

Death on the Page, Rebirth on the Screen: Literature between Translation and Adaptation, Men In The Sun as a Case Study

Marwa J. Aldous

Item type

Thesis

Terms of use

This work is licensed under a [In Copyright](#) license

This version is available at

https://manara.qnl.qa/articles/thesis/Death_on_the_Page_Rebirth_on_the_Screen_Literature_between_Translation_and_Adaptat

Access the item on Manara for more information about usage details and recommended citation.

Posted on Manara – Qatar Research Repository on

2022-04-19

HAMAD BIN KHALIFA UNIVERSITY

COLLEGE OF HUMANITIES AND SOCIAL SCIENCES

**DEATH ON THE PAGE, REBIRTH ON THE SCREEN: LITERATURE BETWEEN
TRANSLATION AND ADAPTATION, *MEN IN THE SUN* AS A CASE STUDY**

BY

MARWA J. ALDOUS

A Thesis Submitted to the Faculty of

Humanities and Social Sciences

In Partial Fulfillment of the Requirements

for the Degree of Master of Arts

in Translation Studies

February 2021

© Marwa J. Aldous. All Rights Reserved

COMMITTEE

The members of the Committee approve the thesis of Marwa J. Aldous defended on 30th of March 2021.

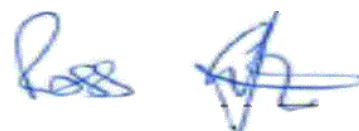
Professor Rashid Yahiaoui
Dissertation/Thesis Supervisor



Professor Ashraf Fattah
Internal Examiner



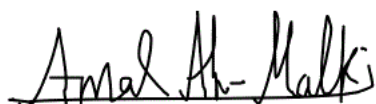
Professor Thomas Ross Griffin
External Examiner



Dr. Hassan Hakimian
Chair



Approved:



Dr. Amal Al-Malki, Dean, College of Humanities and Social Sciences

ABSTRACT

This thesis is a comparative study between Hilary Kilpatrick's English translation and Tawfiq Saleh's film adaptation 'Al-Mahdu'un (*The Duped*) of Ghassan Kanafani's *Men in the Sun*. Drawing on Narrative and Appraisal theories, this thesis investigates the ideological disparity between Kilpatrick and Saleh's approaches to Kanafani's text by examining their respective attitudinal stance and patterns of narrative (re)framing in relation to three dimensions: politics, religion, and culture. The thesis, thus, accentuates the ways in which the translator's identity, with its nexus of associated values, can reshape and reconfigure both narratives and reality by producing hegemonic or resistant translations. In doing so, the study, from a post-colonial perspective, aims to redirect the attention toward the 'vertical' power dynamics in and of translation, in addition to exposing the varying, often subtle, levels of negotiation, manipulation and intervention such politically loaded narratives, especially contested narratives, experience in translation. In fact, combining literary translation (interlingual translation) with adaptation (intersemiotic translation) reveals how narratives of the same *objet d'art* are creatively interpreted and re-negotiated differently when the translation medium involves visuals.

Keywords: Narrative theory, Appraisal theory, Narrative (re)framing, Film adaptation, Ideology, Politics, Palestinian literature

Word count: 17222

ملخص البحث

هذه دراسة تحليلية مقارنة بين الترجمة الإنجليزية لرواية "رجال في الشمس" للكاتب الفلسطيني غسان كنفاني وفيلم "المخدوعون" المقتبس عنها الصادر سنة 1972. بالاعتماد على نظريتي السرد والتقييم، تبحث هذه الأطروحة في الفروقات الإيديولوجية بين أسلوبَي المترجم هيلاري كيلباتريك ونظيرها المخرج توفيق صالح في التعامل مع النص، وذلك من خلال استقصاء الموقف التقييمي لكلٍ منهما وتتبع أنماط التأطير السردية في الأبعاد السياسية والدينية والثقافية. وبالتالي، تبرز الأطروحة طرق تجلّي شخصية المترجم وهويته وما يصاحبها من قيم وأخلاق في الترجمة، وكيف باستطاعة شخصية المترجم أن تعيد تشكيل القصص السردية والواقع على حدٍ سواء من خلال تقديم ترجمات قد تتبع التيارات الفكرية المهيمنة أو تقاومها. ولأن هذه الدراسة تندرج في صلب الدراسات ما بعد الاستعمارية، فإنها تعيد توجيه الانتباه نحو ديناميات السلطة "العمودية" التي تتخلل الترجمة كحقل معرفي وموضوع دراسي. كما تقوم الدراسة بالكشف عن مستويات التفاوض والتلاعب بل وحتى تدخلات المترجم في ترجمة النصوص المثقلة بالصراعات السياسية. وفي الحقيقة، فإن الجمع بين الترجمة الأدبية (بالمعنى التقليدي للكلمة) والترجمة بين السيميائية يكشف النقاب عن قدرة المرئيات في اختزال معانٍ وتأويلات جديدة قادرة على إكساب النص الأدبي بُعداً إضافياً أكثر إبداعية.

