

## Translation as an Ideological Practice in Abulhawa's *Mornings in Jenin*

Areej Allawzi \*, Deema Ammari, Dina Salman, Ismail Almazaidah  
Department of English Language and Literature, The University of Jordan, Jordan

Received on: 27-12-2021

Accepted on: 8-6-2022

### Abstract

This paper adopts Mona Baker's narrative theory to examine the translation of Susan Abulhawa's *Mornings in Jenin*. In her work in English, Abulhawa provides her autonomous account of the story of the Israeli occupation of Palestine. The paper uses narrative theory to explore how the translator reframes the conflict by accentuating the parts portraying Palestinians as victims and by changing certain aspects in the representation of the Palestinian culture in Arabic. The researchers detect some patterns of interferences that influence readers' reception of the Israeli occupation following the 1948 events (The Nakba). The translator seems to bring the text back to its original homeland by making amendments compatible with her own views and with the norms of target Arab readers.

**Keywords:** Translation; Narrative Theory; Reframing; Activism, Ideology.

### 1. Introduction

It is argued that translation plays a crucial role in reconstructing power imbalances and representing the image of the colonized on one the hand, and the colonizer on the other. This paper studies the strategies used by Samia Tamimi in her Arabic translation of Suzan Abulhawa's *Mornings in Jenin* to reframe the narratives of the Israeli occupation of Palestine, during the period between 1948-2002. Tamimi seems to play the double role of translator and writer by embedding herself in the translation and occasionally changing parts of the text. This amendment of the text seems to be guided by ideology, norms and expectations of the target audience. The paper applies the narrative theory and discourse analysis in observing differences between *Mornings in Jenin* (2010) as a source text and its Arabic translation, *While the World Sleeps/ بينما ينام العالم* (2018) as a target text.

This paper signals the 'cultural turn' at the end of the 1980's as a turning point that brought about new concepts on authentic knowledge, the randomness in human communications, and conventions, rather than only including actual sense experience, and objective and observable data. The cultural turn in translation studies ponders on the agency of the translator, and the interrelated relations between translation, power and cultural resistance. The research carried out in this area moves beyond text and context, to consider ideological aspects of translation as process and a product (Tymoczko 2007).

---

© 2023 JJMLL Publishers/Yarmouk University. All Rights Reserved,

\* Doi: <https://doi.org/10.47012/jjml.15.4.11>

\* Corresponding Author: [a.allawzi@ju.edu.jo](mailto:a.allawzi@ju.edu.jo)

## 2. Mornings in Jenin

Susan Abulhawa is a Palestinian-American writer and human rights advocate. She is the author of numerous works, including *The Blue between Sky and Water* and *Mornings in Jenin*, among others. Originally published as *The Scar of David* (2006), *Mornings in Jenin* is Susan Abulhawa's first novel published in 2010. It traces the history of a Palestinian family who was forced out of the village of Ein Hod by the newly formed "state" of Israel in 1948. The Abulheja family are deported from their hometown to Jenin refugee camp where they endure half a century of violence and displacement. The catastrophe leaves the Abulheja family traumatized by loss and despair, and evoking past memories and stories is their survival method to endure the new reality. On the day they fled to Jenin, the eldest son of the family, Ismael, is kidnapped from his mother by an Israeli soldier who gives him to his wife to be raised as a Jew. Amal, the protagonist, becomes an orphan in the 1967 war. She leaves the Jenin refugee camp in which she has grown up to a Jerusalem orphanage, and then travels to Pennsylvania where "she becomes Amy ("Amal without the hope")" (Barr 2011). Amal does her best to ensure that her daughter Sara looks at the conflict from a balanced perspective, and she hopes that, one day, a new generation will end the war once and for all.

Abulhawa's novel attracted a global attention to the suffering of Palestinians. The novel is partially influenced by Ghassan Kanafani's *Returning to Haifa*, as in both novels a child is lost to an Israeli family. The two novels also portray how one's family directs feelings of hatred and animosity without looking for truths (Irving 2014). The book sparked criticism with claims that it fosters anti-Semitic sentiment and serves to demonize the state of Israel (Quiring 2017). The author contends by explaining that the accusation of anti-Semitism is generally used to silence people. She continues: "The critics' last resort is therefore to cry "anti-Semitism!" – mention that word and you can forget all the other arguments (ibid) ".

## 3. Narrative theory

Since the introduction of descriptive translation studies in the 1970s, translation is viewed in an empirical manner that provides explanations of real translational behavior by most scholars in the field such as Theo Hermans (1985), Lawrence Venuti (1995), and Gideon Toury (1995). According to these scholars, concepts like 'freedom', 'fidelity', and 'equivalence' are not universal, but rather historically determined (Morini 2021, introduction).

Following this descriptive approach, Baker, in her *Translation and Conflict* (2006), introduces the concept of narrative in translation studies by viewing translation as a narration with translators being narrators. According to Somers and Gibson (1994, 41) and the work of Baker (1992), Narrative is "the principle and inescapable" form of communication whereby we see the world, not an elective one. Everything we know is therefore the outcome of several intersecting storylines in which social actors find themselves (Somers and Gibson 1994, 41).

