication, marriage, women" that are not found in Islam. The translator as a colonizer, inserted his ideology as he deleted,

added, and working as a facilitator to distort the image of the other "Islam".

For instance, these extracts are taken from the translation:

1. وقالت بنت مجذوب: (حريم النصارى لا يعرفن لهذا الشيء كما تعرف بنات البلد، نساء غلف، الحكاية عندهن كشرب الماء، بنت البلد تعمل الدلكة والدخان والريحة. ) (Salih, 1966, p.84).

1. "The **infidel** women are not so knowledgeable about this business as our village girls, said BintMajzoub. They are uncircumcised and treat the whole business like having a drink of water. The village girl rubbed herself all over with oil and perfume" (Salih, 1966, p.67).

2. وقالوا نسوان النصارى شيء فوق التصور. (Salih, 1966. P. 83).

2. "They say the **infidel** women are something unbelievable" (Salih, 1966, p.80).

The word "النصارى" which means (Christians) is used in a positive image in the holy Quran and between Muslims and Arabs. It is prohibited in Islam to misuse this term, and Muslims are required to respect other religions. Muslims have to believe in Christianity as a monolithic religion. This is what the translator neglected in the translation, and his ideology as a colonized appeared in the translation process, to show that Islam is " liberal Islam". This is what Dr. lamia critiques in her study and other issues related to colonialism.

## 2.5 Theoretical Frameworks to the Study

### 2.5.1 Lawrence Venuti's Model

The most cited and discussed scholar who contributed in the last few years to translation theories has been Lawrence Venuti (1995). He argued applying foreignization against domestication in translation, especially literary texts. These are two major translation strategies that provide both cultural and linguistic guidance. According to Venuti, domestication refers to “an ethnocentric reduction of the foreign text to the target language cultural values bringing the author back home,” whereas foreignization is “an ethnocentric pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, p.20). In other words, the translator's choice either to minimize the strangeness of the source text using domestication or to retain something of the foreignness of the original, applying foreignization. In translating *Mornings in Jenin*, the choice between these two strategies is linked with linguistic, historical, social, and cultural norms in both the source and the translated texts. Freidrich Schleiermacher explains that: “the translator can either leave the writer in peace as much as possible and bring the reader to him or leave the reader in peace as much as possible and bring the writer to him” (cited in Hatim, 2001, p.45).

Venuti's strategies are related to what he has called "translator's invisibility". Venuti advocates “discursive variations, experimenting with archaism, slang, literary allusion and convention” (Venuti, 1995, p.31). In

such cases, "faithful" or "visible" translation would be better to apply. What is more is that "it is at least potentially paradoxical that the translator should be "visible" and employ "foreignizing" features at the same time since foreign features were primarily introduced into the target text from the source text, not by the translator's invention" (Pottersson, 1992, n.d). In other words, Foreignization refers to a type of strategy that the translator "deliberately breaks target conventions by retaining something of the foreignness of the original" (Shuttleworth and Cowie, 1997, p. 59). By contrast, domestication is a strategy that uses "a transparent fluent and invisible style to minimize the foreignness of the target text and leading the text to be familiar and recognizable" (Munday, 2008, p.144).

Therefore, applying these strategies in the analysis of the chosen data will consider the impact of cultural and ideological factors on translation as well as the influence of translation on the target reader.

### **2.5.2 Post-Colonial Translation Theory**

Susan Bassnett and Harish Trivedi (1999) have edited a collection entitled *post-colonial translation, Theory, and Practice* that was informed by the post-structural framework. Bassnett and Trivedi (1999) "invoke Bhabha's "in-betweens" (and "Third Space"), and so does Sherry Simon (1999) in her essay on "bilingualism in Quebecois Writing" (Petterson, 1992, n.d). This theory tries to draw lines for the translation of the colonial discourse and the reasons beyond every translation according to scholars and theorists. Maria Tymoczko (1999) draws on Bhabha and Venuti, and other



translation scholars in the analysis of Ngugi WaThiong'o and Chinua Achebe.

The most interesting and important voice in Bassenett and Trivedi's work (1999) is Vinary Dharwadker (1999) who shows in the largest paper in the collection “masses much evidence for his argument against the criticism Niranjana (1992) directs against Ramanujan” (Ibid). Dharwadker (1999) claims that “all identities are ineluctably ambivalent and hybrid in the end” (129). What postcolonial translation studies need is a combination of theory and practice, and an interdisciplinary openness of sociology, history, ethnography that will be a part of the data analysis section.

# **Chapter Three**

## **Data Analysis and Discussion**

## Chapter Three

### Data Analysis and Discussion

#### 3.1 Introduction

Post-Colonial Translation has emerged as a “strong interface between post-colonial studies and translation studies” (Craciun, 2019, p.83). This section will examine the case of Susan Abulhawa as a post-colonial translator. It will analyze the strategies used by Susan in her attempts to write about the vital role of readdressing the balance of power and readdressing orientalist practices that are similar to those used by Samia, the translator of the post-colonial novel *Mornings in Jenin*. This section will also show that post-colonial writing becomes an act of writing back "retranslation" and the translation of post-colonial literature aims at resisting domestication and creating a target text that remains foreign to the readers.

Living in exile and facing a new culture makes Susan aware of the west's views of the east and her work in exile reflects the concepts of "translated man" and that of “post-colonial literature as writing back "retranslation". This section will consider the image of Susan Abulhawa as a protean translator whose work in exile considers the image of "self-translation", and readdresses the balance of power in the hybrid space of post-colonial renegotiations” (Ibid: 84). The analysis will look at various types of translation that the thesis engages in, and the challenges of translating these into Arabic.

### 3.2 Post Colonialism as Translation/ Translation as Post Colonialism

The field of translation studies especially in the past two decades paid specific attention to the role that translation plays in the colonial context. The heat of this respect was *Post-Colonial Translation: Theory and Practice* (1999) edited by Susan Bassnett and Harish Trivedi. The editors of this volume put forth the argument that post-colonial literature /culture is a translation, and we should look at post-colonial texts as translation. The editors state in their introduction that “to speak of post-colonial translation is a little short of tautology”, since in our world of exile and diaspora “the word translation seems to have come full circle and reverted from its figurative literary meaning of locational disrupture, translation itself seems to have been translated back to its origin” (Trivedi, & Bassnett, 1999, p.12-13). This is the same sentiment articulated by Susan in her novel *Mornings in Jenin*; Susan wrote in the language of the other for specific reasons, and Samia translated it back to the place of origin.

Shery Simon and Paul St pierre, in "Translation in Post-Colonial Era" reach a similar conclusion; they emphasize “how translation becomes an instrument of power, and Orientalizing tool, in a colonial context, both about translation from English into the native language and the other way around” (St-Pierre, & Simon, 2001, p.272). They also emphasize that “translation was part of the violence {...} Through which the colonial subject constructed” (Ibid).

