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# The Role of the Arab "Intellectual" and Power Relations in the Translation of *Aid ila Haifa* and *Rabi' Harr*

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## Abstract

As the twentieth century turned into the twenty-first century, counter discourses emerged to challenge orientalism, colonialism, postcolonialism, capitalism, and globalization in cultural studies. Frequently bound up with culture and politics, the Arab "intellectual" effectively criticizes issues important to the Arab world. Drawing on this viewpoint, this paper examines the intellectual's social and political role in Ghassan Kanafani's *Aid ila Haifa*, translated into English as *Returning to Haifa* (2000) by Karen Riley, and Sahar Khalifeh's *Rabi' Harr*, translated into English as *The End of Spring* (2008) by Paula Haydar. Edward Said's ideas about the "intellectual", "secular criticism", "origins and beginnings" are the framework used to understand the intellectual's role in writing-as-action and calling for necessary change. Whenever there is intellectuality, there are power relations entrenched in language. Insofar as the two Arabic originals are read in translation as well, and due to the rise of the cultural turn in translation studies, this paper, correspondingly, considers choices/contributions made by the translators that serve to align the "intellectual" with his/her orientation in the English versions, thus actively exercising a sort of language power that responds to the dominant discourse. The paper reveals that foreignization in the form of literalness, hybridity, and cultural mediation serve the "intellectual" in the translation culture.

**Keywords**: The Intellectual, Origin and Beginning, Secular Criticism, Cultural Turn in Translation, Power Relations in Translation.

## 1. Introduction

Though the colonial discourse criticism started with theorists like Edward Said and Frantz Fanon who studied colonialism in the Arab world, they rarely took Arabic literary production into account. A cursory look at *The Postcolonial Studies Reader* and *The Empire Writes Back* reveals that both African American literature and Caribbean literature are important branches of postcolonial studies with no mention of Arabic literature. Since novels are products of their authors and environment, then resistance, struggle, social progress, revolutionary identity, freedom, and justice are common themes in Palestinian literature. Revisiting these colonial discourses establishes the ground for the Arab "intellectual" to advance human freedom and justice in societies or communities, which feel injustice at a particular

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historical moment. As these common themes are inseparable from the intellectual's spirit, *Aid ila Haifa* and *Rabi' Harr* embrace the intellectual's voice, which is perceived as a call for change and action. Therefore, this paper examines the Arab intellectual's role in writing- as- action and calling for necessary change culturally and translationally. Inspired by the late Ghassan Kanafani and Sahar Khalifeh, we have chosen these two important works for two reasons: first, the centrality of both novels to political junctures in the history of Palestine. Second, both works offer the Arab and Western reader a revelatory insight to correlate Arab male intellectuals with their female counterparts and thus challenge gender stereotypes and social roles that limit the figure of the intellectual to male dominated spheres. Insofar as the role of the Arab "intellectual" is concerned in this paper, we argue that the intellectual's role continues to operate at various ideological levels in these novels' existing English translations. As Karen Riley and Paula Haydar juggle two languages, their translations are not merely a matter of stringing words together or privileging equivalence and faithfulness as paramount for an acceptable translation. Instead, their translation choices entail a play of power relations that endow "the intellectual" with qualities ascribed to them in the Arabic original.

## 2. The Intellectual

In his *Representation of the Intellectual* (1994), Edward Said characterizes the "intellectual" as:

an individual endowed with a faculty for representing, embodying, articulating a message, a view, an attitude, philosophy or opinion to, as well as for, a public. And this role has an edge to it, and can't be played without a sense of being someone whose place it is publicly to raise embarrassing questions, to confront orthodoxy and dogma (rather than to reproduce them), to be someone who cannot easily be co-opted by governments or corporations, and whose *raison d'être* is to represent all those people and issues that are routinely forgotten or swept under the rug. (Said 1994, 11)

In 1993, Said addresses the role of the "intellectual" in six essays delivered for the BBC's prestigious Reith Lectures, examining the relation between the "intellectual" life and society. Said draws his argument from Antonio Gramsci, an activist and a political philosopher who was imprisoned by Mussolini between 1926 and 1937. Gramsci writes "all men are intellectuals, one could therefore say: but not all men have in society the functions of intellectuals (In Said 1994, 3). Gramsci divides "intellectuals" into two types: traditional intellectuals such as teachers, priests, and administrators who do the same thing from generation to generation; and organic intellectuals who are actively engaged in society, constantly struggling to change minds, gain more power, win approval, and get more control. Thus, Gramsci believes that organic intellectuals "are always on the move, on the make" unlike traditional intellectuals who do the same kind of work year in, year out (Said 1994, 4). For Gramsci, an intellectual is anyone who is connected with the production or distribution of ideas. They can be organic to reactionary or progressive groups.

While Said draws upon Gramsci's representation of the "intellectual," he adds that it is not just a matter of how the "intellectual" articulates his ideas but also how he can persuade the public to advance the causes of freedom and justice. Said continues by stating that the intellectual "visibly represents a

standpoint of some kind, and someone who makes articulate representations to his or her public despite all sorts of barriers…intellectuals are individuals with a vocation for the art of representing, whether that is talking, writing, teaching, appearing on television" (Said 1994, 12-13).

Through his characters, Ghassan Kanafani echoes Said's representation of the "intellectual" in his call for action and development of political consciousness. Thus, revisiting *Returning to Haifa* and reviewing the intellectual's locations in political histories ultimately show his public role in generating a transformation of social and political consciousness among Palestinians. It is worth noting that Kanafani's characters throughout the years have become more closely aligned with the "intellectual". *Returning to Haifa*, first published in 1969, shows the development of political consciousness in Kanafani's intellectual. The characters in *Returning to Haifa* develop "intellectual" consciousness towards recognizing the need for revolutionary resistance throughout the Arab world to reclaim the Land, *elard*.

Said further adds that the intellectual's critical consciousness is not obsessed with affirmation and orthodox compliancy to pressures exerted by cultures. In *The World, the Text and the Critic* (1983), Said introduces the concept of secular criticism, arguing that the spirit of the "intellectual" does not adjust to any dogmatic thought that narrows thinking. Later, Said deals with the representation of the "intellectual" in his earlier oeuvre and the development of critical discourse about the "intellectual". As Said considers the intellectual's affiliations binding texts to worlds rather than building a critical discourse that meets requirements of theory or system, he espouses a model of criticism that does not exempt anything from criticism. Therefore, an "intellectual" will regard a totalizing viewpoint of any dogma or belief, whether religious, Marxist, liberal, feminist, or even secular, with radical skepticism. In this way, an "intellectual" is secular when refusing paradigms that condition public thought, dismantling "solidarity before criticism" (Said 1983, 28) and, therefore, advocating freedom of consciousness, responsiveness to history, human values, and heterogeneity of human experiences. For Said, secular criticism deals with local and worldly situations, opposed to the production of the massive, hermetic system as well as every form of tyranny, domination, and abuse. Furthermore, Said adds that it is criticism whose social goals "are noncoercive knowledge produced in the interests of human freedom" (Said 1983, 29).

In this same vein, Sahar Khalifeh's characters embody Said's secular intellectual. *The End of Spring* places Khalifeh as a secular intellectual critic in rejecting the hegemonic culture and dogmatic thought of the Palestinian society. Rather than conforming to the patriarchal norms and masculine narratives in an Arab society, she fights stereotyping and reveals women's capabilities in her book. Possibly, Khalifeh portrays her life in her novel. She rebelled against the norms of her family and Palestinian society when she left a frustrating marriage and found her voice in writing. It becomes tenable, thus, to reflect the role of the Arab "intellectual" that each writer has ascribed to their "intellectual" figures in being opposed to dogmatic beliefs, challenging misrepresentations the dominant imposed on the dominated, and embracing Said's beginning and restructuring origin in different ways of going forward.