Baker (2006, 2012, 2014) was the first to suggest examining translation as a re-narration that recreates characters and events in another language. The "stories" we subscribe to and let influence our behavior are referred to as narratives. They are the stories we tell ourselves about the world(s) in which

we live, rather than just the ones we explicitly tell other people (Baker 2006). Baker's theory transcends a longstanding tradition in translation studies by examining the pattern of abstract decisions made by translators such as Toury's norms theory<sup>1</sup> (1995) and Venuti's theory of domestication and foreignization<sup>2</sup> (1995). Alternatively, it uses narratives elaborated within and across texts which allows us to "engage with the potential motives for both repeated and individual (one-off) choices, and encourages us to look beyond the text into the political and social context of interaction (Baker 2014)".

In her work, Baker (2006, 2007, 2010, 2012, 2014) borrows the concept of framing from narrative theory in order to draw attention to the re-narration of the original text. She uses this concept as a tool to explain how the source text can be re-narrated in different ways by different translators. Translators exploit features in the source text to "frame or reframe a text or utterance for a set of addressees (Baker 2007)". They use translations as manipulation or reframing of reality to promote certain ideologies (Mowfay and Mohamed 2023, 155).

In order to reframe the story for others, according to Baker, translators add links that are not present in the original text. These connections are made using paratextual strategies, such as the addition of images and captions, as well as textual approaches like semantic and grammatical alterations (Ibid). The created links react to "larger narratives" that are circulated outside of the present text (Ibid). In order to elicit particular responses from readers of the source material, the translator retells the tale through reframing (Dubbaty and Abu Abudayeh 2017). Baker's narrative theory considers a full text as an independent narrative containing a certain viewpoint of an event with characters, settings, actual or anticipated outcomes, and plot (Baker 2014).

Baker in her *Translation and Conflict* (2006, 5) asserts that narrative theory is not only used to show different narratives between the source and the target texts, but also to see how translator emphasize or accentuate certain parts of the narrative. Tamimi, in her translation of the novel, produces a narrative that provides a rather different representation of the Palestinian culture from the one produced in the source text. By altering the target text, Tamimi highlights the image of Palestinians as victims of the occupation and offers a renarration of resistance. Therefore, this paper uses the concept of reframing to detect the discrepancies between the narrative of the source text and the one reproduced by the target text.

#### **4. Resistance through translation**

In the 1990s, as a response to the achievements of various translation movements, and as an acknowledgment of the cultural interventions translators made through history, there have been calls for translators to act as agents of social change, most notably through the work of Lawrence Venuti (1995). Similarly, the writings of Antoine Berman (2000), Philip Lewis (2010), and Lawrence Venuti (1995, 2008) are all linked to calls for translators to participate in cultural and ideological disputes (Tymoczko 2010, 7).

As a practice, translation has often been exercised as an act of resistance starting from the text chosen to be translated to the strategies used by the translator. Venuti argues that translation can develop cultural practices of opposition against different political and economic powers and institutions to which the present-day world economy is connected (Venuti 2008). Studies on translations and translation

movements and practices in the early stages of descriptive translation studies led Toury to assert that "translations are facts of one system only: the target system (1985, 19)". Tymoczko agrees with Toury's submission and even goes one step further arguing that "the determining role of the receiving culture has been sustained and demonstrated to have even stronger political and ideological implications than Toury anticipated at the time (Tymoczko 2010, 4-5)". She relates Toury's emphasis on the value of taking into account the receiving cultural system for translation strategies, norms, and function to the early studies of resistance and activist translation (Tymoczko 2010, 4-5).

Tymoczko (2010 3) recognizes translators as "crucial agents for social change". They are neither only objective messengers passing information from one language into another, nor are they objective intermediaries straddling different political ideologies. They serve as "proxy journalists," emphasizing some facets of a story while downplaying others (ibid). Thus, by interfering with the narration and re-narrative processes, translation "does not copy texts but generates cultural realities (Baker 2012)". To support certain narratives and challenge others, translators inject fresh concepts and imagery into the target culture. In this regard, Tymoczko notes that "translation introduces discourse shifts, destabilizes received meanings, creates alternate views of reality, establishes new representations, and makes possible new identities. All these changes can produce creative results in a literary system and a culture (2009, 27)". Translation therefore, serves as a tool that translators utilize translation to spread their own interpretations of political, historical, and social developments (Allawzi et al. 2022, Allawzi 2018).

## 5. Methodology

This study uses Mona Baker's narrative theory and discourse analysis to identify patterns of discrepancies between *Mornings in Jenin* (2006) as a source text and its Arabic translation *while the World Sleeps/بينما يتنام العالم* (2012) as a target text. Baker's narrative theory considers a full text as an independent narrative containing a certain viewpoint of an event with characters, settings, actual or anticipated outcomes, and plot (Baker 2014). Harding asserts Baker's submission maintaining that "it was especially revealing to discover, through the textual analysis, how eyewitness accounts were marginalized, manipulated, selectively appropriated into, or simply deselected from, each primary narrative text (Harding 2013)".