In this respect, translation reveals the “intricate process of cultural contact, intrusion, fusion, and disjunction” (Young quoted in Simon and St Pierre, p.12). According to this scholar, the intersection between translation studies and post-colonial theory should consider the relationship between translation and power practices.

### **3.3 Translation in the presence of Otherness**

#### **3.3.1 Exile and the Identity**

Exile and identity sometimes form unintended and illogical connections. While “exile is usually meant to be a tool of repression for voices that cross certain political, cultural, or religious limits as a trial it could result in counter-productive reactions” (Abuassida, 2018, p.5). In other words, it gives a voice for the oppressed, so that they can highlight their identity and make it more visible to the world. However, the experience differs between those who voluntarily choose to live in exiles such as Modern American expatriates and those who are forcibly driven into it such as Susan Abulhawa. Edward Said in his book "Reflection to Exile" pointed that “There and so many other exiled poets and writers lend dignity to a condition legislated to deny dignity – to deny an identity to people” (Said, 2001, p.175). The Palestinian-Israeli conflict has had a huge impact on different stages of Palestinian identity throughout the 20th century till the present time, and their identity was not just formed because of the conflict, rather there are many factors such as nationalism.

There should be two important factors of any given identity so that it will be defined as a national identity. First, there should be an individual and a collective feeling of belonging to a place and or homeland, which is a social part of identity. Second, having a concrete and recognized entity is a very important aspect of political identity. In the Palestinian case, the second part is missing as a result of external and internal factors. Rashid Khalidi (1997) in his book *The Iron Cage*, looks at different aspects of Palestinian identity such as peace, negotiations, political familiarity, and Palestinian statelessness:

Despite their vigorous sense of collective national identity, the Palestinians have never succeeded in creating an independent state of their own and have no sure prospect in the future of ever having a truly sovereign state, or of possessing a contiguous, clearly demarcated territory on which to establish it. Beyond this, for their entire modern history since 1917—they have suffered from a series of traumatic impositions (Khalidi, 1977, 182).

The experience of exile and diaspora that many Palestinian people went through had had a significant role in shaping their identity. Palestinian identity has gone through different stages of appearance, disappearance, and reappearance, and because of political challenges that face the Palestinians especially those in exile, it is very important to examine the nature of displacement and identity in the literature of exile, especially the effects of exile on shaping and representing Arab identity, and because there is little attention to the new Palestinian American literature. This

section will examine the representation of the Palestinian identity and how this identity was presented in the source and the translated texts. This section will examine themes of exile, identity, nostalgia, memory, and displacement in Susan Abulhawa's *Mornings in Jenin*. More importantly, this dissertation examines the role of Samia, the translator, in readdressing these issues. The strategies she follows are also discussed. The section will shed light on some extracts that extensively bring the issue of "self", identity, nostalgia, memory, and their translation into Arabic. This section will heavily take into consideration the "self" in the source and the translated version, and how it was presented, bearing in mind that the "self" is the identity in politics, religion, language, culture, and many other things.

### **3.3.2 Self-translation "language plurality"**

In recent years, especially after the rise of post-colonial studies, research on cultural identity has focused a lot on language plurality, especially in literary texts. The writer emigrates into another tongue during writing. These are called translingual writers.

Simon and Pierre (2000) point that we “increasingly understand cultural interaction not merely as a form of exchange but as a production” (p.28). Translation is not “simply a mode of linguistic transfer, but a translingual practice, a writing across languages which permits new kinds of conversations and new speaking positions” (Simon and St, Pierre, 2000, p.28).

These writers are called "language migrants", where they present their mother tongues during writing a literary work in the form of the adoptive language. They want to meet the challenges of the host culture when they are trying to translate themselves into a new linguistic code. Those translingual writers try to show the "self" by establishing a dialogue process between the host culture and their home's culture and origin by addressing various frames of reference (food, religion, traditions, landscape, etc.) and at the same time, by highlighting common and differing aspects of the two cultures. In that way, readers are not just familiar with their own culture; rather they are offered a view from the outside of their society and culture.

Those are exiled writers such as Susan Abulhawa, who refuse to choose between the home's identities and the other's identities. They want to show the "self" through a narration of their experience in exile using the cultural-linguistic self in a term called "self-translation". Such writers, who are writing in the adoptive language, translated the "self" in the shape of the native language and made it intelligible to the adoptive language readership. by contrast, professional translators translate from a foreign language into their mother tongue. Their important task is to make the unfamiliar of the other language more accessible to their audience. They use familiar linguistic forms to translate and apply the known translation meaning to their audience.



Susan Abulhawa is one of those exiled writers who wrote in the adoptive language and translated the "self" in her novel *Mornings in Jenin* by inserting linguistic references to her mother tongue. Even though the audience is foreign, the novel is full of (food, traditions, religion, clothes...etc.) references. So, this section will just focus on translating the "self" according to the audience and the culture targeted. The idea of the "self" in this section has something common with identity, so this section will examine extracts on the "self" and identity.

### **3.3.3 Examples of the Self and Identity**

1. "Just then, the Adan began to pour itself into the air. Into my skin. "Allaaaaaahokbar, Allahoakbar..." The Adan sang from several minarets at once. That melody, which I had not heard for far too long, flowed unhindered to the moth-eaten corners of me, running through me like a river, like baptismal water. "Ashhado a la ellaha ella Allaaaah, Ashhado an Mohammadun rasool Allah..." I sat there, eyes closed, opening the gates to a wounding nostalgia, and longing for my lost family, for my lost self, and I let the song of a people swell the pause that climbed onto the end of Ari's question. Where is your brother? Yousef? "Hayo ala salaaaaat. Hayo alalfalah..." And the church bells of the Holy Sepulcher rang, lilting to the cadence of my sweetest and bitterest memories" (Abulhawa, 2010, p.223).

Amal who represents (Susan) returned to Palestine after three decades and visited Jerusalem. She heard the "Adan" after those years which reminded

her of the lost “self”. The gates of Jerusalem were like gates to a wounding nostalgia and longing for the lost family and the lost self. The sound of "Adan" in Islam is a feeling of comfort and a tie to the identity. While comparing the source extract with the translated one, we see differences according to the audience and the culture as the following.