الكلمات المفتاحية: نظرية السرد، نظرية التقييم، التأطير السردية، الأفلام المقتبسة، إيديولوجيا، سياسة، الأدب الفلسطيني

TABLE OF CONTENTS

LIST OF IMAGES	vii
ACKNOWLEDGEMENTS	viii
DEDICATION	ix
CHAPTER 1: INTRODUCTION	10
CHAPTER 2: THE POETIC AND THE POLITIC	16
2.1 Translation, a Sisyphean Task?	16
2.2 The Emic and the Etic	18
2.3 Translation Medium: One Story, Two Kanafanis	20
2.3.1 <i>Page versus Screen</i>	20
2.3.2 <i>Death versus Rebirth</i>	23
CHAPTER 3: THEORETICAL FRAMEWORK	27
3.1 Waiting for Truth, or Alternatively, Waiting for Godot	27
3.2 Narrative Theory	29
3.2.1 <i>Typology of Narratives</i>	30
3.2.1.1 <i>Ontological (Personal) Narratives</i>	30
3.2.1.2 <i>Public Narratives</i>	31
3.2.1.3 <i>Conceptual (Disciplinary) Narratives</i>	31
3.2.1.4 <i>Meta (Master) Narratives</i>	31
3.2.2 <i>Features of Narrativity</i>	32
3.2.2.1 <i>Temporality</i>	32
3.2.2.2 <i>Relationality</i>	33
3.2.2.3 <i>Causal Emplotment</i>	33
3.2.2.4 <i>Selective Appropriation</i>	34
3.3 Appraisal Theory	35

3.3.1 <i>Attitude</i>	36
3.3.2 <i>Graduation</i>	37
3.3.3 <i>Engagement</i>	37
3.4 Methodology	38
CHAPTER 4: COMPARATIVE ANALYSIS AND FINDINGS.....	41
4.1 The Political Dimension	41
4.1.1 <i>Paratexts: Translations' Tell-Tale Heart</i>	42
4.1.1.1 <i>'Al-Mahdu'un and the Darwish Epigraph</i>	42
4.1.1.2 <i>The Translator's Introduction</i>	44
4.1.1.3 <i>The Map: Palestine Lost</i>	45
4.1.2 <i>Politics Continued</i>	47
4.2 The Religious Dimension	54
4.3 The Cultural Dimension.....	58
CHAPTER 5: CONCLUSION.....	66
5.1 Translating Wor(l)ds	66
5.2 Limitations and suggestions for future research	67
References.....	68
Appendix (A): Arabic Transliteration System	75

LIST OF IMAGES

Image 1: The first frame establishes a dialogic relationship with Darwish's epigraph	43
Image 2: The final frame renews the epigraph's significance in relation to the characters' death.....	43
Image 3: Distorting the narrative via visual re-mapping.....	46
Image 4: Images depicting Palestinian displacement and settlement in refugee camps	51
Image 5: Archival footage of Arab leaders and the Arab League meetings	51
Image 6: The subtitles linger on the screen from the previous shot to pose as a demonstrative inter-title for Ustaz Selim's character who is seen smoking the <i>Arjilah</i> (middle figure)	58
Image 7: Emphasis on the Palestinian culture and lifestyle (women).....	63
Image 8: Emphasis on the Palestinian culture and lifestyle (men)	63
Image 9: Palestine was not an empty land	64
Image 10: Abu-Qais's romanticization of the land	64

ACKNOWLEDGMENTS

I wish to express my sincerest gratitude to Professor Rashid Yahiaoui for his immeasurable generosity, encouragement, and most importantly, patience. This thesis could not have been possible, or even comprehensibly readable without his meticulous revisions and acumen.

I would like to extend my appreciation to my best friend and sister Arwa Mousa (our names rhyme!) for her inexhaustible and continuous support before, during, and after writing the thesis. I am indebted to her for reading the entire manuscript and providing valuable insights whether in passing or in depth. As I often quote to you and you to me: “I can no other answer make but thanks, and thanks; and ever thanks”.

*To the homely star that posthumously burns
In heart, in words, in many a Lethean dream
Your lasting name and, oh, the sweet returns
Of your beaming image in the sacred stream*

CHAPTER 1: INTRODUCTION

“Unlike a work of literature, translation finds itself not in the center of the language forest but on the outside facing the wooded ridge; it calls into it without entering, aiming at that single spot where the echo is able to give, in its own language, the reverberation of the work in the alien one.”