The paper, therefore, adopts a textual approach to address the main question of how the novel is narrated in Arabic. The analysis is carried out by contrasting the narrative constructed by the Arabic source text with the one constructed by the target text. In this part of the essay, we conduct a textual analysis (adopted from Dubbati and Abudaeyh 2017) to observe the changes Tamimi makes in her translation by looking for patterns of translational (re)framing and relate them to strategies used by the translator. We include patterns of discrepancies between the source text and the target text and then analyze Tamimi's use of the following strategies: omission, substitution, sequencing variation, euphemism, and framing/reframing.

## 6. Analysis

In her work, Abulhawa is writing the history of Palestine from 1948-2002 in English, offering her autonomous perspective of the story of Palestine. The author is adding "a Palestinian voice" to English literature by narrating portrayals of exile and immigrants of the Palestinian descent and highlighting the atrocities committed by the Israeli army (Qualey 2012). Her novel can read as an attempt to document the Palestinian culture, heritage and struggle. She borrows words from the Palestinian dialect like *uncle/amm* and *haj* to introduce authentic aspects of the culture to English readers as a way of resistance. *When the World Sleeps/بينما ينام العالم* is the Arabic translation of the original book's title, *Mornings in Jenin*, which alludes to the early mornings in Jenin Camp when the protagonist "Amal's" father used to read her poems. The 2002 Jenin Refugee Camp massacre, which was ignored by Western media and the rest of the world, is referenced in this title (al-Areqi 2018).

### 6.1 Cultural adaptation

Cultural adaptation in translation is the attempt by the translator to make the text 'relevant' or "easily comprehensible to new audiences and readerships via the processes of approximation and updating (Sanders 2006, 19)". When translating content from one language to another, it is essential to consider cultural differences and nuances in order to ensure effective communication. Despite the nearly accusations of "being an abusive form of translation, or not a translation at all, adaptation is frequently listed among the possible valid solutions to various translational difficulties (Vandal-Sirois and Bastin 2013, 21)".

In the Arabic translation of *Mornings in Jenin*, the translator seems to choose the message delivered by the author and adapt it to target readers, taking into account cultural differences. She, accordingly, seems to interfere in the narrative of the source text by altering and changing some parts in the text. She decides to change the narrative by omitting or substituting certain parts since providing accurate translations of sensitive literary material will most likely be intolerable by Arab readers. In this regards, Pym (1992 54) argues that each translation is unique from the original since the translator has a special role to interpret, improve, and develop a new product for a new receiver during the process of textual transaction between languages and cultures. By the same token, Bassnett thinks that the translator should be culturally sensitive. She states that "the translator must tackle the source text in such a way that the TL version will correspond to the SL version. The nature of that correspondence may vary considerably to attempt to impose the value system of the SL culture onto the TL culture is a dangerous ground (Bassnett 1980, 23)". Translators are permitted to change or alter passages that are likely to offend the intended audience (Newmark 1991, 170). Therefore, they have the freedom to alter the text in order to reframe the subject (the story) and evoke targeted reactions from the intended audience. The following examples illustrate the translator's textual interference in the text to reframe Abulhawa's depiction of the Palestinian culture as conservative and traditional.

- Example 1

**Source text** (Abulhawa 2010, 70): Such a scandal involving a girl's virginity was of serious consequence in our culture. Not wanting to scandalize Huda's pain, my father convened with Ammo Darwish and Haj Salem a sober conspiracy to dislodge Huda's father.

**Target text** (Tamimi 2018, 131): لم يرغب بابا في تحويل ألم هدى إلى فضيحة، لذا اجتمع مع عمي درويش والحاج سالم في مؤامرة هادئة من أجل ترحيل والد هدى

In the source text, the author is describing how Huda was physically and sexually abused several times by her father leading to the loss of her virginity. In Arab societies, virginity is perceived to define a woman's purity, integrity and innocence making it a sensitive topic to be freely discussed. This issue is made more difficult to discuss because of the perpetrator's identity. Being a Palestinian-American author based in the United States, the author generally seems to be more expressive and revealing of her original Palestinian culture. She provides stories and narratives of issues that are considered sensitive in the conservative Arab cultures. Since the novel was published in the US, the author decided to provide a relatively explicit account of the incident.

The translator, on the other hand, decides to omit the word referring to "virginity" and alludes to the incident in a vague manner, making the target text lack the sexual frankness provided in the source text. The lack of sexual frankness suggests that similar topics are taboos in the target culture and reflects a difference of cultural sensitivities between the writer and translator, and between source text and translated text. The translator is using omission to reframe the Palestinian culture as more conservative and norm-oriented than the culture explained by the author in her source text and thereby she seems to bring the culture back to its origin. By re-narrating the events and characters in another language, the target text appears to be reconstructing rather than representing them, according to Baker's narrative theory (Baker 2014).

- Example 2

**Source text** (Abulhawa 2010, 104): A portion of my smooth, soft flesh was torn from my waist. The sanctimonious angels who sit on people's shoulders to monitor and report sin to Allah tormented me with "I told you so," and I believed the horror that marked my body was punishment for the sin of masturbation.