”في ذلك الوقت بالضبط بدأ الأذان يملأ الافاق متسللا الى داخل جلدي " الله أكبر... اللللاااااااه أكبر... " رفع الأذان من عدة مآذن في آن واحد. ذلك الترتيل الذي لم أكن قد سمعته فترة طويلة جدا، تدفق من دون عائق الى الزوايا التي أكلتها العثة في، ماراً من خلالي مثل نهر، مثل ماء المعمودية. " أشهد ألا إله إلا الله، أشهد أن محمداً رسول الله " جلست هناك، عيناى مغلقتان فاتحة الأبواب لحنين خارج وتوق الى عائلتي المفقودة، والى نفسي الضائعة وسمحت لموسيقى النداء بأن تزيد تأثير الصمت الذي توج نهاية سؤال آري أين هو، الآن شقيقك يوسف؟ حيّ على الصلاة، حيّ على الفلاح وقرعت أبواب كنيسة القيامة تغني بمرح على إيقاع أكثر ذكرياتي عذوبة وأكثرها مرارة. "

Singing and melody are not used in Islam to describe "Adan", but Susan uses them to show how fascinating their sound is. Also. she wants to improve the image of Islam to TL readers, so she describes it as "melody". “Allaaaaaahoakbar, Allahoakbar” has a negative connotation in the west, since they connect it with terrorism and killing, so she wants to represent the positive image of Islam to the adoptive language readers, who are the target audience by describing "Adan" as melody and song. Melody indicates softness and a feeling of comfort when a person hears it, especially the West who loves music, the softness one. Susan used the plural form of “Hayoalasalaaaaat. Hayoalalfalah” to show that Islam does not distinguish between people, and it is available to all at any time. When

she refers to the Church of Holy Sepulcher, she indicates that Islam and Christianity live peacefully together in Jerusalem.

Samia deletes the word "Sang" and replaces it with "رُفِع الأذان" and the word "melody" with "الترتيل". Also, she changes the expression "I let the song of people" with "سمحت لموسيقى النداء" because people are praying, not singing, in Islam. Then she changes the imperative plural from to singular in "حيَّ على الصلاة... حيَّ على الفلاح". Samia is translating to Arab readers who do not accept to describe "Adan" as singing and melody, so she omits these words so that the positive image of Islam "Adan" is preserved. Some scholars like Davies (2007) consider omission as a successful strategy when untranslatable elements such as metalinguistic references or context-specific or culture-specific contents are used; the content is unacceptable or leaves negative effects on the way it is received by the TL audience; and the unnecessary or the usage of formal correspondent in translation is sometimes risky and causes serious implications to the TL readership (Hawamdeh, 2014, p.2).

Samia is translating back where Arab readers are the TL audience.

In the expression, "lost family, lost self", Samia translates the first "lost" into "المفقودة" and the second "self" into "الضائعة", since the Arabic language does not prefer repeating lexical words, rather it substitutes them for other related meanings. Susan repeats "lost" to emphasize the "lost self" in exile, and Samia gives another word "الضائعة" to show the lost "self".

Susan translates the "lost self" in exile and makes it suitable to the adoptive language audience, and Samia translates the "self" properly to the mother tongue audience. When Susan translates the "self", she uses religious expressions which she makes suitable to the foreign language audience. Then, Samia translates them back in a different way that makes them suitable to the mother language audience to suit the culture and the identity.

I consider the narrative of the experience that indicates the pre-migration self a source text, and the translated narrative self that is formulated from the translation act for the adaptive language receptors the target text. Because Susan is translating from the mother tongue (Arabic) to the foreign language (English), she is translating the "self" into the other. If we consider the novel *Mornings in Jenin* the source text, and the translated version by Sami Tamimi the target text, Samia is translating from the other to the "self".

2. Those people don't know a damn thing about olives. They are lily-skinned foreigners with no attachment to the land. If they had a sense of the land then the land would compel in them a love for olives, Yahya said, staring at the palms, that had caressed those majestic beloved trees only hours earlier. Age –dappled and rough, his farmer's hands were infused with the melanin truths of those hills. The truth that an olive branch flower only once and if it isn't pruned back, it will produce buds that become new slender sprigs in winter. The truth that an olive's biological enemy is a small lacy winged fly and that sheep are good to

keep around because they supply the soil with needed nitrogen, Yahya's hands knew those facts from a lifetime devoted to trees and their earth (Abulhawa, 2010. P.42).

Because of the thematic scheme of the novel *Mornings in Jenin*, every part has several shades of meanings, so the reader has to go beyond the surface structure and search for the implicit meaning. *Mornings in Jenin* is full of symbolic language, flashback, irony, repetition ... etc., and because the theme of this novel is about the exile of the Palestinian people after Nakba, Susan wants to show the foreign readers that "olives" is part of the Palestinian identity, and they know it much better than Jews, who expelled the Palestinians from their home and land. She gives facts that Palestinians are worthy of their land that they know how to look after olive trees. Susan just gives facts for the "land" which is the main reason for "Nakba" and Exile. Olives need care and fertile land by pruning olives and grazing sheep under them. Yahya who was exiled from his land knows these facts much more than any Jew who now lives in his home "EinHod", and that plants in himself a love for the olives and the land. The Jews do not know the value of olives, so when Yahya returns to Ein Hod for the first time after he was being exiled to Jenin, he finds that "no one was using the olive press, except to hang paintings. It had become an art gallery" (Abulhawa, 2010, p. 42). When Yahya returns to Jenin Camp, his new exile, he sadly tells people that "All the olives were still there, too, but they were in need of a care from the people who know how to care for them" (Ibid).

The translator translated the above extract into:

”قالها يحيى، محققاً إلى يديه اللتين لاطفتنا وداعتنا تلك الأشجار المهيبة الحبيبة قبل ساعات فقط، يدها الخشنتان اللتان نشر الزمن عليهما بقعاً كثيرة بنية اللون... يدا المزارع اللتان طالما انغرسنا في حقائق تلك التلال وفي حقائق كروم زيتونتها: حقيقة أن غصن الزيتون يزهر في السنة مرة واحدة فقط لذلك يتم تقليم الأشجار فور الانتهاء من جمع الموسم في أوائل الشتاء للتخلص من الأغصان الجافة والضعيفة، وإفساح المجال للأغصان الندية كي تزهر في الربيع. وحقيقة أن أسوأ عدوٍ للزيتون هو ذبابة صغيرة مخزومة الجناحين. وحقيقة أنه من الأفضل رعي الأغنام بين شجيرات الزيتون لأن زبلها يزود التربة بالنيتروجين اللازم. والحقيقة الكبرى هي الفائدة التي يجنيها المزارع من كل ما يخرج من شجرة الزيتون المباركة: الثمر وزيته، خشب الزيتون وحطبه، الجفت الناتج بعد استخراج الزيت، وهو خير ما يضاف للحطب للحصول على نارٍ حامية وقوية، ورق الزيتون ذو الفوائد الطبية، وحتى الماء الناتج بعد استخراج الزيت- ويسمى عكراً يصلح لتنظيف ما يعجز الصابون عن تنظيفه. لقد عرفت يدا يحيى تلك الحقائق من عمر طويلٍ كرسه للأشجار ولأرضها“ (Abulhawa, 2010, p.79-80).