Walter Benjamin, *The Task of the Translator*

Literature as an artistic deployment of language has been regularly scrutinized and appraised from the perspective of aestheticism and its credo *l'art pour l'art* that aims to disassociate linguistic expressions from any ideological configurations or didactic values. Such a priori examination disregards the fact that literary narratives are intrinsically political and socio-culturally defined. Language as a semiotic system is invariably in a reciprocal and dialectical relation with ideology, which promotes the suggestion that “[a] position on ideology [...] also declares a position on the nature of language, on its relations to “reality”, and on the relations between language and thinking” (Lukin, 2019, p.11). In other words, literature is the codification of reality mediated by language and narrative style –it is a formidable arena for self-representation and cultural identity.

However, a certain liminality arises when translation is involved. Although the dialogical nature of translation ideally helps in intercultural transfer and mitigating language barriers, translation, more often than not, becomes the contesting medium of ideology, politics, and power, particularly in light of globalization. For instance, Baker (2006) and Cronin (2003) argue that globalization allowed translation to emerge as a process of power legitimization and political recognition, whereas Al-Sudeary stipulates that globalization “has inadvertently fostered a false sense of universality and a misconceived sense of common cultural heritage” (2013, p.1). These views are relevant because they reflect the bilateral relation between translation and the Goethean notion of *Weltliteratur* –the prominent definition being the assimilation of different kinds of literature under the overarching insignia of oneness– and how world literature uses translation as a “pyramidal model” and a domesticating tool for effacing

cultural and political particularities; most notable in cases of language hierarchy (Shields, 2013). In a similar vein, Apter in her book *Against World Literature*, rejects the agglomeration of such a paradigm and its “ready promotion of identifying over differing and its curiously impassive treatment of ‘world’ and anemic planetary politics” that deracinates heterogeneity (2013, p.335).

These literary-cum-political overtures analogize the act of translation to a litmus test indicative of the translator’s ideological orientation and interpretive inscription of a given text, ergo labeling the present study under the allegorical image of death and (re)birth: to signify translation’s antithetical polarity of decontextualizing versus recontextualizing political narratives. The Palestinian writer Ghassan Kanafani is well-known for his politically nuanced oeuvre and his commitment to the Palestinian cause until the Mossad assassinated him in 1972 at the age of thirty-six in a car bombing. His novels designate what Hayden White describes as “the effort of the Palestinian people to mount a politically effective response to policies [...] and the production of a similarly effective ideology, complete with an interpretation of their history capable of endowing it with meaning that it has hitherto lacked” (1982, p.136). One such politically loaded novel, which forms the basis of this study, is *Men in the Sun*. Originally published in 1963, the novel examines the sociopolitical and geopolitical ramifications of the Palestinian *Nakba* through the lens of three refugee characters representing three different generations who seek to travel from the refugee camps in Iraq to Kuwait to earn a living. It has a thematic breadth that touches upon issues such as Zionist colonialism, the Palestinian refugee crisis, political passivity as well as Arab corruption.

Men in the Sun carries a diasporic impulse that articulates each characters’ search for existence in exile. The main personae of the novel, Abu-Qais (the land romanticizer), Assa’d (the political activist), Marwan (the Dickensian adolescent), and the controversial Abul-Khaizuran (the Freudian materialist), are not the only allegorical participants in Kanafani’s

symbolic, albeit cruel reality. The sun also becomes a cosmological “existential fixity” (Neimneh, 2017, p.70) that portends the refugees’ final demise, and the desert too is turned into an organic being spatially mirroring the lost homeland and out-of-placeness. This fragmentation echoes what Saloul terms “exilic narrativity” which denotes the parallelism between the characters’ laborious wandering and the “migratory aesthetics” reflected in the storytelling (2007, p.113). The novel is a tragic allegory enclosed within a humanistic project. As Kanafani noted in an interview,

When I write about a Palestinian family, I am in reality writing about a human experience. There isn’t an event in the world which is not represented in the Palestinian tragedy. And when I depict the wretchedness of Palestinians, I am in truth representing the Palestinian as a symbol of world misery. (as cited in Abu-Manneh, 2014)

Kanafani’s engagement with history and Palestinian reality signals his dual role as a novelist and as an intellectual in terms of his conspicuous critique of the disintegrating pan-Arabism, which can be summarized in the final open-ended question “why didn’t they knock on the sides of the tank?”. He is an intellectual in his capacity 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” to actively display “people and issues that are routinely forgotten or swept under the rug” (Said, 1996, p.11)¹.