**Target text** (Tamimi 2018, 191): كان جزء من لحم خصري اللين الناعم قد تمزق. وزاد في الألم شعوري بأن لا نصير لي، فاعتقت أن الشئ الرهيب الذي ترك علامته على جسدي، ربما كان عقابا على خطيئة ما كنت قد ارتكبتها. انحنيت بتواضع، واستسلمت للعذاب الأبدي.

On this particular occurrence, the source text also addresses a taboo subject in the culture of the source. The word "masturbation" is used in the original text in an explicit manner and indicates sexual frankness. Similarly to the above example, the translator opts for a more subtle translation that meets the conservatism and norm-orientation of the target readers and their culture. By using the word خطيئة/sin as a substitute, the translator provides a translation that is sensitive to cultural differences and satisfies the

needs of the majority of potential readers. She, therefore, reframes the Palestinian culture to be traditional and conservative.

- Example 3:

**Source text** (Abulhawa 2010, 80): What the Fuck, yare! You made me come all the way out for this?

**Target text** (Tamimi 2018, 151): لعنة الله عليك يا "يرئيل"! جعلتني أقطع كل المسافة من أجل هذا؟

We have identified a recurring pattern of euphemism and omission that the translator employs when interpreting the profanity "fuck." The phrase can be translated explicitly in a translation that is used in Western society. However, in a conservative environment like the Arab world this word is likely eliminated or replaced with a phrase that is more acceptable and permitted, like the word اللعنة/damn. Similarly, the translator is euphemizing the target text by omitting the expletive "fuck" and using اللعنة/damn instead to produce a translation that is culturally sensitive and that meets the expectations of the Arab intended audience. Making these amendments in the target text frames the narrative that the culture in Palestine and, by extension, the Arab world is conservative and can be unflexible and intolerant towards breaking taboos and breaching the norms rooted in the society. Furthermore, and unlike the author in the original text, the translator highlights Jewish names in the source text by providing them between inverted commas. One of the uses of this punctuation mark in Arabic is to draw the reader's attention to certain parts in a text (Diwan al-Arab). The translator's emphasis on these foreign names suggests the characters' foreignness to the land.

- Example 4

**Source text** (Abulhawa 2010, 80): I'd rather be home with my girlfriend on my day off instead of here.

**Target text** (Tamimi 2018, 152): كنت أفضل أن أقضي إجازتي مع صديقتي في البيت بدلا من أن أكون هنا:

To describe what a "girlfriend" is to traditional Arab readers would be culturally unbearable because it goes against the cultural norms of the majority of Arab nations. Premarital sexual relationships are culturally and religiously prohibited in the Arab world including Palestine. The translator thus adapts the translation to the dominant norms in the receiving culture. Instead of using my girlfriend/حبيبتي the translator uses صديقتي which means female-friend in Arabic. In this case the translator has adjusted the translation according to dominant norms in the target culture

- Example 5

**Source text** (Abulhawa 2010, 143): But no matter what facade I bought, I forever belonged to that Palestinian nation of the banished to no place, no honor.

**Target text** (Tamimi, 2018, 267): غير أنني بقيت أنتمي إلى الأبد إلى تلك الأمة الفلسطينية التي نفيت إلى اللامكان

In this example, the protagonist is expressing self-resentment and discontent for being completely immersed in the new culture and abandoning her Palestinian roots. She is explaining that she will always belong to the nation that has no place left and no honor. The protagonist is using the strong word of honor to express the dishonorable and degraded status Palestinians were pushed into by the Israeli forces and by the betrayal of Arab leaders. The translator, on the other hand, omits the part that describes Palestinians as

a nation with no honor. The translator seems to eliminate any reference of disgrace or humiliation associated with Palestinians. She seems to reframe the narrative that recognizes Palestinians as victims of Israeli occupation and Arab betrayal, and resists the discourse that dishonors and disgraces Palestinians. This is emphasized by Baker who, illustrates that "translators and interpreters – in collaboration with publishers, editors and other agents involved in the interaction – accentuate, undermine or modify aspects of the narrative(s) encoded in the source text or utterance (Baker 2006, 105)".

### 6.2 *Resistance in cultural appropriation*

Translators make choices about what values to support and oppose and when to promote or resist an idea in their translations. They also make choices about what to transfer from a source text and what to establish in a receptor text (Tymoczko 2010, 9). Tymoczko further adds that translators shape their translations according to the needs of the moment. The partisanship of the translator is largely caused by partiality in translation, which is by definition an unavoidable component of any translation process, and by prejudice in resistance or any other active endeavor (ibid).

Tymoczko elucidates how translation can be a form of resistance by providing an example on the role of translation in the emancipation movement in Hispanic America. Translation at that time was seen as a subversive activity used by a repressed group struggling to resist the oppression by the Spanish Crown. A similar example can be drawn with the translations of Shakespeare by Michel Tremblay and Michel Garneau, which deemed to give Quebec a sense of renewed identity at the time of the "Révolution Tranquille". Irish translators such as Augusta Gregory or Mary Hutton who helped effect the independence of Ireland also offer a comparable illustration. Such renditions are quintessentially subjective, political, resistant, activist (Tymoczko 2010,61).