Questions of self, identity, and difference have a distinctive role in post-colonial discourse, and the way to emphasize the other and give it much power are important by relating to facts, and “what distinguishes post-colonial approaches to translation is that they examine intercultural encounters in a context marked by power relations” (Shamma, 2009, p.185). Translation from a postcolonial perspective “should embed the translated text in a shell that explains the necessary historical and political background for the receiving audience through the use of introductions, footnotes, critical essays, glossaries, maps, etc.” (Shraideh, 2018. p.114). What the translator adds is not necessary. First, what she adds is about the

benefits of olives which Susan does not mention, and nearly all Arabs know these facts. Secondly and more importantly, the main goal of this extract is showing the love for olives and the land, so what the translator adds is unacceptable. Addition is used to make the translated text more comprehensive that the translator has to “add new words to replace idioms, phrases, and calques to the target-language translation” (Sharma, 2015, p.5). However, Newmark states that the translator adds to translation “normally cultural (accounting for difference between SL and TL culture), technical (relating to the topic), or linguistic (explaining wayward use of words” (Newmark, 1988, p.91). Addition is used to add further information, but at the same time it should not harm the value of the context and must be with the sole purpose to add useful translated texts. Bassnett relates language "to the heart within the body of culture" indicating that “the surgeon operating on the heart cannot neglect the body that surrounds it, so the translator treats the text in isolation from the culture at this peril” (Bassnet, 1992, p. 14). What the translator adds in the previous extracts hurts the body of the context and the value of the cultural reference "olives", since the translator knows that *Mornings in Jenin* is translated back to readers of the place of origin, and its theme is implicit within linguistic words.

3. “**Old Lady** was a fifteen-hundred years old olive tree with serpentine arms twisted into the air like Samson's locks bursting from the center of a grazing pasture. Fruit dangled from hundreds of knobby little twigs

on an enormous trunk, which was also a resting spot for local shepherds”.

“Baba once told me that no one owned **old lady**. **This old girl** was here before any of us and she will be here long after we're gone. How can you own that, habibti” (Abulhawa, 2010, p.54).

“Analysis of literary texts emerging from people who have been colonized or oppressed invites metaphor” (Bassnett, 1999, p.19). Critics of post-colonial literature assume that “metaphoric speech is cognitively persuasive” (Ibid). In the previous extract, Susan talks about an implicit reference to the Palestinian identity, which is the history of olives for Palestinians, and she gives evidence from the history of Jews to show that Palestinians are the owner of the land they were expelled from.

Suzan's comparison of the **Old Lady** with its branches likens the olive tree to Samson locks. The Old Lady (the olive tree) has a strength of serpentine arms twisted in the air like Samson's locks. If we go back to history and narratives, we will find that Samson is the last of the judges of the ancient Israelites mentioned in the bible. He rules them for twenty years in the eleventh century. Samson according to what is mentioned in the bible is a man of extraordinary power and the secret of his strength is in his hair which is in seven locks, and the Old Lady has strong branches in the air like these locks. What makes Susan give this description is that she wants to return to history which is hidden in years. Samson ruled Israel for twenty years in the eleventh century, and the Old Lady is now fifteen hundred-



years old (considering that the writer is talking about the events of a story that took place in 1948). So, the Old Lady's age is four hundred years older than the rule of Samson, and that rejects the idea of "a land without a people for a people without a land" by referring to facts from the bible itself. In the first place, Susan gives the tree a name (Old Lady) and treats it as a person by using the Capital letter, Samson. In terms of age and history, this tree is older than Samson's rule, and this tree belongs to us when she says "No one can own a tree; it can belong to us, as you can belong to it, we come from the land, give our love and labor to her" (Abulhawa, 2010, p.54). Then in the second place, she changes to the old girl, by giving the reader room for reflection on who the old girl is. She is Palestine (female) that is found before any of us was born. No one can own Palestine except its people. She compares Palestine with a virgin girl; no one can rape or take her away.

She confirms that when she says again "In a way, she owns us, Palestine owns us, and we belong to her" (Ibid). Samia translated this extract into:

”والعجوزة ” هي شجرة زيتون لها من العمر ألف وخمسمائة عام، فروعها ملتوية في الهواء كالأفاعي، وتظهر من بعيد وسط المرعى المعشوشب ، كأنها جبار مقاوم عنيد. تتدلى منها الثمار على مئات الأغصان الصغيرة المليئة بالعقد، والخارجة من جذع مشوه وضخم. وقد شكل المكان أيضاً بقعة يستريح فيها الرعاة المحليون ويتقيؤون بظل هذه الشجرة “

(Abulhawa, 2010, p.101)

إن "السيدة العجوز" ليست ملكاً لأحد، كانت هنا قبل كلِّ منا، وسوف تبقى هنا زمناً طويلاً بعد أن نرحل. كيف يمكنك أن تمتلكها يا حبيبتي؟" (Abulhawa,2010, p.102).

Samia translates the "Old Lady" into "العجوزة" in the first place, and the "old girl" into "السيدة العجوز", and she deletes "Samson's lock" and substitutes it for "جبار مقاوم عنيد". Then, she adds "ويتفويون بظل هذه الشجرة". There is a difference between the connotative meaning of "العجوزة" and "السيدة العجوز". One who reads "العجوزة" will imagine an old woman who is unable to move and her back is curved (she has no strength) and maybe with no status in the society, while "السيدة العجوز" is a woman who is still physically strong despite her old age, in addition to her high social standing, and she still has strong power and people respect her. The translator is not successful in her rendering, because she does not recognize the connotative meaning in the context itself. In the second place, the translator also substitutes the "old girl" for "السيدة العجوز" and does not pay attention to the context. With the "old girl", Suzan means Palestine; she compares it to the virgin girl that no one can usurp (Palestine). The translation that "is producing the meaning or message in the target language text as intended by the original author is the sole main objective of the translator" (Sharma, 2015, p.3). The translator tends to delete and substitute when there is a linguistic or cultural problem between both texts and cultures. Also, Samia deletes "Samson" and uses the expression "جبار مقاوم عنيد"; she uses the domestication strategy by bringing the text to readers. Palestinians always compare olives as mighty and stubborn

resistance. *Mornings in Jenin* is great evidence that literature is not separated from politics, and it is hidden in history. This novel as Said pointed “speaks truth to power” (Said, 2005, p.19). Susan gives evidence from the Jewish bible "**Samson's locks**", and the translator should use the foreignization strategy and make the Arab reader search and know the history. Foreignization “means using strategies which retain the foreign flavor of the original” (Ajatony, 2017, p.96). It is successful where it allows the reader to experience the otherness of the foreign text. The translator can make the Arab readers search for history and known facts that are hidden in the bible as well.

4. "Even their Palestinian countrymen, in the yet-unconquered west Bank town, looked down on them as "**refugees**". “If we must be refugees, we will not live like dogs, it was declared” (Abukhawa, 2010, p.44).