**3. The Cultural Turn in Translation**

The scope of this paper widens to include the translators of both novels (Karen Riley for Kanafani and Paula Haydar for Khalifeh). As we attempt to break away from traditional and conventional ways in addressing the translators and the appropriateness of their choices for the Arab intellectuals of Kanafani and Khalifeh, more attention is paid to external factors beyond linguistic ones. Trividi (2005) notes that the linguistic approach, which focuses on the act of substitution between the source language and target language, has governed the field of translation for a long time. Following the linguistic approach, the descriptive approach was a prominent advance in translation studies that describes what translations actually are, rather than prescribing how they should be (Pym 2010). From 1990s onward, the status of translated text and translators has surpassed merely linguistic factors to other social, political, or ideological factors. Thus, conventions of translation became more challenged when attention is paid to socio-cultural, political, ideological factors that might shape meaning as well. This is where translation studies found a new ground with the rise of the cultural turn. Translation studies have primarily shifted from linguistics to culture. The cultural turn is the movement from prescriptive approaches in translation to one where the impact of culture, external factors, and other demands on translation are brought into focus (Fozooni 2006). In this same vein, translation can be a mode of cultural construction and a means by which nations can establish their identity or a way of constructing fictitious images or representation of foreign authors, texts, and entire cultures (Bassnett & Lefevere 1990).

Within the concept of the cultural turn, Lefevere (1992) proposes the idea of translation as re-writing whereby translation can be representations of authors, translators, texts, and their cultures. For example, Lefevere's analysis of the German translation of *The Diary of Anne Frank* in his *Translation, Rewriting and the Manipulation of the Literary Fame* (1992) shows how the German translator obviously deletes Anne's words against the Germans. When the Jews are led to slaughterhouses, Anne's description of these slaughterhouses [as dirty slaughterhouses] is dropped in the German translation. These changes have been made to serve the public discourse when Germany was manipulating their history. Embedded also in the paradigm of the cultural turn, Lefevere (1992) offers the theory of literary system which designates a set of interrelated elements that can be applied to translation. The system acts as a series of constraints that creates an interaction operating inside and outside the constraints. The inner cultural system includes professionals like critics, reviewers, teachers, and translators. Meanwhile the patronage operates outside the system, which includes the powers that can either further or hinder the reading, writing, and rewriting/translation of literature. As noted by Lefevere (1992), the patronage can include influential literary journals, publishers, academic institutions, that play important role in admitting works and influencing their availability. Ultimately, both ideas of the cultural turn create less prescriptive approach for addressing/analyzing translation and more emphasis on ideological factors that might affect meaning. These studies are introduced to support our argument in the discussion part.

## 4. Discussion

*4.1 The Arab Intellectual in Aid ila Haifa and Rabi' Harr*

*Returning to Haifa*, we argue, rejects being locked into a dogmatic past and instead embraces an intentional production of revolutionary thought towards a better future. The "intellectual" figure advocates  developing political consciousness instead of staying locked in a dead-end past. It tells the story of an Arab couple, Sa'id S. and Safiyya, who return to Haifa from Ramallah when the border between Ramallah and Haifa is reopened in the wake of the 1967 war. They want to revisit the house they once lived in and look for more information about their son, Khaldun. They have been cut off from him since Wednesday, April 21, 1948, when confusion, terror, and chaos enveloped Haifa. From 1948 to 1967, they resettled in a refugee camp near the city of Ramallah on the West Bank of the Jordan River, hearing nothing about the fate of their infant. As the couple travels back to their house, their thoughts are interwoven with the memories of *al-Nakba* in 1948. Hence, while the journey takes around twenty-four hours to cross the border between Haifa and Ramallah, husband and wife relive the history of 1948 to 1967 during those hours. Throughout the twenty years they have been away from Palestine, they were relentlessly imprisoned by a sense of regret for leaving Palestine along with a hope for return. Their dreams, however, did not come true. Although *Returning to Haifa* appears to be a romantic novella of an Arab couple reminiscing about their past, it dramatically develops the "intellectual" figure after they meet an elderly Jewish couple. Meriam and Iphrat have been inhabiting the Arab couples' house and much to their surprise, have adopted their son, Khaldun, and renamed him Dov.

In this dynamic, Sa'id S. is the "intellectual" and the voice of Kanafani, who unravels the role of the "intellectual" along with the backdrop of *al-Nakba* (Catastrophe) in 1948 and *al-Naksa* (Setback) in 1967. These resulted in the confiscation of the remaining Palestinian land as well as the occupation of parts of Egypt, Sinai, and the Golan heights in Syria. Events in the novel are related to the aftermath of the June 1967 war when the borders between pre-1967 Israel, West Bank, and Gaza are opened for the first time to allow Palestinians to visit their homes in what is now known as Israel, "just to see but not to touch" (Husain 2003, 70).

In Said's *Beginning*s (1975), he distinguishes between "origin," which is mythical, divine, and foundational, and "beginnings," which are secular, humanly produced, ceaselessly questioned, and amenable to reconstruction. Whatever preceded a "beginning" is an "origin". According to Said, "beginning" is the first step in the intentional production of meaning and production of difference from pre/existing conditions. Said insists that the genre that legitimizes and authorizes culture is the novel. Thus, a novel can give the intellectual through literary criticism an authorizing function that seeks new beginnings and leads to better futures. The role of the "intellectual" in *Returning to Haifa* can be interpreted through a theoretical lens informed by Said's "origin and beginnings". Underlying Said's "origin and beginnings" is the "intellectual's" role as a critic to denounce "origin" and open up a re-examination of established beliefs and realize that they are nonsense. Thus, we can think of the

"intellectual" in *Returning to Haifa* as Kanafani's attempt to begin again and search for Palestine rather than clinging to a dead past.

Our reading of the "intellectual" in *Returning to Haifa* follows Sa'id S. and Safiyya's delusional thoughts, inherited from the past and defined as "origin", and process to embrace "beginnings", which ultimately refers to Sa'id's S. effort to begin again, bring changes, and influence the Arab public. As they enter the outskirt of Haifa, Sa'id S. and Safiyya are controlled by nostalgic feelings. They tirelessly indulge in meticulously remembering the Arabic names of streets like Wadi Nisnas, King Faisal Street, Hanatir Square, Halisa, and Hadar. The scene that describes Said's S. and Safiyya's arrival to their house shows their helplessness as well. They rediscover their belongings, little by little, recovering from a long period of unconsciousness. Sa'id S. discovers many of the same objects in their home: the picture of Jerusalem, the small Persian carpet hanging on the wall, and the peacock feathers in the wooden vase. However, he notices the changes made by the imperialist as he he contemplates these items that for him are intimate, personal, and private property, "which no one had the right to become familiar with, to touch, or even to look at" (trans. Riley 2000, 162). He notices that the curtains, which Safiyyah had crocheted twenty years ago from sugar-colored yarn, had been replaced by the colonizers' curtains with long blue threads running through them. Likewise, "The other three chairs were new, and they seemed crude and out of harmony with the rest of the furnishing" (trans. Riley 2000, 163). Eventually, these chairs, as noted by Husain (2003), are a symbol of the imperialist's contribution to the country. However, the couple's reliving of a dead past could not change the fact that the house no longer belongs to Sa'id S. and Safiyya. Said S.'s thoughtfulness at this stage, as inherited in "origin", can neither change "the Israelization" of the country, in Husain's terminology (2003), nor reclaim Palestine.