Knowing that the theme of politics holds a focal point in Kanafani’s storytelling, this research provides a contrastive critical study between Hilary Kilpatrick’s English translation of the novel and its adaptation for the screen by Tawfiq Saleh in a film titled *’Al-Mahdu’un* (*The Duped*), which in light of the title constitute death and rebirth respectively (the metaphor is further explored in 2.3.2). The rationale behind this hybrid selection is twofold: firstly, to

¹ For further reading on Kanafani’s intellectual dimensions and political symbolism in his creative writing, see Abdel-Qader, M. (2015). *Ghassan Kanafani: judhūr al’abqariyya wa tajaliyatihā al’ibda’iyya* [Ghassan Kanafani: The roots of genius and its creative manifestations]. Beirut: Arab Scientific Publishers, Inc.

examine the assumed political impartiality of Kilpatrick's literary translation and her decontextualization of the political and spatio-temporal dimensions *vis-à-vis* Saleh's filmic representation, which visually recontextualizes the political and cultural trajectories of Kanafani's narrative through cinematography and the insertion of intertextual allusions and montage sequences. Secondly, to explore the transfer of political narratives in interlingual and intersemiotic translations in parallel to the original novel and how the translational medium can exert influence on aspects of representation while taking into consideration the sociocultural variance between Kilpatrick (an Arabist) and Saleh (an Arab). In addition, my selection of *Men in the Sun* in particular pertains to the circumstances of its composition in 1962 that immediately echo the author's life—Kanafani was required to remain hidden in Beirut because he had no official papers.

To do so, I will contextualize the research within the theoretical frameworks of Narrative and Appraisal theories to evaluate patterns of representation apropos of identity and framing and re-framing of reality, and to identify linguistic and visual choices for manipulation or subversion in a more granular fashion. This research effort is of particular relevance and importance in the Arabic context considering the opposing approaches of Kilpatrick and Saleh, and the lack of thorough research on these two renditions. In making an argument about selecting a literary text, I resort to Tymoczko's (2014) essay *Why Literary Translation is a Good Model for Translation Theory and Practice* where she rationalizes the suitability of literary translation as a model. She posits that literature's creative capacity makes it the most unequivocal body "representative of cross-cultural textual practice", which in turn "account[s] for cultural asymmetries and anisomorphisms" (pp.14-16). Tymoczko also elucidates, if only briefly, the kinship between literary translation and other diversified types such as film adaptations which emanate from literary evidence (i.e. translation as re-writing).

Within the larger sphere of postcolonial literature, Palestinian narratives occupy a prioritized position, one that is about anticolonial politics, which registers resistive trajectories and “marks the struggle between emancipatory emergence and authoritarian restoration” (Abu-Manneh, 2014, p.514). That is why any translation asymmetry in the internal semiotic items belonging to culture, religion, and beliefs would divulge subjective inclinations.

We cannot adequately discuss the nature of both renditions without expatiating on key theoretical aspects important in developing a comprehensive understanding of translation and politics. To this end, Chapter 2, which is the literature review, pursues an examination of politics *in* translation and politics *of* translation apropos of literary translation and adaptation by incorporating relevant notions from a variety of scholars that include, *inter alia*, Sherry Simon, Maria Tymoczko, Gayatri Spivak from postcolonial studies, Gunther Kress and Theo Van Leeuwen from semiotics, and Roman Jakobson and Lawrence Venuti from linguistics. Also, instead of dedicating a separate chapter to discuss the novel and film, I have elected to infuse both in the main discussion in order to formulate a more reified connection between the two, a connection I shall duly extend in the primary analysis.

Chapter 3 begins with an exploration of truth with reference to reality and narrativity succeeded by a discussion of the theoretical apparatuses applied in this study —Narrative and Appraisal theories. The examples I provide for clarification are mostly taken from the translation and film, but I also include relevant examples that touch on the Palestinian-Israeli conflict. Later on, I state the methodology, my analysis approach, and the categorization of data in relation to the overarching themes.

Chapter 4 includes a contrastive analysis of Kilpatrick’s literary translation vis-à-vis Saleh’s filmic adaptation by providing substantial examples from both renditions. The two theories are accordingly applied to identify and classify narrative shifts in relation to the three interconnected dimensions of politics, religion, and finally, culture.

Chapter 5 concludes the research by reiterating the main arguments and respective findings; it also notes the limitations of the present study which give way to suggestions for further comparative research.

CHAPTER 2: THE POETIC AND THE POLITIC

“If at the outset we acknowledge the massively knotted and complex histories of special but nevertheless overlapping and interconnected experiences [...] there is no particular intellectual reason for granting each and all of them an ideal and essentially separate status. Yet we would wish to preserve what is unique about each so long as we also preserve some sense of the human community and the actual contests that contribute to its formation, and of which they are all a part.”