After reading the target text against the source text in the examples below, it was observed that the translator changes any reference to Jewish culture. Keeping such references can be seen as an act of normalization with the Israel and it would frame a narrative that recognizes the state of Israel.

**Source text** (Abulhawa 2010, 77): Jolanta was delighted to watch David eat the kreplach she had made, the kugel and blintze.

**Target text** (Tamimi 2018, 150): تأملته يولاتنا سعيدة وهو يلتهم المعجنات التي قدمتها له، والكعك والفطائر

In the source text, David eats kreplach, kugel and blintze which are traditional Jewish dishes. The translator decides to delete the Jewish food that reflects the Jewish heritage and culture and uses فطائر/pastry instead. Traditional cuisines are passed from one generation to another and they operate as an expression of cultural identity (Keller 2006, 132). By deleting references to Jewish food in the text, the translator is removing all indications of Jewish heritage in source text and avoiding the existence of a Jewish culture in the historical land of Palestine. In another example, David invites his friend to eat some Kugel made by his mother (Abulhawa 2010, 78). The translator also uses فطائر/pastry instead (Tamimi 2018, 150). The aforementioned instances show a consistent pattern of omission the translator employs when translating allusions to Jewish culture (the culture of the Israeli colonizers). In this regard, Venuti

maintains that translation may represent a form of cultural resistance that opposes established political structures and prevailing ideologies (Venuti 2008). The translator is using omission to reframe the narrative that the Jewish culture is unfamiliar to the land. Additionally, by using *فطائر*/pastry in the source text, she changes how Palestinians view their connection to the land, portraying it as firmly familial (Dubbaty and Abudayeh 2017). In light of the aforementioned, one can conclude that the translator's intervention in this particular part rewrites the text to reframe a narrative that connects the Palestinian culture to the historical land of Palestine.

In her source text, Abulhawa makes a reference to olive trees, a symbol of nationalism and ties to the land: "Well, of course it's there. All the olives were still there, too (Abulhawa 2010, 42)". The olive tree has been found in Palestine from 8,000 BC, which establishes clear ties between the history of Palestinian habitation in Palestine and the history of the olive tree, which is deeply anchored in that land. Olive trees are thus used a symbol of rootedness and connection to the land, and they also define Palestinian nationhood as a permanent and inherent characteristic of Palestine.(Abufarha 2008).The translator tones the meaning up and empowers the strength of Palestinian resistance by adding they cannot pull them out/ *وهم غير قادرين على اقتلاعه* (Tamimi 2018, 79). Adding this phrase reframes Palestinians presence in the land of Palestine as a deeply rooted existence that Israel cannot terminate.

### 6.3 Emphasizing oppressor/ oppressed

In her *Translation and Conflict* (2006), Baker uses narrative theory as an approach to examine the ways that translators use to modify, accentuate, or undermine certain aspects of the narratives the source text (Baker 2006, 105). She adds that "Temporal and spatial framing involves selecting a particular text and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives, even though the events of the source narrative may be set within a very different temporal and spatial framework (Baker 2006 112)".

The translator seems to systematically interfere in the translation by using several strategies to emphasize Israelis as being oppressors and Palestinians as victims. A pattern of activation is detected (converting a passive sentence to an active one) which the translator uses to reframe narratives describing Israeli soldiers as attackers in several occasions. Sequencing variation is not utilized to generate language clarity; it is rather used to stress or de-emphasize the perpetrators of actions (typically violent ones), develop evaluative and emotive values, and assign or dispute responsibility (Hatim 1997, 114).

- Example 1

**Source text** (Abulhawa 2010, 45): In the days before the attack, in late July 1948, the hot winds of el Naqab swept toward Jerusalem

**Target text** (Tamimi 2018, 65): *في الأيام التي سبقت الهجوم الصهيوني المركز على وسط فلسطين وشمالها في أواخر تموز (يوليو) 1948، اجتاحت عين حوض رياح شرقية ساخنة وجافة*

The translator uses activation (converting a passive sentence into its active structure) when she translates Abulhawa's narration of the 1948 Attack. "In The days before the attack", says Abulhawa,

which the translator translates as "في الأيام التي سبقت الهجوم الصهيوني المركز على وسط فلسطين وشمالها". The translator is also using addition when he adds the word مركز/intensified to describe the Israeli attack and he also adds على/ on the west and north of Palestine to describe the range of the attack. Using activation and addition herein not only emphasizes Israelis as being victimizers but also depicts the attack as being unjustified and inhumane which is not delivered in the original text. In light of the aforementioned, the translator appears to use activation and addition to frame a narrative that projects the severity and the extent of the Israeli attack and to create an evaluative (blame) value.

- Example 2

**Source text** (Abulhawa 2010, 63): the church where master Esa was Born had been shelled and still smelled of fire.

**Target text** (Tamimi 2018, 119): رائحة الحرائق حتى الكنيسة التي ولد فيها سيدنا عيسى (قصفها اليهود). وتفوح منها.

The translator uses activation again when translation Abulhawa's narration of shelling the church where Prophet Issa (Jesus) was born. The translator translates "the church where master Esa was Born had been shelled and still smelled of fire" as "The church in which our master Jesus was born was bombed by the Jews and smelled of fires". She adds was bombed by the Jews/(قصفها اليهود) which emphasizes the brutality and indiscriminate Israeli attacks on people, churches and buildings. The translator, thus, frames a narrative that reflects an evaluative value implying the responsibility of the Israeli occupation for the destruction of churches and places of worship for Muslims and Christians. This is substantiated by Baker (2006, 2007) who elucidates that translators add and highlight certain parts to reframe a narrative different from the one delivered in the original text.