Attachment to "origin", and specifically to their son, continues to control the couple's mind. However, the real shock for them comes when they discover that Khaldun, now named Dov, is now a recruit in the Israeli army. Thus, the Arab couple who comes from Ramallah to search for the son left behind nineteen years earlier finds instead a soldier in the Israeli army, "whose native tongue is Hebrew, whose homeland is Israel, and who considers himself a Jew in every respect" (Siddiq 1984, 51). The scene where the husband and wife see their lost child wearing Israeli Army officer's fatigues is the most influential scene in the novel. Sa'id would rather see his son dead than to see him Israeli. Dov meets his Arab parents with their self-deception addressing their delusional thought:

I didn't know that Miriam and Iphrat weren't my parents until about three or four years ago. From the time I was small I was a Jew…I went to Jewish school, I studied Hebrew, I go to Temple, I eat Kosher food…and when they told me I wasn't their own child, it didn't change anything. Even when they told me -later on- that my original parents were Arabs, it didn't change anything. No, nothing changed, that's certain. After all, in the final analysis, man is a cause. (trans. Riley 2000,181)

As Siddiq notes (1984), Dov's display of loyalty to Israel is intended to facilitate identifying him as the enemy. The polemical implication of Dov's statement that "man is a cause" means that blood relationship has nothing to do in recognizing one's identity. What matters is what he has been taught to be for twenty years. In a repulsive response to his parent's confrontation, Dov asserts, "I belong here, and

this woman is my mother. I don't know the two of you, and I don't feel anything special toward you" (trans. Riley 2000, 182). Dov has been raised to serve in the Israeli army and fight against Palestinians.

Much like Sa'id S. and Safiyya, Faris al-Lubda holds on to the past. He returns to Haifa after the border between Ramallah and Haifa reopens. To Faris' great surprise, however, he discovers that his house is inhabited by an Arab fellow from Haifa, whose house was destroyed by the Israelis during al-Nakba. Faris al-Lubda's story is an imitation of Sa'id's S. story in that he is controlled by his delusional thoughts. When revisiting Haifa, Faris al-Lubda attempted to reclaim a picture of his brother, Bader, left hanging on the walls of their house before the catastrophe forcibly expelled their family into refugee camps. Bader is said to be the first one who joined the resistance movement to defend his country in 1948. Overwhelmed by the thought that the picture will not reclaim Palestine, Faris al-Lubda returns the picture back to the Arab resident, who now lives in his former house.

The "origin" dominates Sa'id S., Safiyya, and Faris al-Lubda in their voyage for a dead past. In this way, Kanafani uses the colonizer's rule for visiting Haifa—'but not to touch'—as adding more injury, exercising more hegemony, and illustrating the meaningless of their journey. Kanafani shows his characters that the opening of Mandelbaum gate gloriously as soon as the colonizers complete their occupation as "part of the war" (trans. Riley 2000, 151). The three Palestinians' quest in search of house, son, and picture can neither reclaim Palestine nor return their homes. Thus, their adherence to the past through their delusional thoughts are in vain. In this way, Kanafani directly confronts his characters and readers with the meaninglessness of this search and shows them how their need for return should be re-examined. It is at the interstice of these confrontations that the intellectual Sa'id S., inflected with the ideological position of Kanafani, produces a counter-narrative that calls for developing political consciousness. In contrast to "origin," Sa'id S. rethinks the past, produces intentional meaning, and calls for a difference from pre-existing conditions.

The idea of "beginning" comes in response to "origin" as the "intellectual" begins to rethink the situation and resist dogmatic obsession. Kanafani creates a scene in which Sa'id S. is confronted with his son, Khaldun, to awaken Sa'id's political consciousness. Such a confrontation underlines Sa'id's personal transformation from private dreams of reconciling the past into a political vision of the present, thereby realizing that Palestine is not what it was but what could become. Shocked by his confrontation with Dov, Sa'id S. asks himself aloud:

What is a homeland? Is it these two chairs that remained in this room for twenty years? The table? Peacock feathers? The picture of Jerusalem on the wall? The copper lock? The oak tree? The balcony? What is a homeland? Khaldoun? Our illusions about him? Fathers? Their sons? What is a homeland? (trans. Riley 2000, 184)

Sa'id S. here insists on a more expansive definition of the homeland, inviting people to overcome nostalgia and work towards a better future. Said S.'s definition of the "homeland" becomes clearer as he says, "I'm looking for the true Palestine, the Palestine that's more than memories, more than peacock feathers, more than a son, more than scars written by bullets on the stairs" (trans. Riley 2000, 186). He realizes that his journey to Haifa and his dreams of a reconciliation of his own historical past are not

enough to reclaim the homeland. His return to Haifa, to the past, is "only a search for something buried beneath the dust of memories and look what we found beneath that dust. Yet more dust" (trans. Riley 2000, 187) and there is no point in that return. For twenty years, Sa'id S. has lived a fantasy, dreaming about his land and his lost child. Before meeting his son, Sa'id S. encompasses all regimentation and delusional thoughts of "origin." After seeing what has become of Khaldun, Sa'id S. is now the "intellectual" who realizes his affiliation with "beginnings" and calls for a transformation of political consciousness. Because he no longer adheres to the nostalgic that shackled him for twenty years, he transcends any past-based narratives of origin and looks instead to what he might begin after that confrontation. It is at this moment that Sa'id S. mentions his other son, Khalid, whom he prevents from joining the resistance movement before they made the trip. He has even gone so far as to threaten to disown Khalid if he joins the resistance movement. However, the humiliating response Sa'id S. gets from Khaldun changes his mind, and he hopes that Khalid will take advantage of his absence and join the Palestinian resistance movement.

Instead of looking for the past, Sa'id S. realizes the meaninglessness of dwelling on the buried dust of memories and that the only option left for him is to strengthen the Palestinian resistance movement. Consequently, warfare would be the solution to fight injustice against Palestinians. The "intellectual" thus maintains his commitment to the necessity of warfare, a necessity confirmed by Sa'id S.'s development of political consciousness. He says, "We were mistaken when we thought the homeland was only the past…the homeland is the future" (trans. Riley 2000, 187), and he continues, "Palestine is something worthy of a man bearing arms for, dying for" (187). This argument recalls Hamdi (2011) in her approach to urge resistance, and therefore, bring forth a future fulfilment. The concept of "bearing witness" is what Hamdi has in mind to enable a mass witnessing and remembering of what happened in 1948 and 1967, rethinking that past in the present, and encouraging an act of resistance which arises from reconstruction of a painful past. As Hamdi puts it, the concept of bearing witness "not only serves as a means of recording a past tragedy but also involves a complex repertoire of strategies, including interrogating the past, recreating it and, most importantly, forging resistance against the assassination of liberation itself (21). Thus, the couple's return to Haifa is not a sentimental return but rather an interrogation of the past, rethinking of the present, forging resistance, and looking toward the future of the Palestinian situation. Following the argument with Dov., Sa'id S.'s searching questions about the homeland is a story of "beginning" that encompasses intention, human effort, and reconstruction, which, according to Edward Said, is the first stage of decolonization.