"الأنكأ من ذلك أن إخوانهم من أهالي بلدات الضفة الغربية التي لم تكن محتلة بعد، قد نظروا إليهم بازدراء وعاملوهم بازدراء، لا لذنب اقترفوه سوى كونهم "لاجئين"!"  
 ” إذا فرض علينا أن نكون لاجئين، فلن نعيش كالكلاب ! أعلنوها جميعاً“

(Abulhawa, 2011, p. 84)

This text is originally intended for a foreign reader, and it conveys the idea of the Palestinian owner of the land rejecting the life of the refugees that were imposed on him, and that he is of dignity and does not accept humiliation or the imposition of the life of dogs on him. Refugees “are people who have fled war, violence, conflict or persecution and have

crossed an international border to find safety in another country” (Refugees, 2021). Susan uses the word "**refugees**" as a negative connotation to exile that Palestinians of Ein Hod were expelled with the occupation force, and at the same time, they reject to live like dogs "a life of homelessness". In this example, the focus is on rejection, rejection of humiliation, and life of homelessness, which Susan compares to the life of dogs. The main idea is a rejection that is used as a power of resistance. Exile is imposed on them, but they reject it with its all bad results. Susan focuses on the perception of the people of West Bank towns as "**refugees**", but she does not mention that they treat them with contempt, because she wants the reader to focus more on the issue of rejection, not treatment. People of the west bank look down on them as "refugees", which means people without a home, but it does not mean that they treat them badly.

Samia translates the previous extract into what is written above, but she adds much, and she does stick to the main idea itself. She adds "نظروا اليهم بازدراء وعاملوهم بازدراء، لا لذنب اقترفوه سوى كونهم لاجنين".

The main idea of this part is "rejection" not "treatment". The translator transfers the text from the issue of "rejection" to the issue of "treatment", and she generalizes it to all Palestinians of the West Bank. Any reader, who reads this part, will turn his/her mind to blame the people of the West Bank for something which is maybe incorrect, more than, a sense of refugee rejection, and his insistence on living in dignity. *Mornings in Jenin* is a historical novel, and every word matters, so faithfulness and fidelity are

vital issues. We mean here not fidelity in the level of word or transferring words, rather transferring the internal sense of the novel and preserving the message intended in the ST. It is as Venutti argues that “translation of authors from one language to another is like old garments turned into new fashion; in which though the stuff be still the same, yet the dye and trimming are altered, and in the making here, something added, something cutaway” (Kolawole, 2008, p.129).

### **3.3.4 Nostalgia and Memory**

*Mornings in Jenin* describes the nostalgic feelings and memories of Amal and other characters that left EinHod and exiled in Jenin Camp and other places. Each character of *Mornings in Jenin* deals with the issue of nostalgia and memory differently, and they were affected differently. The novel deals with different generations starting from Yahiya's generation, the old one, and ending with Sara's generation (Amal's daughter). The following examples expose some extracts related to the issue of nostalgia and memory and discuss the way the characters of this novel are affected by it, and the way the translator translates them to the target readers.

Nostalgia describes the feelings of people who suffer from being away from home. Nostalgia carries with it grief and a loss of the beautiful past. What helps in shaping nostalgia is memory, which is divided into two parts; individual and collective memory. Collective memory is “a representation of the past that is shared by members of a group, such as a generation or a nation-state” (Uğuz, 2008, p.41). Individual memory is part

of the collective memory, as the memory of the individual is inseparable from the memory of the collectivity. An experience or an event that is shared by a large group of people helps in keeping that event alive. The following section will bring this issue and show the way that the characters are affected by it according to the generation before and after Nakba. It will also show how these extracts are translated into Arabic and the way Samia manipulates their translation in delivering the message hidden.

### 3.3.5 Examples of Nostalgia and Memory

1. “When the family cleaned **Yahya’s body** for burial, they found three olives in his hands and some figs in his pockets. In death, **Yahya's face** worn a smile, and that proof to everyone that he has gone happily to the **heaven of martyrs**” (Abulhawa, 2010. P.43).

”عندما غسلت العائلة جثمانه قبل الدفن، وجدوا في كفه المطبقة ثلاث حبات زيتون، ووجدوا بعض أكواز التين في جيوبه. وكست وجهه الميت ابتسامة هادئة وادعة، وكان ذلك دليلاً أكد للجميع أنه رحل سعيداً إلى الجنة“ (Abulhawa, 2010, p.82).

In *Mornings in Jenin*, Yahya’s longing for his land and house could not prevent him from taking the risk and crossing into Israel. He has taken the risk into “a landscape he knew better than the lines on his hands” (Abulhawa, 2010. 43). He went to EinHod and could not stand refugee in Jenin Camp. Susan describes his journey to EinHod as “a journey to the paradise of realized nostalgia” (Ibid:44). When Yahya returns from EinHod, he brings with him some olives and figs, so people in Jenin camp

got “drunk on the fruits of trees that had continued in time and penetrated the cloud of exile” (Ibid: 47). Yahya’s nostalgic feelings for EinHod make him take another "forbidden return" that results in being shot by the Israeli soldiers as the above extract shows.

Yahya, Amal's grandfather, went to EinHod in the olive harvest, as he missed it. He now lives in "Jenin Camp", his new exile, where he feels a stranger. Susan mentions that the reason behind his death is unknown. Some think that he was shot by the Israeli soldiers, and others think that he died of heartbreak and sadness from the pain of separation. Susan wants to show the foreign readers that cleaning the dead body is part of the burial ceremony. It is also known between Muslims that if the dead person's face had a smile, it is evident that he will go to heaven, and he is a good man in this world. In Yahya’s case, as he died for the sake of the homeland, the first option that he is shot by the Israeli soldiers who occupied EinHod is surer, and Yahya will certainly go to the heaven of martyrs which is one of the highest levels in heaven.

Susan wants to show to the audience two messages that cleaning the dead body is part of Islam and assures that anyone who dies for the sake of his homeland is a martyr in heaven; he is not a terrorist as the West believes. Susan as a post-colonial writer “will have to pick aspects of the home culture to convey and to, particularly if the intended audience includes as a significant component international or dominant- culture readers” (Sharma, 2015, p.2-3).

When Samia translated this extract, she substituted "**Yahya's body**" with "جثمانه" and "**Yahya's face**" with "وجهة الميت", since Muslims when they clean the dead; they say "جثمان" instead of the name as if the name died with his\her owner. In life, the name is the title of his owner, and the first impression taken of him after his appearance. It is the first thing Muslims do inborn as if the name is the life, and in death, the name has gone with the soul. Susan deliberately uses the name "**Yahya**" which means the opposite of death, as she wants to assure that there is life after death, and Yahya is alive in heaven.

Samia deletes "**martyrs**" and translates just "**heaven**". As the audience and the reasons differ, Samia translates to people who understand that martyrs are not washed before burial, and they are buried in their clothes. So, she deletes the word "martyrs". The translator's ideology plays a vital role in bringing the text to the readers using target language equivalence as if it is written in Arabic.

2. "But the heart must grief. Sometimes pain emerged as joy; sometimes it was difficult to tell the difference. For the generations born in the camps, grief was found repose in a **bed of necrophilia**. Death came to resemble life, and life, death, and there was a time in her youth when Amal aspired to martyrdom". "I can explain this/but it would break the glass cover on your heart, and there is no fixing that" (Abulhawa, 2010, p.91).