- Example 3

**Source text** (Abulhawa 2010, 36): He heard the woman yell, "Ibni! Ibni!" and that made him believe that she had seen him take her baby.

**Target text** (Tamimi, 2018, 68): سمع المرأة تصيح "ابني! ابني!". فاعتقد أنها رآته يسرق طفلها، لكنها لم تره.

In another occasion, Abulhawa describes the narration of an Israeli soldier (Moshe) taking Dalia's baby (Abulhawa 2010, 36). Whereas the source text uses (take the baby), the translator tones the meaning up by using steal her baby/يسرق طفلها. By changing "take" to "steal", the narrative is reframed to place more emphasis on Israeli acts of aggression and abuse, which have a stronger emotional resonance and extend the range of Israeli transgressions to also include killing, torturing, and snatching Palestinian children. We think the linguistic shift here is used to redefine the victimization of Palestinians narrative to include children and to elicit an emotional response. These modifications cause readers to denounce Israeli aggression (evaluative value) and feel compassion for Palestinian mothers who suffer child loss (emotive value).

- Example 4

**Source text** (Abulhawa 2010, 42): Well, of course it's there. All the olives were still there, too.

**Target text** (Tamimi 2018, 79): إنها بالطبع في مكانها، وهم غير قادرين على اقتلاعها.

In reference to accounts in which Israeli soldiers take Palestinians' lands and uproot olive trees, the translator converts the sentence structure to use activation. For "All the olives were still there, too", the translator uses "and they cannot pull them out/هم غير قادرين على اقتلاعها". The translator adds they/هم in reference to Israeli soldiers indicating that even though they tried to pull the olive trees out, they couldn't. In the context of Palestine, olive trees are powerful symbols of Palestinian rootedness in their land. By using 'they' to explicitly refer to attackers, the translator reframes a narrative of Israeli failure in their attempts to uproot Palestinians from their lands (evaluative value) and Palestinian resistance in keeping their land and fighting for their cause (emotive value).

- Example 5

**Source text** (Abulhawa 2010, 116): The children were from Deir Yassin, a village on the outskirts of Jerusalem, where more than two hundred Palestinian men, women, and children had been massacred by Jewish terrorists.

**Target text** (Tamimi 2018, 216): كان الأطفال من قرية دير ياسين في ضواحي القدس، القرية التي زبحت عصابات اليهود فيها أكثر من مائتي مواطن فلسطيني من الرجال والنساء والأطفال

The translator in this example is using عصابات اليهود/Jewish gangs for Jewish terrorists. The source text explains how Jewish terrorists massacred men, women and children from the village of Deir Yassin. Nevertheless, the translation delivers that the men, women and children of Deir Yassin were massacred by Jewish gangs. According to Cambridge dictionary, a gang is defined as "a group of young people, especially young men, who spend time together, often fighting with other groups and behaving badly". A gang can be also used to refer to "a group of criminals" or "a group of workers or friends". Using the word 'terrorist' implies that Palestinians are being killed only by Jewish terrorists who are unlike civilians and the rest of the Jewish people. It also implies that normal Jewish people are peaceful and nonviolent. Yet, substituting Jewish terrorists with Jewish gangs gives the implication that Palestinians are being killed by normal Jewish people and not only by terrorists. It also implies that Jewish people function outside of the law and are criminals. The translator's interference by using substitution reframes normal Jewish people as victimizers and Palestinians as victims.

- Example 6

**Source text** (Abulhawa 2010, 73): The initial euphoria chilled beneath the July sun when the boys were close enough for us to see the scars and fresh markings on their bodies, nature's brazen testimony of regular beatings.

**Target text** (Tamimi 2018, 137): فتر الابتهاج الأولي تحت شمس تموز (يوليو)، بعدما أصبح الشبان قريبيين بما يكفي لنرى آثار الجراح والعلامات الحديثة على أجسادهم، شهادة دامغة على الضرب والتعذيب المنتظمين

Abulhawa describes how Israeli soldiers often abused Palestinian youths and the physical scars these systematic beatings left behind in her source material. The translation broadens the scope of Israeli transgressions to include torture, false arrests, and arbitrary executions by inserting the emotive word

torture/تعذيب into the target text. We think that the vocabulary change here is intended to reinterpret the story of Palestinians' victimization to include systematic torture and elicit an emotional response.

## 7. Conclusion

This study investigates the translation of Susan Abulhawa's English novel *Mornings in Jenin* into Arabic in light of Mona Baker's narrative theory (2006). It attempts to respond to the query of how the Arabic narration of the novel was framed.