Furthermore, Kanafani situates Faris al-Lubda's story of "origin" against the Arab resident's story of "beginning". At this juxtaposition, the "intellectual", represented by the Arab resident, begins a debate with Faris al-Lubda after his request to retrieve his brother's picture. The Arab resident's reaction upon returning the picture embodies Edward Said's idea to begin again in relation to "beginning" while also articulating Kanafani's political consciousness:

I felt a terrible emptiness when I looked at the rectangle left behind on the wall. My wife cried and my children got very upset. I regretted letting you the picture. In the end, this man is one of us. We lived

with him and he lived with us and became part of us…if you wanted to reclaim him, you'd have to reclaim the house, [Haifa]…The picture doesn't solve your problem, but with respect to us, it's your bridge to us and our bridge to you. (trans. Riley 2000, 177)

Hence, the Arab resident's argument about reclaiming Haifa rather than the picture echoes Said's "intellectual" figure who moves from "origin" to "beginning" due to rethinking and reconstructing the past. He is an example of resistance, determination, commitment, and confidence in his right to reclaim Palestine within historically determined circumstances. He affirms Kanafani's message that trivial issues like nostalgia and memories of pictures and houses will not help Palestinians reclaim their homeland. Consequently, Faris al-Lubda is persuaded by the political consciousness on the part of the Arab resident and joins the resistance movement. The novella ends with a need for change and, therefore, aligns with Said's argument to begin again which is the first stage of decolonization.

Said's ideas of "beginning" calls for an emancipation from any cultural dogma. "Beginning" is the first step for secular criticism (Hamdi 2020). *Returning to Haifa* focuses on the role of the male "intellectual" as he directly shows the reader the uselessness of entrenched behavior and/or established thought and calls for change. However, in *The End of Spring*, Khalifeh gives voice to the female "secular intellectual" and, thus, criticizes the patriarchal thoughts and veers away from portraying the types of disempowered women seen in other texts. Unfortunately, women in Palestine are defined by men and dominant social and cultural beliefs. Often, they are deprived of their own subjectivity and are supposed to embody/inhabit all the essentialist images that have been created for them.

The male image of women in Palestine and most Arab countries evokes the image of "the Angel in the House" from the Victorian era. Woolf (1996) depicts the nature of this angel as a sacrificed woman whose main purpose is to serve, sooth, flatter, and comfort the male half of the world's population. This "angel" is intensely sympathetic, charming, unselfish, and pure. In brief, she is mindless with no thoughts or wishes of her own; instead, she prefers to sympathize with others. She is not supposed to speak her mind freely and openly or reveal what she thinks to be the truth about human relations, reality, morality and sex. Nothing is expected of her intellectuality. The "angel" will always be inferior while the men in her life will always be superior. The same legacy is entrenched in the Arab world.

The patriarchal rule and men's domination of women has legitimized an Arab iteration of "the Angel in the House". In rejecting the essentialist view of gender and totalization of women's identity in a patriarchal society (where women occupy the position of 'other' to men), Khalifeh and her female voices in *The End of Spring* argue for a way out by embodying the role of the secular intellectual. Endowed with an intellectual's critical consciousness to defend women's rights against Palestinian patriarchal norms, Khalifeh is often referred to as the Virginia Woolf of the Arab world.

*The End of Spring* recounts the struggle of Palestinians during the siege of Yasir Arafat's compound in 2002. Palestinians were determined to protest against the Israeli takeover of Palestine, which, subsequently, gave birth to women's participation in the resistance. Lurking under such as discourse, we find a densely detailed road map of counter discourses that dramatize the relation between thinking and unthinking as well as situate the Arab "secular intellectual" within this role. The critical spirit of the

"secular intellectual" criticizes and questions any doctrine of the world, ideology, school or political part (Faysal and Rahman 2013). Speaking of Edward Said's representation of the "secular intellectual," he/she does not tie herself/himself to any dogma and is in conflict with the authority or society. Ultimately, the "secular intellectual" in *The End of Spring* emerges as women challenge dogmatic thinking and participate in the resistance during the Second *Intifada*, "Uprising," (a period of increased violence between Israel and Palestine between 2002-2005), and bring about social change. Included in Edward Said's secular criticism is thus the female intellectual's contribution to the Palestinian resistance, a sphere that has been relegated to men.

Rather than conceding to dogmatic beliefs and patriarchal expectations of women, Umm Suad and her daughter Suad, epitomize the "secular intellectual" by taking the lead and possessing critical consciousness. Suad resists the tyranny of the patriarchal Palestinian government that controls the way women think by refusing to marry a Palestinian commander, who is a representation of that tyranny. He then struggles with the government to deny women a place in the resistance movement: "a woman was just a fling, a fleeing emotion…a jinn who would sap his manhood and toss him aside. A woman was fire. A woman was a shadow. A woman was a horse, and he was the horseman" (trans. Haydar 2008, 225). Though not without significant emotional turmoil, Suad does not let her heart decide when love can fool her and make her see thorns as "roses" and "sweet basil" (230).

As the secular side of Suad refuses to affiliate her with societal expectations, Suad takes on the role of a serious, committed, and fiercely anti-occupation intellectual. Her father has been a political prisoner in Israel for twenty years. She witnesses death and never fails to handle the hopeless situation for herself, her family, and all the young people around her. Suad challenges Issa, a Palestinian laborer working in a neighboring Israeli settlement, who views her through a misogynistic lens. In the novel, Issa views women as "squash-able," "things," "louses," and later in the novel as "fuck-able" sexual objects.

His misogynistic remarks about Suad—"stupid idiot," "puffed up like stinkweed thistles," and "tramps" (trans. Haydar 2008, 131) show how patriarchal thoughts are deeply rooted in men's minds. However, Khalifeh's secular intellectuals have voices that speak back to the male characters. Living through years of filth and occupation, Suad joins a male character, named Majid, and they both "[make] themselves into bombs that walked around on two feet, penetrated and hit deep inside, challenged the security forces and the prevention forces and the checkpoints and a strangling siege that had lasted one year, then two years, then many years" (trans. Haydar 2008, 116). When Majid laments his nostalgic past of living for music and singing as an ordinary person in an ordinary world, Suad remains committed to her principles and to the Palestinian cause, refusing to become stagnant and fall behind. The reader hears her powerful beliefs on resistance: "The occupation meant contradiction: revolution versus debasement, collaboration versus sacrifice, vileness and depravity and espionage versus the ultimate sacrifice, blowing oneself up" (116). Suad acts courageously to protect Majid when he is hit in the head with shrapnel and falls unconscious. She risks her life to be among the group to rescue the half-dead Majid, who is being pursued by both the Jews and the Palestinian Authority. In this way, Suad resists the patriarchal trope of gendering resistance and nationalism as male in the Arab world.