Edward Said, *Culture and Imperialism*

2.1 Translation, a Sisyphean Task?

The intrinsic relationship between language and culture has perpetuated *ad nauseam* the argument that translating literary texts –especially translating texts with colonial contexts– is a political activity conditioned and compartmentalized within specific ideologized, often manipulated practices (Bandia, 2008/2014; Bassnett and Trivedi, 1999/2002; Hermans, 1985/2014; Niranjana, 1992). In translation studies, this naturally prompts issues of cultural identification and self-representation because, as Van Leeuwen stipulates, “literary translations and cultural exchange are tightly linked to power relations and to hierarchic divisions between hegemonic and dominated societies” (2004, p.14). Such notions draw attention to the co-existing dynamics of politics and translation, more precisely, politics *in* translation and politics *of* translation. The former is self-explanatory; it denotes the enunciations that thematically shape the sociopolitical and historical extralinguistic spectrums of a text, whereas the latter deals with the selection, production, dissemination, circulation, and reception of texts.

Politics of translation, being imbricated with power, also deals with the broader configuration of hierarchies of dominance and marginality, as well as linguistic directionality. In this respect, Venuti argues that translation becomes an instrumental tool “in shaping domestic attitudes toward foreign countries, attaching esteem or stigma to specific ethnicities, races, and nationalities, able to foster respect for cultural difference or hatred based on ethnocentrism, racism, or patriotism” (1995, p.10). Apropos of Arabic literature, the western

translation tradition tends to subvert Arabic texts and seamlessly assimilate them into the European mainstream via domestication and naturalization (Al-Sudeary, 2013), or via what Venuti terms elsewhere as “violence” (2008). Spivak, likewise, addresses the obliteration and its corollary standardization of identity in her seminal essay, *The Politics of Translation* (1993), in which she claims that translating into the English *lingua franca* results in the spiritless neocolonial ‘translatese’: “In the act of wholesale translation into English there can be a betrayal of the democratic ideal into the law of the strongest” (p.182). Spivak’s critique is indicative of embracing acculturation and the subjugation of less dominant languages under the tutelage of English. However, for the likes of Casagrande (1954), cultural exchange in translation is a testimony to the shared vicissitudes and universality of experience, albeit as Said’s epigraph indicates, this far-fetched overgeneralization negates particularity, then, *a fortiori*, it “prevent[s] the emergence of an authentic discourse on Arab identity, since the problem of identity was wholly seen through the prism of European conceptions” (Van Leeuwen, 2004, p.16).

Teleologically speaking, Arabic to English translation is often viewed as a political and committed tool that aims to reconstruct, and as I will argue later, depoliticize Arab realities through prescriptive interpretations that infringe on political, resistant, anti-colonial, or anti-imperialist stratagems. This authoritative exploitation of Arab narratives accentuates the orientalist trope, namely that the West arbitrates how the East is represented. Connecting it back to translation, Tymoczko (2003) primarily contributes to the discussion when it comes to ideological engagement *vis-à-vis* the translator’s position. She states that the spatial metaphor of the ‘in-between’ signifies uncertainty considering the ideological impingement on interpretation. Focusing, like Tymoczko, on the postcolonial setting and cultural negotiations in the third space, Wolf asserts, “The translator is no longer a mediator between two different poles, but her/ his activities are inscribed in cultural overlappings which imply difference. This

difference is no longer taxonomical, but interactive and refractive” (2000, p.142). This overlap correlates with what Spivak (2000) calls ‘catachresis’, a term that portrays how translation is a shuttling process between outside and inside forces that negotiate not only languages (words) but also cultures (worlds). Seen from this perspective, fidelity is emaciated at the expense of ideology due to the volatile nature of translation. Nevertheless, despite the seemingly political architecture of translation, Foucault optimistically reassures us that “where there is power, there is resistance” (1978, p.95).

2.2 The Emic and the Etic

At this point, it seems appropriate to dwell briefly on the emic-etic dichotomy, which, in analogous fashion, reflects the Arab-Arabist distinction I discuss here. Although the terminology is originally based in linguistics, my application corresponds with the anthropological, cross-cultural delineations, namely that an emic account refers to an insider’s knowledge (indigenous) to a particular culture relevant to his/her behavior system, while an etic account refers to an outsider’s knowledge (outside observer) of that culture (Beecroft, 2015; Eoyang, 1993). From a translational perspective, the emic and etic in this present comparative study are *prima facie* synonymous with Arab and Arabist translators, in the sense that the former being a native of the Arabic language and culture produces an ‘emic translation’ unlike the Arabist who produces an ‘etic translation’. In fact, an etic conceptualization raises ideological issues as it “partly superimposes [...] observations on the inside view, interpreting the inside in reference to [an] outside starting point” (Harris, 1990, p.48).