"لكن لا بد للقلب أن يحزن . كان الألم يظهر أحياناً في شكل فرح، وغالباً كان من الصعب على الأجيال التي ولدت في المخيمات، معرفة الفرق بينهما. كان الحزن يجد مرقدته على فراش من الجثث. جاء الموت ليشابته الحياة، والحياة لتتشبه الموت. وفي وقت ما في شبابها، تطلعت أمال الاستشهاد" (Abulhawa, 2011, p.16)

"يمكنني شرح ذلك ، لكن قد ينكسر الزجاج الذي يغطي قلبك ولا شيء يصلح ذلك" (Ibid)

Susan in this extract wants to show the reader that life in exile is very harsh, to the extent Amal and other Palestinians in Jenin Camp no longer distinguish joy from sadness. Death and life became one. The feelings of grief and pain make "refugees" of Jenin Camp long to die as if death is the reason for salvation from the life of the diaspora in exile. Susan uses "**a bed of necrophilia**" as a referent for this longing. The literal meaning of necrophilia is "abnormal attraction, especially erotic, to corpses" ("Necrophiles", 2021). It is "abnormal often sexual attraction toward the dead or a dead body" (Ibid). If we look implicitly at the meaning intended by Susan, we will find that she does not mean the literal meaning of "**bed of necrophilia**" rather, she means the passion and love for death as a salvation from a homeless life. Amal and refugees of Jenin Camp, love death and more attracted to it than their love for life. They prefer death to humiliation, and this humiliation makes Amal long for martyrdom as if death is a rest. Susan realizes that the foreign reader will elicit this implicit meaning since s/he has a background in this expression and knows much more about it. Even though she refers to a part of Rum's poem to explain what she means by "**bed of necrophilia**", but she prefers to keep it to the

reader as if the wound of the heart is repelled by a piece of glass, and once this glass is broken (that once she gave the exact meaning of love of death), the pain will flow more and more. It is the owner of pain who only feels it. That pain makes Palestinian hope to die and more attracted to it.

The translator omits "**bed of necrophilia**" and substitutes it with "فراش من الجثث" and that makes a sense for the reader and gives the translator such a reason for that. The translator domesticates this part because she knows that this expression, "مجامعة الموتى" is not found in Islam and even Islam completely rejects this idea. Even though Susan intended the love of death, the translator does not want to enter into conflict with the Arab reader.

3. "I became known as a prodigious student and emerge from my **self-banishment** to the laudatory eyes off adults in the camp, who also approved of my indifference toward boys, which they mistook for piety. But I knew, and so did Huda, that it was just the anguish of deficiency. Which I finally surface from the **Siberia** of my ornery determination, I found, once again, the enduring and solid ground of Huda's friendship, and we picked up where we had left off" (Abulhawa, 2010, p. 105).

"اشتهرت بأنني طالبة استثنائية، وخرجت من المنفى الذاتي الذي فرضته على نفسي، أمام عيون البالغين المادحة في المخيم، والذين كانوا معجبين باللامبالاة التي أبدتها تجاه الفتيان، وهو الأمر الذي نسبوه الى عفتي . ولكنني كنت أعرف، وكذلك كانت هدى، أن هذا لم يكن إلا المعاناة التي يسببها شعوري بالنقص. عندما خرجت أخيراً من برود تصميمي العنيد، وجدت مرة أخرى الأرض الصلبة الثابتة لصداقة هدى، واستأنفنا من حيث كنا قد توقفنا" (Abulhawa, 2011, p.193)

Susan in the previous example distinguishes between two types of exile. One that Amal imposed on herself; her solitude and alienation, which was like a self-punishment for her because of the scare on her abdomen, as a result of the Israeli bumps. When she looks at the scar on her body, she thinks it is just like a punishment for a sin she cannot know what it is that she pointed “I believed the horror that marked my body was punishment for the sin of masturbation” (Abulhawa, 2010, p.104). But in the end, she decides to leave that self-punishment and to immerse herself in the books, so she starts reading books to honor her father's dream “there was nothing left for me but my father's dream” ( Ibid:105). So, to honor her dad and to make the dream real, she “devoured books of history, literature, mathematics, and science with ferocious purpose” (Ibid). In a trial to sustain the momentum of her scholastic solitude, she “figured the rutted flesh of her abdomen, a reminder that she was damaged goods nobody would want” (Ibid).

Then, Susan refers to forced exile with "**Siberia**" that vast icy desert from the Arctic Ocean to the borders of Kazakhstan and from the Ural Mountains to the Pacific Ocean. **Siberia** is associated with the icy cold, concentration camps, and the torments of exile. In addition, this vast area is characterized by the purity of nature, the exchange of human relations, the sweetness of love, and the purity of beauty that is reflected in Russian fiction and folk literature. It also comes to mind "Dostoevsky" and other exiled writers to Siberia. Dostoevsky spends his four years of exile in

Siberia, where he was sentenced to death, then the sentence turned to exile, and he was transferred to a camp in Siberia. In his exile, he wrote books about exile and alienation among them is *Memories from among the dead*. Jenin Camp is the Siberian exile to Amal, and it was the result of her feelings of alienation and solitude, but at the same time, the stimulus for Amal to read and to write as the Siberia exile was for Russian writers as Dostoevsky. Amal decided to surface from the Siberian exile (Jenin Camp) that was forced on her and to read books as a trial of creativity and not being submissive. When Dostoevsky left Siberian exile, he had written books and novels about his experience in exile and that exile was the place of creativity for him, and these books had great effects on people. Amal succeeded in that when she got high grades that allowed her to travel to the US and to get a Ph.D.

Samia translates "**self-banishment**" into "المنفى الذاتي الذي فرضته على نفسي", and she omits "**Siberia**" and substitutes it with "برود تصميمي العنيد". Even though there is a total change in the meaning intended by the writer.

The translator is not satisfied with translating "**self-banishment**" into "المنفى الذاتي". Rather, she adds "الذي فرضته على نفسي" and she changes the whole extract to talk about just one type of exile "self-forced" exile. Any reader will elicit that the extract just talks about the self-forced exile (the feelings of solitude and alienation). However, Susan is a clever exiled writer who wants to show the reader that all of these feelings are the result of diaspora and exile. unless there is Siberia "Jenin Camp", there will be no

forced exile and no feelings of alienation and solitude. So, the translator changes the meaning intended. As if she is afraid that the Arab reader will not recognize the meaning intended by "Siberia". But Dharwadker said that "the task of the translator was to translate the foreign reader into a native one" ( p.15). Samia translates as if she translates to a reader who just wants or hopes not to go far away from his mind, and wants to understand just the explicit meaning. She does not give attention that this novel is delivering messages indirectly and the reader has to go far away from what intended, she has to translate "**Siberia**" as "سيبيريا" and leaves room for the reader's imagination and intention. When "a literary work is intended for an audience that shares the culture of the text, such customs, myths, and historical information can and generally do remain implicit, whether that audience is from a dominant or marginalized culture" (Tymoczko,1990, p.28). that reader "can recognize the allusions and have the requisite cultural background" (Ibid). Susan intended the text to the American reader who has background about Siberia and Dostoevsky, and she knows that they will elicit the meaning intended implicitly. As the translator moves from the dominant culture source text to a minority culture audience, she has to leave the implicit references and presuppose to the audience to know the intended meaning and that "participates in the assertion of the hegemony" (Ibid).