Khalifeh's depiction of Saud's mother challenges the dogmatic thought that controls people's lives and the reductive representation of women's resistance. The reader knows that her husband is imprisoned in Israel in his late twenties and released in his fifties. Before her husband's imprisonment, she was a victim of his patriarchal beliefs about women. Khalifeh writes, "When he was around, he'd been like a mule, a numbskull. He'd bellow and shake the whole house with his voice. 'Hey women'… 'Hey stupid. Hey idiot'…And she would run here and run there, wipe up after this one and breastfeed that one and help her mother-in-law hobble to the bathroom" (trans. Haydar 2008, 178). Then the Jews come to spare her of this, taking the "prize rooster" and leaving "the hen and all her chicks behind" (177). However, the absence of her husband ostensibly initiates her steadfast resistance while living under occupation. She sells her heavy gold bracelet and gets a weaving loom and develops her workshop to make enough money for her family. Her workspace grows; she buys more weaving machines and employs more women in Nablus. The hard-working single mother becomes the mother of Nablus under siege by acting as a surrogate mother for many lost boys. She feeds, nurtures, and knits warm clothes for this adopted family. Khalifeh thus equates women with Palestine and resistance, who stand in for the land and never surrender to the ideals of patriarchal government. After the imprisonment of her husband, she becomes a very strong woman, appreciating herself and her contribution to women's resistance in the absence of men. She warns that if her husband were to call her stupid today, she "would bring the world crashing down on his head" (trans. Haydar 2008, 178).

Suad appreciates her mother's struggle and resistance in the absence of her father while he was in Israeli jails. Her mother meets the economic demands placed on her from having seven children. As for Suad's siblings, Saeed leaves to study in Syria, Aziz to Morocco, and Marwan to America. Mahmoud is killed in a battle in the Jordan Valley while Imad and Jameel leave her. Hence, the mother ends up having only Suad. Khalifeh writes, "How come they say girls aren't worth anything? How could she not love Suad? Of course, they called her Umm Suad. Suad, it seemed to her, was the whole world, a blossoming flower" (trans. Haydar 2008, 177). Through this mother and daughter relationship, Khalifeh speaks to the Arab public through her counter discourse and dismantles the traditional structure of patriarchal narratives, where women are generally presented as non-combatants, voiceless characters irrelevant to the resistance movement.

Despite all sorts of barriers, Umm Suad and her resistance fighter daughter, Suad, subvert the patriarchal relegation of women in Palestinian resistance literature to the spheres of marriage, motherhood, and landscape symbolism. Khalifeh does connect women in *The End of Spring* to the rhetoric of violent misogyny in a way that shows how the female secular intellectual resists being dichotomized to fit the male-female binary. Eventually, in the immediate context of patriarchy and colonialism, Umm Suad and her daughter have reclaimed their voices, personhoods, and equality through being resistant fighters. Thus, the secular female intellectual originates in their rejection of both the patriarchal dogma that perpetuates the Arab world and the marginalization of female's participation in Palestinian resistance, fighting against social inequality, domination, and oppression, and opening new avenues for women's participation in resistance. Umm Suad and Suad add up to being representation of

Edward Said's "secular intellectual" with their skepticism of the Oslo Accords that did not bring peace between the Israeli side and the Palestinian side. The treaty stipulates that the Palestinian Liberation Organization (PLO) acknowledges the State of Israel and, in turn, Israel allows Palestinians to reclaim parts of Palestine in Gaza and the West Bank. The PLO was founded to represent the Palestinian people and acts as the male authority in Palestine. The critical consciousness of the "secular intellectual" leads them to question the fallacy of the Oslo Accords that controls Palestinians' minds and blocks their thinking. The fallacy reveals itself as violence dashed any hope for peace and security in the region with the siege of Yasir Arafat's compounds. Discontented with the situation in the aftermath of Oslo, the female intellectual recognizes the necessity of participating in the second Intifada (uprising) alongside men to change the status quo in the Arab world in response to the Israeli's unexpected attacks threating from loudspeakers, "People of Nablus! All you whores! We're coming to fuck you!" (trans. Haydar 2008, 194). Thus, with their relentless force that does not fit the Arab world's domesticity and the demystification of the Oslo Accords, Suad and her mother represent the role Said ascribed to the secular intellectual.

*4.2 Power Relations and the Rise of the Cultural Turn in Translation*

Underlying this argument about the role of the Arab "intellectual" articulating his/her message to the public and facing a changing Arab world is a dialectical relationship between the "intellectual" and power relations. André Lefevere (1992) envisions translation as being not primarily about language in a pure linguistic sense or as a mechanical conversion of lexical units but as a form of transfer representing culture. The cultural turn, thus, is a movement from prescriptive linguistics to a force representing the world culture and having an impact in translation. Due to this shift from language to culture, literary works can now stand as a representation of culture (identities, beliefs, or values) in the source language, which then necessitates new demands in the translation language. Therefore, power relations emerge forcefully in translation inviting the culture in power and the culture seeking empowerment into play. Accordingly, Foucauldian notions of power in culture can be used to re-define the contexts and conditions of translation and produce knowledge and discourse (Bassnett & Lefevere 1990). In this respect, power refers to "includ[ing] or exclud[ing] a particular kind of reader, a certain system of values, a set of beliefs or an entire culture" (Abdolmaleki 2012, 166). Generally speaking, translation can manipulate the source text to serve certain agendas, mimic dominant discourses to ensure stereotypical images in the target culture, reverse dominant discourses, or smash stereotypical images in the target culture. Power in the context of translation can speak to the Arab intellectual's role. We argue that translation choices made by Karen Riley in *Returning to Haifa* and Paula Haydar in *The End of Spring* serve to align the "intellectual" with his/her role in the English versions, thus actively exercising a sort of language power from minor cultures that responds to the dominant discourse or more hegemonic cultures. The power of their translation choices has created a replica of the Arab intellectual through seeking new beginnings to recover the country's identity in *Returning to Haifa* and breaking down the source culture stereotyping within the target culture in *The End of Spring.*

The Role of the Arab "Intellectual" and Power Relations in the Translation
of *Aid ila Haifa* and *Rabi' Harr*

The influence of power in the translation of *Returning to Haifa* manifests itself through paratexts including endnotes and glosses. Karen Riley deals with a novel saturated with the names of Palestinian places and cultural surroundings. Relevant to the colonial discourse, Edward Said comments that the dominant, in his essentialist discourses, always attempts to be justified in their behavior by constructing a myth of his pure racial and civilizational origin and describing the oppressed as quintessentially inferior, subhuman, and backward[1]. Thus, the Israelis in *Returning to Haifa* are telling Palestinians "Help yourselves, look and see how much better we are than you, how much more developed. You should accept being our servants. You should admire us" (trans. Riley 2000, 151). These inherent established myths function as the "origin" that delude and control the masses. In rejecting blind adherence to the colonial myth of their inherent superiority, denying the colonial changes and their claims about modernizing the country, and intentionally attempting to begin again and restore the country's Palestinian identity, Said S. takes on the role of the intellectual. The following segment contextualizes Bader's funeral procession. Bader is the first one to join the resistance movement to defend his country in 1948 and he is carried home on his companions' shoulders through the streets of the town:

Arabic original: كان مسدسه ما زال في وسطه، أما بندقيته فقد تمزقت مع جسده بقذيفة تلقاها و هو على طريق تل الريش.