In his essay, *The Issue of Identity in Arabic Narratives as Retold by Arabist Translators*, El-Hussari (2010) investigates the participation of Arabist translators in the appropriation or negligence of Arab identity and national memory that constitute the specificity of dramatized experience in Arab narratives in general and Palestinian narratives in particular. His definition of the Arabist translator reflects its underlying dual design as a scholarly endeavor that harbors

colonial, orientalist negative weight –that is an Arabist is a “scholarly voice and agent of the Empire” (p.15). Consequently, the dialogic engagement of the Arabist translator with the orient –as an interpreter of the Arabic text’s foreignness– forms what Said describes “a simulacrum of the Orient reproduced materially in the west, for the west” (1978/2003, p.166). Therefore, from a Saidean perspective, the orient’s personal tinctures are secularized and reconstructed scientifically into impersonal ones as a hegemonic means to categorize the orient in an oriental fashion. At any rate, if the exegesis of texts in translation conveys traditionalist hierarchy and asymmetrical power relations, it is more than likely that the internal discursive strategies of translation are contaminated with similar prejudice. Both El-Hussari and Said’s remarks signify power’s involvement in the dislocation and isolation of Arab identity from its original setting by the transcultural act of translation. In this context, Palestinian narratives gain double importance, mainly because they are political testimonies and shaping forces of Palestinian identity at home and/or in exile bound in specified spatio-temporal dimensions that carry the weight of a nation long viewed and treated as ‘the wretched of the earth’ by Israelis and Zionists alike since the inception of Israel as a ‘state’ in 1948.

Thus far, the discussion has focused on political and cultural aspects of translation as a “mischievous displacing” imitation to borrow Bhabha’s expression (1990, p.210). The following section serves two purposes. First, it sheds more light on the two mediums of translation relevant to this study –literary translation and adaptation. Second, it elaborates on the title’s metaphoric significance in relation to the material, more accurately, how Kanafani’s narrative was decoded and recoded in the translation and adaptation, and what are the ideological and or political outcomes thereof.

2.3 Translation Medium: One Story, Two Kanafanis

2.3.1 Page versus Screen

Roman Jakobson's (1959) ontogenetic approach to translation identifies three categories, two of which are of particular relevance to this analysis: interlingual translation, or translation proper, which is the interpretation of a verbal system of signs using another corresponding system (e.g. literary translation), and intersemiotic translation, or transmutation, which is the transposition from one sign system into another (e.g. adaptation). In the case of the former, Toury distinguishes between two senses of literary translations: translating texts "regarded as literary in the *source culture*", and the translation of texts "in such a way that the product is acceptable as a literary text in the *recipient culture*" (2012, p.199; original emphasis). The two senses, thus, purport that literature is not a fixed repertoire recognizable in all literatures, rather it is a relative construction, a cultural institution in which the degree of literariness is determined by cultural systems. *A fortiori*, the translator in this literary vortex is "a social-historical agent" whose linguistic choices represent a negotiated narrative (Rosa, 2010) shaped by translational norms, norms being a set of shared values and instructional grounds for what is right and wrong, adequate or inadequate (Toury, 2012). Therefore, it is not surprising that the supremacy of stylistic fingerprints in translation (Malmkjær, 2003) and the translator's inter-subjectivity (Toury, 2012) contemporaneously intersect with the translation's acceptability and adequacy.

Considering that translators "are necessarily involved in a politics of transmission, in perpetuating or contesting the values which sustain...literary culture[s]" (Simon, 2005, p.ix), and given the versatile range of translational options, translators' engagement with literature and its creative elements tends to transcend conventional forms, allowing the translator's personality to become more visible in the product. Schiavi (1996), for instance, explains how

the inherent duality in the textual reproduction obfuscates the boundaries of authority; she states:

A reader of translation will receive a sort of split message coming from two different addressers, both original although in two different senses: one originating from the author which is elaborated and mediated by the translator, and one (the language of the translation itself) originating directly from the translator. (p.14)

Here Schiavi argues that this authorial paradox creates a Janus-faced personality divided between an “implied translator” and an “implied author” (1996, p.15). Furthermore, using narratological descriptive analyses will draw a map of microstructural and macrostructural shifts that typifies the translator’s attitude toward a text. Ideally however, understanding the broader picture requires looking beyond the written page by using a methodology capable of highlighting underlying ideologies in relation to literary systems.

Descriptive Translation Studies (DTS) (Lambert and Gorp, 1985/2014; Rosa, 2010; Toury, 2012) offers such an inclusive paradigm to translation and translating phenomena. DTS is a process, product, and function-oriented approach. It examines the primary participants (the author, the translator, and the reader) in conjunction with the text and the larger source and target literary systems to build a relation between all the elements involved in translation, including translation strategies, word choices, metatextuality, positionality, ideological orientation, narrative structure, modality, intertextuality, inter-systemic relations, and translational norms. Although I am not directly using this descriptive paradigm, analytical traces can be observed in the way I investigate political and ideological differences, be they additions, omissions, or re-writings.