### 3.3.6 Hybridity in *Mornings in Jenin*

Hybridity in post-colonial literature in general, and *Mornings in Jenin* in specific refers to the mixture between the East and the West. After colonialism, most independent countries in the so-called "Third World" found themselves in a "hybrid situation"(Simon & St-Pierre, 2001, p129). These countries were affected by the experience of colonialism, and the issues of the "First World" itself were present in their literature. Although Post-colonial literature serves issues of the "Third World", it at the same time brings issues of the "First World" to their discourse. It means that the discourse of Western institutions is perpetuated in the "Third World" literature. One must “wonder that to what extent Western democracy allows us to translate social differences beyond the polarities of them and us, East and West, first and third world” (Ibid). Western literature is based on exclusion, and they see themselves the superior and, they tend to present their authority. So, the literature of the third world recognizes the danger in simply reversing these dichotomies, and therefore looks to deconstruct them by analyzing the complex processes involved in cultural contact and its various implications, and by emphasizing the concept of "difference" in the formation of cultural identity. (Ibid:130)

Post-colonial literature is a writing and reading practice that is based on the knowledge of the other and their views of the other, and the main concept in cultural studies is "hybridity" which is based on clashes of civilizations. This part shows post colonialism, as a “continuing process of resistance

and reconstruction” (Ashcroft, Griffiths & Tiffin 2013, p.2). It also shows the application of "hybridity" in *Mornings in Jenin* by shedding light on an example taken from part twenty-four of the novel; (America) that is the hybrid place for Amal.

This is an example of hybridity taken from the novel, with its analysis and translation:

**"Thank you,"** I answered, unsure of the proper American response to her gracious enthusiasm. In the Arab world, gratitude is **a language unto itself.** **"May Allah bless the hands that give me this gift, "Beauty is in your eyes that find me pretty"; "May God extend your life"; "May Allah never deny your prayer"; "May the next meal you cook for us be in celebration of your son's wedding.... of your daughter's graduation... your mother's recovery".** “An infinite string of prayerful appreciation” (Abulhawa, 2010, p.135).

According to the previous words about hybridity, and how the issues of the other and the self are present in post-colonial literature, the reader can elicit that Susan in this example brings the issue of **"language"** itself to the discourse. She addresses the Western world and says implicitly: You are the ones who claim that the Arabic language is the language of backwardness and that the English language is the language of science, civilization, and globalization. If you want to express thanks and gratitude in most situations, you have one sentence "thank you". In contrast to the Arabic language, which has many expressions of thanks and gratitude,

according to the occasion. In marriage, the west responds to congratulation on all occasions by saying "thank you". The Arabic language is the language of rhetoric, which possesses words and phrases that make it superior to the English language and is described as the richest language in the world. Susan could not know these facts about the west's views on the "Arabic" language unless she lives in the hybrid place of America which is the consequence of exile. She changes her experience in exile from something passive to something active to talk about the issue of "Language". When Lisa went to get Amal from the Philadelphia airport, Lisa told her that "I decorated the guest room for you" (Abulhawa, 2010, p.135). Amal knows that Lisa should see Amal's favor and approval, so she did not respond to anything else except "thank you". Amal recognizes that coming from the Arab culture will make her recognize that "thank you for an insufficient expression that makes my voice sound miserly and ungrateful" (Ibid).

For Bakhtin, hybridity "defines how language, even a single sentence, can be double-voiced" (Simon & S-Pierre, 2001, p.133). According to this literary theory, a hybrid construction "is an utterance that belongs, by its grammatical and compositional markers to a single speaker, one that contains within it two utterances, two manners of speech, two styles, two "languages", two semantics and axiological systems" (Ibid:134). That means her one voice can unmask the other voice within a single construction. The reader of the previous extract will feel that he reads



English in its basic grammar, but it sounds like something different, and this language belongs to the Arabic language. S/he may be shocked that how many words of thanks and praise the Arabic language has. Homi Bhabha's definition of hybridity serves the meaning intended by Susan that hybridity is “as resistance to the dominated colonial power, its shifting forces, and fixities” (Bahbha, 1994, p.112). Susan proves here that the Arabic language is stronger, and she changes the power relation from the west to the east that English is inferior to Arabic. Samia translates the previous extract into:

"شكراً"

"أجبتها من دون أن أكون على يقين من الإجابة الأمريكية المناسبة لحماستها اللطيفة. جئت من لغة تجعل من التعبير عن الشكر لغة قائمة بحد ذاتها: "الله يسلم هالأيدي اللي أعطتني الهدية"، "عينيك الحلوة هي الي شافتني جميلة"، "الله يطول عمرك"، "الله يتقبل منك"، "عقبال فرح ابنك... تخرج ابنتك... سلامة أمك..." وغيرها من عبارات الشكر وعرفان الجميل. لذا شعرت دائماً أن مجرد كلمة "شكراً" تعبير غير كافٍ بل جاف، يضع في صوتي رنة بخلٍ وعدم تشكر". (Abulhawa, 2011, p.252).

Samia domesticates the previous extract and chooses words and expressions that are part of the Arab culture. She translates communicatively as her role is to facilitate the meaning to the Arab reader. Her role here does not mean “bridging a gap between two cultures, but rather, producing meanings which are created through the encounter of cultures that are characterized by multiculturalism” (Simon & St-Pierre, 2001, p.142). In the situation of hybridity, the translator operates “in an

environment characterized by the hybridization of language, culture, behavior institution and communication” ( Ibid). Her role as Chamber states “a process of reciting, hence culture and historical reciting” (Chambers, 1996, p.49). So, Samia is successful in her translation and she picks expressions of thanks and gratitude that are normally used in the Arab world which are commonly dialectal ones. However, she is not successful when she translates "**in the Arab world, gratitude is a language unto itself**" to "**جنت من لغة تجعل من التعبير عن الشكر لغة قائمة بذاتها**".

The whole extract compares between the Arab World and the West's world, so she does not have to delete it. Deletion does not serve the meaning intended. Deletion is used by the translator when there is no equivalence or when a certain translation creates problems for the readers to accept the meaning. Susan mentions "**gratitude**" which is a "noun" while the translator renders it into "**جنت**" i.e., she starts with a verb. To start a sentence with a noun, indicates stability and immutability that "**gratitude**" is a language that does not change in the Arab world. To start a sentence with a verb in Arabic indicates instability and change, and it denotes who does the action, but the focus here is on the action itself "**gratitude**". In short, she changes the whole meaning intended, and it is not good in translating postcolonial literature.