(Kanafani 2016, 55)

English translation: His pistol was still at his waist, but his rifle, like his body, had been smashed by the grenade that struck him on the road to Tall al-Rish. (trans. Riley 2000, 175)

Riley's measured attention to place names in *Returning to Haifa* and their change from Arab names to Hebrew names after the occupation brings power relations into play in translation as the "intellectual" protests the colonizer's revision of place. All Arabic geographical places in the novel have been spelled according to their Arabic names and accompanied by endnotes to clarify their historical, cultural, and commercial significance in the history of Palestine, which might be unfamiliar to the translation readers. Therefore, the translator's choice to retain these Arabic place names, rather than their Hebrew equivalents, ostensibly correlates with the intellectual's role in resisting the colonizer's culture and rejecting the Hebraization of the country during the artificial historical mapping of Said S.'s and Safiyya's journey from Ramallah to Haifa. The Arab town تل الريش (known as **Tall al-Rish**) is written in the translation as it is phonetically spelled in Arabic. The Arabic word تل means **Tel** in Hebrew (for "**hill**" in English) (trans. Riley 2000, 195). Therefore, the translator's choice denies Hebraization of the place name where it became **Tel al-Rish**, immediately after becoming a Jewish settlement. Central to the events of the novel is the city name **Haifa**. Riley has been consistent in writing the city name as **Haifa** rather than its Hebrew name **Hefa**. Riley's persistence in retaining the Arabic pronunciation within the text and subsequent relegation of their Hebrew versions to the endnotes reflects her decisiveness. Further, it aims to restore the original city and street names in the parts of Palestine under Israeli occupation and deliberately lay out their Arabic names to the target readership. Eventually, the phonetic spellings of these

Arabic places along with their endnote-paratexts contribute to denying changes introduced by the Israelis that disrupted the country's Palestinian identity and rejecting their claims that they are much more developed. In this way, the translator's choice serves to allocate the "intellectual" of Sa'id S. with his orientation, thus Riley has actively participated in the construction of power and knowledge in the dominant discourse. Additionally, retaining Arab place names in the translation can have other impacts: alert the translation reader to the intellectual role in resistance, fit in with Said S.'s political consciousness, and consequently, empower the "intellectual" across different languages and cultures.

The detailed geographical references of residential quarters appear to be deliberate in Riley's endnotes. Upon reaching Haifa, place names have rained down in Said S.'s head:

Arabic original: و أخذت الأسماء تنهال في رأسه كما لو أنها تنفض عنها طبقة كثيفة من الغبار: وادي النسناس، شارع

الملك فيصل، ساحة الحناطير، الحليصة، الهادر، و اختلطت عليه الأمور فجأة (Kanafani 2016, 55)

English translation: All of a sudden[,] things got mixed up and the names became tangled up in his head: Halisa, Wadi Rushmiyya, the Burj, the Old City, Wadi Nisnas. (trans. Riley 2000, 154)

**Wadi Rushmiyya** and **Wadi Nisnas** appear many times and Riley disregards the Hebrew name **Gibborim** (meaning Heroes) inside the text for **Wadi Rushmiyya,** as indicated in her endnotes (Riley 2000, 189). These references are simply transliterated, with no English equivalent for **wadi** (meaning a stream through which water flows). They are meticulously annotated in order to clarify reference to them as located on the edge of central business districts and commercial centers. In her annotation to **Wadi Rushmiyya**, she makes a reference to a strategically bridge traversing Wadi **Rushmiyya,** where eastbound traffic out of Haifa flows. Riley, in turn, forces her translation readers to view Haifa as a center of gravity between rural communities of Palestine and regard this way of life as incompatible with the Zionist settlers, who originated in Europe and invaded these communities. The translator's decision in the receptor language complies with Said S.'s consciousness to preserve an Arab place identity and country features that resist any attempt for Israelization. Likewise, these translation choices fit in with the intellectual's ideology to record indelibly Arabic geographical names in Haifa and not to replace them with Hebrew names. Speaking of a culture seeking empowerment, annotations of these two districts credit Palestinians with productivity growth, traffic flow, growing prosperity, agriculture, and livelihood, resonating Said S.'s words in trivializing the Jews' improvements in Haifa and disregarding their propaganda as bearers of European civilization, "[i]t was in our power to have done much better than they did. (trans. Riley 2000, 151)

Within the context of translation, power relations also influence how Riley approached the cultural surroundings of Haifa in terms of hybridization. Rather than accommodating architectural structures in English, she has retained the originals in the translation and explained them in the endnotes. This implies a preservation of the preceding Palestinian culture and heritage, which further illustrates the intellectual's attachment and returning to his Arabic culture. The following is a reference to one of these cultural surroundings:

The Role of the Arab "Intellectual" and Power Relations in the Translation
of *Aid ila Haifa* and *Rabi' Harr*

Arabic original: و بدآ يصعدان، دون أن يترك لنفسه أو لها فرصة النظر إلى الأشياء الصغيرة التي كان يعرف أنها ستخضه

و تفقده اتزانه. الجرس، و لاقطة الباب النحاسية...و شبابيك المصاطب ذات الحديد المتصالب...

(Kanafani 2016, 29)

English translation: They began to climb, and he didn't give either of them the opportunity to see all the little things that would jolt and throw them off balance-the bell and the copper lock…and the unyielding iron grillwork of the *masatib*… (trans. Riley 2000, 151)

When Sa'id S. and Safiyya arrive at their house after twenty years, he abruptly and unwillingly takes his eyes off the **masatib**, (meaning a stone bench built around the house or a stone wall surrounding the house). As the original states, these **masatib** are enclosed with an iron grillwork extending around the house. In Arab culture, these dry-stone structures stand as a fence around the house to ensure the safety of both the property and residents. They also project the simplicity and beauty of the land's traditional architecture. Not only has the translator opted for hybridity, but she has also annotated this architectural Palestinian structure and linked these **masatib**, plural sense of **mastaba**, to a photograph of Kanafani's house, which also has these **masatib** with ironwork. Linking Kanafani with Sa'id S. in the context of the **masatib** supports the cultural heritage of Palestinians, emphasizes the Palestinian architectural features that survived the Nakba (1948) and Naksa (1967) and compromises with the intellectual's orientation toward his home country. The translator's choice reflects the intellectual's mind: these traditional structures are incompatible with the Israeli's acclaimed modernization. Similar to the **masatib** is the concrete structure **Burj** (meaning tower). It served as the power control point in the confrontation between Arab and Jewish soldiers at the beginning of a battle for Haifa (trans. Riley 2000, 189). Although the translator has explained these cultural structures in her paratexts, she has given primacy to their Arab names in the text through hybridization.

Even more, annotating these places and structures in the endnotes contributes to the act of re-writing history by challenging the dominant slogan around the turn of the twentieth century that Palestine is a "land without people for a people without land." Power relations are practiced between dominant and minoritized cultures when translation becomes a form of re-writing. This slogan was created by the Zionists to justify colonizing Palestine. However, annotating these places and architectural features in endnotes asserts their existence and gives evidence that Palestinians, "people of the homeland," have lived in Palestine before the Zionist invasion and the Hebraization of the place names. Additionally, these annotations accentuate the historical right of Palestinians in order to reclaim their lost national homeland. In spite of the difficulties they faced, Palestinians have remained in Haifa. Therefore, people of the homeland must not submit to the oppressors after outliving such severe conditions, fighting for their country, and experiencing the Nakba (1948) and the Naksa (1976). As the Arab intellectual steps into the public sphere and restores the Arabic identity of these places and structures through literary criticism, these translation choices can also inspire new beginnings pointing toward a decolonization. Further, translator's decision is, in itself, an act of power when carrying these paratexts to a hegemonic language,

marginalizing the target language readers who do not share the author's and translator's view of language, and thus expanding potential readerships into other readership markets.