Seen as an “appropriation of meaning from a prior text” (Andrew, 2016, p.331), and located in an intersemiotic space, film adaptation suggests a negotiation between the verbal and the visual; between the narrative and the performance. For Venuti (2007), film adaptation

unavoidably entails the recontextualization of literary material to a new multimodal setting in a process that also imparts exorbitant gains: the combination of verbal and visual signs (dialogue, soundtracks, *mise-en-scène*, montage, and performance). Further, he argues, it is the re-location of form that constructs a difference in the context and the signifying process. Nonetheless, the process is dictated by paratextual parameters – “by distinct styles of acting, directing and studio production, by the trajectory of a particular actor’s, director’s or screenwriter’s career, by economic and political factors, and by the hierarchy of values, beliefs and representations in the cultural situation” (Venuti, 2007, p.30). A similar observation is made by Pavesi, who notes the need for multimodal integration “to achieve an ecologic account of how AV dialogue develops both diegetically and extradiegetically” (2018, p.102).

In addition, Jitaru (2015), Marciniak (2007), and Perdikaki (2018) postulate that adaptations create a niche for projecting a coterminous combination of creative activity and political correctness, as exemplified in *The Duped*. Stam (2000) goes even a step further when he states that adaptations are “caught up in the ongoing whirl of intertextual transformation, of texts generating other texts in an endless process of recycling, transformation, and transmutation, with no clear point of origin” (pp.209-219). Following this line of reasoning, it can be inferred that adaptations are, first and foremost, interpretations pre-modified by the director and producer’s interpersonal sidings to represent one reading of reality, and at the same time monitored by polysystems² and norms. Hence, these affinities are permissive rather than restrictive in the sense they converge toward a holistic understanding of adaptation *qua* creative recontextualization of events. By way of illustration, the political pressures of the Egyptian government and the steadfast commercialism of Egyptian studios forced Saleh to make his

² The term is used here within Evan-Zohar’s understanding of polysystem as a multiple system that dynamically interacts and overlaps with other systems. My use of the term lays emphasis on the complexity and flexibility of culture as a system influenced by other systems such as history, politics, and language that ultimately determine the function and hierarchy of artistic productions.

intellectual melodrama in Syria under the patronage of the Syrian Ministry of Culture (Ginsberg & Lippard, 2010; Harlow, 1985).

The transformation of texts into images undeniably gives precedence to visual signs since the conceptual literary world in the page is made visible on the screen. In this respect, Kress and Van Leeuwen, in their groundbreaking book *Reading Images: The Grammar of Visual Design*, scrutinize the “structured social, political and communicative dimensions” of images and the way they form chains of signifiers pertaining to ideational, interpersonal, and textual metafunctions in the systemic function sense (2006, p.20). Visuals, like written or verbal discourse, have a semogenic power, and, in the words of Kress and Van Leeuwen, they “do not simply reproduce the structures of ‘reality’ [...] they produce images of reality which are bound up with the interests of the social institutions within which the images are produced, circulated and read” (2006, p.47).

2.3.2 *Death versus Rebirth*

Having defined interlingual and intersemiotic translations, I shall now delineate the metaphor’s significance. Discourse on translation has consistently operated as an apodictic platform for exhibiting differences between originals and reproductions that went in tandem with the process. Taxonomies are routinely developed to measure fidelity and efficacy, and losses and gains of meaning-transfer by means of sterile binaries, such as ‘literal’ versus ‘free’ translation, and formal versus dynamic equivalence. It follows that metaphors are used as hermeneutic cues to underlie translation deficiency and vulnerability, among these are *traduttore, traditore, les belles infidels*, de Campos’s cannibalism and “parricidal dis-memory” (cited in Vieira, 2002, p.97), Dryden’s slave labor (1697), Newmark’s violence (1988), and Middleton’s “species of mime” (1989), albeit these are counterbalanced by positive metaphors that highlight translation’s artistic merits as alchemy and as a bridge between cultures and languages. This plethora of metaphorical expressions constitutes what Niranjana (1992) claims

is an over-arching metaphor that verifies reality and power asymmetry between the colonizer and the colonized. It is within this compendium of duality and inequality that I use the metaphorical parameters of death and rebirth –to signify the antithetical polarity identified between Kilpatrick’s stylometric signature and Saleh’s filmic representation. Moreover, it is precisely the capacity of the metaphor to embrace the confluence of translation implications as a process (transfer) and as a product (reception) that allows its applicability.