# **Chapter Four**

## **Conclusion and Recommendations**

## Chapter Four

### Conclusion and Recommendations

#### 4.1 Conclusion

This study investigates the translation of references to exile *Mornings in Jenin*, Palestinian exilic literature written by Susan Abulhawa. By adopting post-colonial translation theory in collecting and analyzing the chosen data, it gives reasons for classifying it as post-colonial literature. The study elicits examples from the source text and analyzes them with post-colonial perception and examines their translation to Arabic in light of post-colonial translation theory. The study examines the colonizer's effect on Palestinian literature of exiled writers in America. It exhibits exile pathways for them to write in the language of the other to deliver a message that we are worthy of our land and the ways these messages translated back to Arabic.

The study reveals that *Mornings in Jenin* is full of cultural, political, historical, and religious references about the history of the Palestinian diaspora in exile since 1948 to give facts about the roots of the Israeli-Palestinian conflict. Then, it compares their translation to Arabic to see if the translator changed or modified the translation and the reasons behind any modification.

*Mornings in Jenin* is written in the language of the other, but at the same time it does not ignore Arabic; rather, it is present through lateralization in many forms, dialect, religion, culture, food, and many parts of the

Palestinian culture. Susan wants to reject the idea of the superiority of English by inserting Arabic, that is language plurality. That reduces the translation burden, since they are being translated back to Arabic without searching or modifying them such as the names in the novel “Yousef”, “Amal”, “Fatima”, “Yahya”. Clothes, such as “thob”, “kufiya”, “hatta”. Music such as “dal‘una”, “dabka”.

The study focuses more on references that are part of the Israeli-Palestinian conflict and at the same time applies the post-colonial theory in the translation and sheds light on whether the translator domesticated or foreignized these references and his/her role. The following conclusions were reached after analyzing the chosen data.

Translation loss is inevitable, but what is lost may sometimes matter the meaning intended by the writer. So, the translator must choose ways that decrease the gap between the source and the target text.

*Mornings in Jenin* is full of references to exile and diaspora, since it talks about the starting point of Nakba till 2002, and it gives facts and these facts are hidden in every single word of the novel, that makes the burden heavy for the translator, and he/she must consider that while translating.

Now, the conclusions are clear, the questions of the study are answered as follows:

1. How does Susan Abulhawa's novel *Mornings in Jenin* help us understand the relationship between exile, diaspora, and translation theories especially post-colonial translation theory?

Chapter two, literature review and theoretical framework explains that and gives reasons why *Mornings in Jenin* is considered post-colonial literature, and the translated version can be analyzed in terms of post-colonial translation theory. Chapter three also answers this question while analyzing the chosen data.

2. What does it mean to translate a culture? And what are the political and ideological results beyond that translation?

This question is answered also in chapters two and three. They show the ways that Susan translated a culture in the source text, and that her writing is like a translation of Palestinian culture and life, this question is also answered in chapter three while analyzing the examples.

3. Did the translated version succeed in presenting the references to exile and diaspora that are mentioned in the source text? If yes how? If not why?

This question is answered in the data analysis, that the translator sometimes was successful in her translation, and in some other examples, she was not, and what was being translated was unacceptable. The conclusions in chapter four also show that translation

loss affects the intended meaning and extends the gaps between both texts.

4. What are the strategies and techniques that are used by Samia Tamimi in translating *Mornings in Jenin*?

This question is answered through the data analysis section. In every example, it shows the way and the strategy followed by the translator such as addition, deletion, substitution, etc., and how that affects the translated version.

#### **4.2 Recommendations**

Following the conclusions, these recommendations are provided by the researcher in terms of any translated exilic Palestinian literature.

1. *Mornings in Jenin* is the first novel written in English that shows the starting point of Palestinians in exile and diaspora. It is such an amazing and brilliant work that depends on facts that Palestinians are worthy of their land, so faithfulness and fidelity are two crucial parts in translation. Any other literature about the Israeli-Palestinian conflict being translated must consider that.
2. The translator must understand the deep structure of literature of exile and post colonialism, and s/he must go deeply rather than understanding the surface structure of the literature. Messages of exilic

literature are hidden through the implicit meaning and the connotative one in particular.

3. Readers' expectations are very important in any translation strategy, and the translator sometimes must leave a gap for them as the source one does. The pleasure of reading literature in general, and *Mornings in Jenin* in particular comes from running the imagination and putting himself/herself in the characters' shoes.



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جامعة النجاح الوطنية  
كلية الدراسات العليا

# ترجمة الإشارات إلى المنفى في رواية سوزان أبو الهوى (صباحات جنين)

اعداد

شروق محمود نمر أبو عرة

إشراف

د. عكرمة شهاب

قدمت هذه الأطروحة استكمالاً لمتطلبات درجة الماجستير في اللغويات التطبيقية والترجمة  
بكلية الدراسات العليا في جامعة النجاح الوطنية في نابلس، فلسطين.

2021



ب

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د. عكرمة شهاب

الملخص

تبحث الدراسة في ترجمة الإشارات للمنفى في رواية صباحات جنين إلى اللغة العربية.

حيث جمعت البيانات من الكتاب الأصلي الصباح في جنين لسوزان أبو الهوى (2010) إلى جانب النسخة العربية التي ترجمتها سامية شنان تميمي (2011).

واتبعت هذه الدراسة المنهج الوصفي والتحليلي المقارن، حيث تقوم بالمقارنة بين الكتابين وتحليل الترجمة ووصف الإستراتيجيات التي اتبعتها المترجمة.

وتستخدم الدراسة نظرية الترجمة ما بعد الاستعمار لترجمة الأدب ما بعد الاستعمار لتحليل البيانات والأمثلة، حيث تأخذ الدراسة بعض الأمثلة من الكتاب الأصلي والتي تشير إلى المنفى وتحللها وتقارن ترجمتها.

وكان واضحاً أنّ المترجمة حذف بعض الإشارات للمنفى في بعض الامثلة وأضافت في أخرى، واستبدلت بعض الأمثلة بكلمات أو عبارات أخرى.

وخلصت الدراسة إلى أن رواية صباحات جنين هي أول رواية تُكتب باللغة الإنجليزية وتتحدث عن الصراع الفلسطيني الإسرائيلي منذ عام (1948) حتى عام (2002) مدهمة مخيم جنين. لذلك فإن كل كلمة أو عبارة في الرواية لها أهميتها مما يوجب على المترجمة أن لا تكتفي بالمعنى الدلالي أو السطحي للكلمات أو العبارات التي تدل على المنفى، وأن تذهب أكثر إلى المعنى الضمني. الإخلاص والولاء للنص الأصلي مسألة مهمة في ترجمة أدب المنفى، لأن هذا الأدب يبني على حقائق واضحة يجب أن تؤخذ بعين الاعتبار.