Furthermore, power relations in translation are at play in *The End of Spring.* As the translator voices the "secular intellectual" female figures, Paula Haydar stands among the control factors, under the concept of patronage, that contribute to the circulation and dissemination of *The End of Spring* in English translation. Commenting on the power displayed by control factors, Bassnett and Lefevere state:

Two factors basically determine the image of a work of literature as projected by a translation. These two factors are, in order of importance, the translator's ideology (whether he/she willingly embraces it, or whether it is imposed on him/her as a constraint by some form of patronage) and the poetics dominant in the receiving literature at the time of the translation. (1992, 41)

Power and patronage are understood as the producers of knowledge and discourse (Marinetti 2011). Arab women have often been represented in Arabic novels as oppressed, victimized, and silent. This, in turn, confirms Western stereotypes of Arab women and determines what to be read in translation and what the reading market will ask for or expect from future translations. As a result, translating such works into English contributes to exacerbating and publicizing these stereotypical images in the target language. Usually, Arab women are viewed as inferior to women in the West and thus comes the legitimacy of the civilizing mission. Additionally, many translators have been keen on choosing narratives that are compatible with the expectations of the Western audience about the life of Arab women.

Power and patronage can be seen when Haydar goes against the dominant Western discourse, which selects voices or texts based on stereotyping, and instead offers a different representation of the Arab female "secular intellectual". In her portrait of the Arab female "secular intellectual" in the English version of *Rabi' Harr*, Haydar has not conformed to the dominant ideologies of Western dogma that restricts her choices in book translation. Therefore, she has not locked herself into what and who gets translated in English. When translations from dominated cultures produce works that do not conform to the expectations of the dominant cultures, a reconfiguration of power relations between the dominant and dominated forcefully occurs. Both cultures experience a reversal in power relations. In his introduction to the *Representation of the Intellectual*, Edward Said writes one of the tasks of the "secular intellectual" is "the effort to break down the stereotypes and reductive categories that are so limiting to human thought and communication" (1994, xi). Speaking of Edward Said's observation of the production of common stereotypes and prejudice about Arab women, they are inextricably linked with laziness, sensuality, or lack of intellectuality in the West (Said 1987). Therefore, Haydar's decision to translate this novel has joined forces with Khalifeh and her secular intellectual characters. It stands behind empowering the Arab female "secular intellectual" in Western discourse, which helped smash stereotypes of Arab women in Western culture.

As discussed earlier, the "secular intellectual" has a critical consciousness that cannot be controlled by the patriarchal dogma or deluded by the Oslo Accords. In Edward Said's reckoning, this critical consciousness is "oppositional" in its difference from other cultural norms or from systems of thought and in "its suspicion of totalizing concepts" (Said 1991, 29). In terms of textual translation choices, Haydar

aligns the role of the Arab female secular intellectual" in *Rabi' Harr* with her resistance of dominant societal representation of the "other" and her sarcastic critique of the male government authority. This way the translator's choices result in exercising language power responding to the dominant culture and breaking stereotyping of Arab women in the dominant culture. Specifically, Haydar has taken into consideration the role of Umm Suad, as a secular intellectual, when the Israeli forces attacked Nablus by bombs, missiles, airplanes, and tanks. Umm Suad is a surrogate mother to all the resistant fighters in the entire quarter. Kanafani allows the reader to see the humanitarian role of Umm Suad in her community:

Arabic original: ابتسمت بعزاء لأن أبو رامي ناداها أمام الشباب و الأشبال و نساء الحارة و الجارات: أنت الملكة، أم الحارة، أنت المختارة...قالت بفخر أنا أم الحارة المختارة، ها شو تقولوا؟ صاحوا معا: نقول آمين لما ناكل. و ها هيي تطعمهم و تسقيهم و تبكي عليهم حين يموتون.

(Khalifeh 2004, 155)

English translation: She smiled, feeling solace, because Abu Rami, in front of the young men and the feisty youngsters-the lion clubs and the women of the quarter and all her female neighbors called her "the queen, dear mother to the entire quarter, Madame Mayor"…With pride she would reply, "I am Madame Mayor, mother to the quarter… (Haydar 2008, 196)

Haydar has heightened and empowered the role of the female "intellectual" by replacing Umm Suad's name with **Madame Mayor** in the English version. With this cultural mediation, the translator has placed her at the center of the novel pertaining to power and changing the order of a male-dominated society. Contrary to the veiled and submissive image of Arab women in dominant discourses, Umm Suad has stepped out of patriarchal boundaries into the public sphere and participated in resistance activities against the Israelis during the Intifada. Thus, one of the town's men, Abu Rami, describes her in the Arabic original as **mukhtara**, meaning the mayor who acts as the chairman of a municipality and runs the town's affair. It is his way of complimenting and praising her effort in front of the town's people. In response to a culture seeking empowerment, the adjective attributed to Umm Suad as **mukhtara** is made a proper name in the English version. Haydar has added the term of address **Madame** and capitalized **Mayor** to replace Umm Suad's name on many occasions. This change shows **Madame Mayor** engaged in jobs often relegated to men and allows the translator to emphasize Arab women's presence in resistance activities. Thus, this change not only breaks stereotyping in the reception culture but also entails a sort of language power that writes back to dominant discourses. Eventually, the translator's choice works hand in hand with the role prescribed to the "secular intellectual" figure of an Arab woman in the Arabic original. The translator further contributes to breaking stereotyping with her choice to use the key Arabicized word انتفاضة **"Intifada"** (meaning uprising, rebellion, resistance). Now, this word involves the resistance of all people, men and women, against the Israelis after the besiegement of Yasir Arafat in his compound.

A further example that suffices to women empowerment and exerting power on the entrenchment of dominant discourse in the receptor language is the translator's decision to appropriate social honorifics given to Umm Suad. She stands in the novel as an example on steadfastness protecting male resistance fighters and supporting them in their confrontation with the Israelis. She serves plates of rice and bean stew in the Housh al-Atout kitchen for fighters, security officers, and the poor. Moreover, her steadfastness and devotion to her people comes to be seen when knitting sweaters for fighters, healing their injuries, and encouraging them to survive the occupation consequences. In several places, she is referred to as يا ست الكل (**Dear wonderful lady of ladies**) and (يا أم الحارة **Dear mother to the entire quarter**) (trans. Haydar, 2008, 196). A common stereotypical image in hegemonic discourse is that Arab women are typically subordinate to men in their societies, and therefore, are placed at a lower level of the hierarchy. However, adding **dear** to compensate for the evocative style and **wonderful** to pay her a compliment or express utmost admiration and community appreciation of her commitment, and accentuating her motherly role with the addition of **entire** have elevated her status in the English translation. With this cultural mediation between two cultures, the translator has power to break this stereotyping, and consequently, enable the Arab female secular intellectual to reverse this hierarchal stratification. Further, having those honorifics appropriated or culturally mediated in the translation contributes to a glorification of her duty by male characters, acceptance of her taking the lead in the entire quarter, and thus unveiling liberation from patriarchal conventions that have often subjugated women's ability and persistently ensured their stereotypical image in the translation culture.

Another area that breaks source culture stereotyping within the target culture, and thus, exhibits language power responding to the dominant is when the translator amplifies the biting social satire of the Palestinian authority government through hybridization. Hence, the translator has created a new reading of the dominated culture and gives women voices to criticize the male-dominated Palestinian authority and breakdown the stereotyping of Arab women in the target culture through word play. In one of these sarcastic comments on the chaos and turmoil in the Palestinian authority, the Arabic original and its translation read as,

Arabic original: قطع السلطة كان أشبه بقطع السلطة، و الناس أيضا في الشارع كانوا يقولون بغيظ ضاحك: أمن السلطة،

حكومة سلطة، فوضى السلطة و قرف السلطة.