*Mornings in Jenin* still depicts Palestinians as victims and Israelis as occupiers with or without Tamimi's influence, therefore the alterations she makes did not significantly modify the original text or the book's general tone. Contrary to other translations of works on the Israeli occupation of Palestine, including those by MEMRI, which distort Arabs' remarks for political ends, Tamimi's revisions do not influence the overall course of Abulhawa's narrative (Baker 2007, 2010). In order to respond to this query, we realized that Samia Tamimi translates history, ideology, politics, language, and culture to the country of origin. She is thereby returning the self to its original country of birth. Tamimi makes these changes to the novel's translation due to the shifts in setting, language, and audience. Tamimi inserts herself into the translation in an act that Tymoczko (2007) refers to as "self-reflexivity" on her position as an activist in the social system by altering the original text's narrative to create a new one that represents the "genuine" Palestinian culture and draws attention to Israeli violations of Palestinian rights.

الترجمة كممارسة أيديولوجية في رواية (بينما ينام العالم) لسوزان أبو الهوى

أريج اللوزي، ديما عماري، دينا سلمان، إسماعيل المزايذة  
قسم اللغة الإنجليزية وآدابها، قسم اللغة العربية وآدابها، الجامعة الأردنية، الأردن

المخلص

تتبنى هذه الورقة النظرية السردية لمنى بيكر لدراسة الترجمة العربية لرواية (بينما ينام العالم) لسوزان أبو الهوى. حيث تقدم أبو الهوى في روايتها المستقلة لقصة الصراع الفلسطيني الإسرائيلي. ويبدو أن المترجمة تغير رواية النص المصدر من خلال تسليط الضوء على الفلسطينيين كضحايا للعدوان الإسرائيلي، وتحاول الورقة تقديم منظور جديد يستكشف كيفية إعادة صياغة الصراع في الترجمة لتقديمه للقارئ العربي، ولقد لاحظنا بعض أنماط التدخلات التي تؤثر على استقبال القراء للنزاع الفلسطيني الإسرائيلي بعد أحداث عام 1948. ويبدو أن المترجمة تعيد النص إلى وطنه الأصلي من خلال إجراء تعديلات تتوافق مع آرائها ومعايير القارئ العربي.

الكلمات المفتاحية: ترجمة؛ نظرية السرد إعادة صياغة النشاط والأيديولوجيا.

## Endnotes

<sup>1</sup> Based on norms theory, translation is a communicative activity that is governed by norms, general values and ideas in a certain society that determine what is acceptable and what is not (Toury 1995)

<sup>2</sup> Venuti (1995) uses the terms domestication and foreignization to refer to the basic choice made by translators to either adhere to the norms of the source text or the norms of target text.

## References

- Abufarha, Nasser. 2008. Land of Symbols: Cactus, Poppies, Orange and Olive Trees in Palestine. *Identities* 15 (3) (June 3).  
<https://doi.org/10.1080/10702890802073274> (accessed October 7, 2022)
- Abulhawa, S. 2010. *Mornings in Jenin*. New York: Bloomsbury.
- Al-Areqi, Rashad. 2018. Indigenous Identity of Palestinian People/Place. *Advances in Language and Literary Studies* 9, no. 6 (December 26).  
<http://dx.doi.org/10.7575/aiac.all.v.9n.6p.133> (accessed September 1, 2022)
- Allawzi, Areej. 2018. Ideological Encounters in the BBC Translation of Media Reports on the Conflict in Yemen. *International Journal of Arabic-English Studies (IJAES)* 18 (1) (June 23).  
<http://www.ijaes.net/article/FullText/7?volume=18&issue=1> (accessed July 1, 2023)
- Allawzi, Areej, Al-Jabri, Hanan, Ammari, Deema, and Ali, Sukayna. 2022. Translation as a Political Action: Reframing 'The Deal of the Century' in the Translations of the BBC. *Heliyon* 8 (2) (January 28).  
<https://doi.org/10.1016/j.heliyon.2022.e08856> (accessed November 1, 2022)
- Aspen Words. 2021. "Susan Abulhawa Writes to Affirm Palestinian Existence", Aspen institute.  
<https://www.aspeninstitute.org/blog-posts/susan-abulhawa-writes-to-affirm-palestinian-existence/>
- Baker, Mona. 2006. *Translation and Conflict: A Narrative Account*. London and New York: Routledge.
- Baker, Mona. 2007. Reframing Conflict in Translation. *Social Semiotics* 17 (2) (May 8).  
<https://doi.org/10.1080/10350330701311454> (accessed November 5, 2022)
- Baker, Mona. 2010. Narratives of Terrorism and Security: 'Accurate' Translations, Suspicious Frames. *Critical Studies on Terrorism* 3 (3) (December 10).  
<https://doi.org/10.1080/17539153.2010.521639> (accessed September 5, 2022)
- Baker, Mona. 2012. Translation as an Alternative Space for Political Action. *Social Movement Studies* 12 (1) (May 8).  
<https://doi.org/10.1080/14742837.2012.685624> (accessed September 1, 2022)
- Baker, Mona. 2014. "Translation as Re-narration". In *Translation: A Multidisciplinary Approach*, ed. Juliane House, 158-177. New York: Palgrave Macmillan.
- Barr, Nicola. 2011. Mornings in Jenin, by Susan Abulhawa. Review of Mornings in Jenin by Susan Abulhawa. *The Guardian*, February 26, Culture section, Ficiton.