(Khalifeh 2008, 143)

English translation: The areas under the Sulta were more like chunks of salata-that's what people on the street would say with frenzied laughter: the salata security forces, the salata government, the salata chaos. (trans. Haydar 2008, 181)

In the context of empowering women against preexisting stereotypes in the translation culture, the translator foreignizes the secular intellectual's sarcastic tone of the **Sulta** within the translation culture. The Arabic word **salata** means **salad**, and **Sulta** means **authority**. They are pronounced with different diacritic marks in Arabic. Thus, by deliberately equating **Sulta** with **salata** in the English translation through hybridization and adding an endnote giving their literal meaning, the translation reader

understands the biting satire in linking these two words. In this way, the translation fits the secular intellectual's orientation in that her critical consciousness is oppositional to the Palestinian authority's coordination with Israel and their blind trust in the Oslo Accords. Consequently, the female intellectual's sarcastic tone challenges the male-dominated society represented by **Sulta**, rebukes the Palestinian authority as a place of corruption and chaos, and empowers Arab women in the translation culture, whose voices have often been thought to be silent.

In the face of so much betrayal within the Palestinian authority government, sarcasm predominantly criticizes the insiders in addition to the Israelis in the translation through either hybridity or literal choices as in:

Arabic original: أما القادة، ففصائل و قبائل و تنظيمات مثل الخيار و البندورة...في سحارة ينقصها القعر و السقف و الغطاء و بلا جوانب.

(Khalifeh 2008, 143)

English translation: As for the leadership, the areas under the Sulta consisted of family groups and tribes and organizations like cucumbers and tomatoes… and all packed into a cardboard box with no bottom, no top, and no sides." (trans. Haydar 2008,181)

Here the sarcastic Arabic collocation خيار و بندورة literally rendered as **cucumbers and tomatoes** speaks to the female "secular intellectual" blaming the Palestinian authority for the lack of leadership, security, and chaos that befell their country. Although this collocation might be foreign to translation culture, the context reveals that it is in tandem with the writer's message of female "secular intellectual". Undeterred by the pervasive masculinity, the sarcastic tone is further directed toward the men who collaborated with Israel and betrayed their country:

Arabic original: كان لنا وشمي واحد صرنا بأوشام. و أنظمة بعمائم و نياشين و حجاج و أئمة و تجارة بالملايين.

Khalifeh 2008, 143)

English translation: We had one Washmi before, and now we have a multitude of Washmis. And organizations with turbans and medals and Mecca pilgrims and imams and trade by the million (trans. Haydar 2008, 107).

The first الوشمي **Washmi** in this quote is a character's name, known as a collaborator, and the plural form of **Washmi** is a biting satiric insult toward more collaborators similar to the first **Washmi** found among Palestinians. While the name in Arabic indicates the vicious grudge the character holds against his people, the hybridity choice exerts more effort on the translation reader to understand the tone. As hybridity incorporates features of the source culture into the target culture, the translator is set 'in-between,' using Bhabha's expression, opening up the intellect of the other across different cultures. While reading through both novels, it can be argued that the translators' choice to foreignize rather than domesticate and to produce hybrid translations have dismantled and challenged the hegemony of the

dominant culture over the dominated one, which therefore asserts the intellectual's affiliation with their home cultures in both novels.

## 5. Conclusion

The examples of "beginnings" in *Returning to Haifa* and the secular criticism in the *End of Spring* are tied to the role of the "intellectual" in the Arab world. Considering the prevailing instability, chaos, and unrest in many countries of the Arab world, the Arab intellectual can step into the public sphere to incite and empower beginnings and take a position against any recognized dogmatism. However, the Arab intellectual's role does not end at the Arab world. Rather, Karen Riley and Paula Haydar in their translations of *Returning to Haifa* and *The End of Spring* give voice to the Arab "intellectual" and carry their works to a more hegemonic language, thus reaching a larger audience and expanding potential readership. Set against the backdrop of *Aid ila Haifa* and *Rabi' Harr*, the translators' translation choices are not adapted to fit in with dominant discourses represented by hegemonism of European countries and United States. Both novels are translated within the ideological framework created by Kanafani and Khalifeh to ensure the Arab intellectual's role. Riley and Haydar conform to Kanafani's and Khalifeh's representation of the intellectual, and therefore, show more respect to the minor culture over the hegemonic culture. They, in turn, project a site of power influencing the translation culture rather than falling into the traps of colonial and orientalist discourses. In terms of language choices in translation, foreignization in the form of literalness, hybridity, and cultural mediation serve to place the "intellectual" in the Arab world. Ultimately, the translator's contributions are in tandem with the Arab intellectual in resisting the colonial legacy, breaking down stereotypes of the source culture in the target culture, establishing the hope for new beginnings in the Arab world, and finally incorporating the vision of the "intellectual" into a more hegemonic culture.

The Role of the Arab "Intellectual" and Power Relations in the Translation
of *Aid ila Haifa* and *Rabi' Harr*

# دور المفكر العربي وعلاقات القوة في الترجمة

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قسم الترجمة، جامعة اليرموك، إربد، الأردن

## الملخص

مع نهايات عشرينيات القرن الماضي وأعتاب القرن الواحد والعشرين، ظهر طراز جديد من الكتابات مغاير للاستشراق، والاستعمار و ما بعد الاستعمار، والرأسماليّة، والعولمة، تندرج تحت الدراسات الثقافيّة. وغالباً ما يتأثر المفكر بالوسط السياسي والثقافي الذي يحيط به فهو يتبنى أسلوب نقد فكري يتناول فيها قضايا تخص العالم العربي. وانطلاقاً من وجهة النظر تلك، تبحث هذه الدراسة في الدور السياسي والاجتماعي للمفكر في عملين أدبيين: *عائد إلى حيفا* للكاتب غسان الكنفاني التي ترجمتها إلى الإنجليزية كارن رايلي، و *ربيع حار* لسحر خليفة وترجمتها إلى الإنجليزيّة بولا حيدر. ومن ثمّ فإن مفهوم إدوارد سعيد للنقد الفكري والدنيوي هو الإطار المتبع في هذه الدراسة لتوضيح دور المفكر لإحداث التغيير والمقاومة في العالم العربي وتبني مفاهيم إدوارد سعيد المتعلقة بالمتوارث والبدايات للمضي قدماً نحو التغيير، فعندما يتواجد النقد الفكري، تفرض علاقات القوة المتجسدة في اللغة نفسها. وبما أن الروايتين ترجمتا إلى اللغة الإنجليزيّة، وبسبب ظهور الدور الثقافي في دراسات الترجمة، تناقش هذه الدراسة أيضاً قرارات وخيارات المترجمتين التي تخدم دور المفكر وتوجهاته التي رسمت له في النص العربي ومساهمتهن في فرض نوع من القوة اللغويّة في الترجمة عبر لغتين وثقافتين مختلفتين والرد على كتابات الأقوى. وكشفت الدراسة أن استراتيجية التغريب والتهجين خدمت المفكر وتوجهاته أكثر من التوطين أثناء عملية الترجمة.

**الكلمات المفتاحية:** المفكر، إدوارد سعيد، غسان كنفاني، سحر خليفة، المتوارث والبدايات، النقد الدنيوي، التحول للثقافة في دراسات الترجمة، علاقات القوة في الترجمة.

**Endnotes**

[1] cf. Sayaheen and Malkawi in "Understanding the Nature of Arab-Israeli Conflict: A Corpus-based Study of Semantic Prosody in Arabic Political Discourse."

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