- Bassnett, Susan. 1980. *Translation Studies*. London and New York: Methuen.
- Berman, Antoine. 2000. "Translation and the Trials of the Foreign". In *The Translation Studies Reader*, ed. Lawrence Venuti, 284-97. London: Routledge.
- Diwan al-Arab, punctuation marks in Arabic.  
<https://www.diwanalarab.com/%D8%B9%D9%84%D8%A7%D9%85%D8%A7%D8%AA-%D8%A7%D9%84%D8%AA%D8%B1%D9%82%D9%8A%D9%85-%D9%81%D9%8A>  
(accessed September 4).
- Dubbati, Barkuzar, and Haneen Abudayeh. 2017. The Translator as an Activist: Reframing Conflict in the Arabic Translation of Sacco's Footnotes in Gaza. *The Translator* 24 (2) (October 3).  
<https://doi.org/10.1080/13556509.2017.1382662> (accessed November 8, 2022)
- Harding, Sue-Anne. 2013. How do I Apply Narrative Theory? *Target* 24 (2) (February 25).  
<https://benjamins.com/online/target/articles/target.24.2.04har> (accessed September 1, 2022)
- Hatim, Basil. 1997. *Communication across Cultures: Translation Theory and Contrastive Text Linguistics*. Exeter: University of Exeter Press.
- Irving, Sarah. 2014. "Mornings in Jenin" chosen as first book in Palestine-inspired reading campaign." *The Electronic Intifada*, (October 24).  
<https://electronicintifada.net/blogs/sarah-irving/mornings-jenin-chosen-first-book-palestine-inspired-reading-campaign>
- Keller, James. 2006. *Food, Film and Culture: A Genre Study*, North Carolina and London: McFarland & Company.
- Lewis, Philip E. 2010. "The Measure of Translation Effects". In *Translation Studies Reader*, ed. Lawrence Venuti, 256-275. New York: Routledge.
- Mowafy, Mai and Talaat. F Mohamed. 2023. Lost in (Mis)Translation: Paratextual Framing in Selected Arabic Translations of Orwell's Animal Farm. *International Journal of Arabic-English Studies* 23 (2):155-176
- Morini, M Massimiliano. 2021. *Tudor Translation in Theory and Practice*. London: Routledge.
- Newmark, Peter. 1991. *About Translation*. UK: Multilingual matters.
- Qualey, Lynx.m. 2021. The Strange Path of a Palestinian-American Novel. *Egypt Independent*, April 1.
- Quiering, Miriam. 2017. "Interview with Palestinian American writer Susan Abulhawa. *Qantara*, May 24,  
<https://en.qantara.de/content/interview-with-palestinian-american-writer-susan-abulhawa-literature-is-a-facet-of-society>.
- Pym, Anthony. 1992. *Translation and Text Transfer: An Essay on the Principles of Intercultural Communication*. Frankfurt am Main: Peter Lang.
- Sanders Julie. 2006. *Adaptation and Appropriation*. London:Routledge.
- Schäffner, Christina. 2003. "Third Ways and New Centres - Ideological Unity or Difference?". In *Apropops of Ideology*, ed. Maria Calzada Pérez, 23-41. Manchester: St. Jerome.

- Somers, Margaret R., and Gloria D. Gibson. 1994. "Reclaiming the Epistemological 'Other': Narrative and the Social Constitution of Identity". In *Social Theory and the Politics of Identity*, ed. Craig Calhoun, 37-99. Oxford, UK & Cambridge, Mass.: Blackwell.
- Tamimi, Samia, trans. 2018. *Baynama ynām al-`ālam*, trans., London: Qatar Foundation Publishing
- Toury, Gideon. 1995. *Descriptive Translation Studies and Beyond*. Amsterdam and Philadelphia: John Benjamins.
- Toury, Gideon. 1985. "A Rational for Descriptive Translation Studies". In *The Manipulation of Literature*, ed. Theo Hermans, 16-42. London: Croom Helm.
- Tymoczko, Maria. 2007. *Enlarging Translation Empowering Translators*. Manchester: St. Jerome Pub.
- Tymoczko, Maria. 2009. "Translation, Ethics and Ideology in a Violent Globalizing World". In *Globalization, Political Violence and Translation*. London: Palgrave Macmillan, eds. Esperanza Bielsa and Christopher W. Hughes, 171-194. London: Palgrave Macmillan.
- Tymoczko, Maria. ed. 2010. *Translation, Resistance, Activism*. Amherst: University of Massachusetts Press.
- Vandal-Sirois, Hugo and Georges Bastin. 2013, "Adaptation and Appropriation, Is there a Limit?". In *Translation Adaptation and Transformation*, ed. Lawrence Raw, 21-41. London: Bloomsbury Academic.
- Venuti, Lawrence. 1995. *The Translator's Invisibility: A History of Translation*. London: Routledge.
- Venuti, Lawrence. 2008. Translation, simulacra, resistance. *Translation Studies* 1 (1) (January 18).  
<https://doi.org/10.1080/14781700701706393> (accessed October 1, 2022)