Shraideh addresses Kilpatrick’s political impartiality which she ideologically and linguistically maintains by “being invisible and faithful to the source text in its textual level but not in its political contextual level” (2018, p.119). Accordingly, Kilpatrick does not embed nor thicken the narrative in any contextual or paratextual paradigms using annotations, footnotes, or glosses. Her translation contains only four footnotes for the sake of clarifying lexical meanings on the surface level rather than disambiguating cultural and historical connotations.

The English translation is disassociated from the novel’s spatio-temporal and ideological contexts because, as Kilpatrick claims in the introduction, “Kanafani lived and died according to his ideals. Yet, unlike many committed writers, he refused to impose an ideological scheme on his fiction in any but the most general terms” (Kanafani, 1962/1997, p.7). In fact, it is rather surprising for a translator who studied Arabic literature at Oxford and specializes in Arabic literature and Middle-Eastern Studies to engage with literature in a depoliticized, decontextualized manner, let alone interpret Kanafani’s works with a seemingly imposing didactic authority. For example, Kilpatrick writes that Kanafani “avoided the temptation to transfer experience directly from reality to the printed page” and “avoided theorizing about the wider historical issues” (1976a, pp.16-17). However, what precedes these views deserves to be reproduced here at length because it connotes the universal relevancy Kilpatrick tries to achieve.

There can be no doubt, then, about Kanafani's personal commitment to the Palestinian cause, but however admirable it may be on the human and political level, it does not inspire confidence in the literary qualities of his work. [...] His struggle for the recognition and restitution of Palestinian rights might lead us to expect that his novels and short stories would be merely a *vehicle for the preaching of these ideals*, albeit in an indirect form. In that case, they would appeal only to those who have an interest in the Palestinians or the Arab world, and for others, they would be at best an example of *exotic local colour*, at worst *an expression of unacceptable political views*. (1976a, p.15; emphasis added)

Elsewhere, Kilpatrick eschews politics for style and literary tradition despite the primacy of politics in her discussion. This is, in no small part, because she evaluates Kanafani as a writer, not as a politician "to reveal the elements which are not related to politics: themes which are not political, an experimental approach to form, a concern with certain values which transcend the present Palestinian situation" (1976b, p.53). There is thus an exigency to question Kilpatrick's creative destruction and her decision to emaciate politics, culture, and history in Kanafani's text. What is the meaning behind such apolitical 'experimental approach'? How does her ideologically motivated choices affect the target reader's understanding and the status of the text? Why use literalism and domestication to construct a universal scheme that encourages the marginalization of Palestinian literature? As previous sections have already suggested, it is impossible for literature to be interpreted and translated in isolation from a political, sociocultural, or religious environment. The lack of ecological symbiosis in the English translation is what signifies death on the page. This should not be taken to mean that the language is dead and no other life can be created on the page, rather 'death' represents the translator's lack of engagement with the Palestinian experience that Kanafani writes about.

On the other side of the continuum lies rebirth and creative revival. Although the film faithfully replicates the narrative's structure and analepsis, it was subject to controversy upon its release due to its alternate ending, which critics and devoted readers interpreted as a violation of literary integrity and Kanafani's vision (Harlow, 1985). Such criticism, valid as it may be, is developed under the insignia of romanticism –the romantic concept of an inimitable authority, an irreproducible original. This is corollary to the extensive translation research on films that, for the most part, is linguistically oriented (Gambier, 2008), and the lack of academic approaches that examine films from a cultural and/or ideological lens (Díaz Cintas, 2012).

According to Venuti, the idealistic search for cloneability demarcates creativity and filmic autonomy, and propagates banal comparisons with the original; depriving, more often than not, films of being viewed as “cultural objects in their own right, distinct both from the materials they adapt and from films that do not make the adaptation of prior materials central to their signifying process” (2007, p.25). Likewise, Hutcheon (2013) defines adaptation as a “creative reinterpretation and palimpsestic intertextuality” that reconfigures the literary text by embedding difference in similarity. In this way, filmic adaptations relocate the source novel into a new context to cater new values pertinent to the sociopolitical and sociocultural reality.

To that extent, my approach to Saleh's adaptation does not pivot around clichéd comparisons, rather it identifies divergence points (i.e. shifts) as political acts, or what Lhermitte calls “archeological artifacts” (2005, p. 105) to reveal the multilayered transactions inscribed by the Egyptian filmmaker to complement and reinforce Kanafani's novel. My use of the rebirth metaphor, then, subsumes the film's political tenor and aesthetic quality that allegorically criticizes the failure of pan-Arabism on the one hand, and advocates the Palestinian cause on the other.

CHAPTER 3: THEORETICAL FRAMEWORK

“You have no right to know the truth now because the truth might mean the end of your right to wait. And when the critics started to argue about the absurdist identity of Godot, you did not understand what the fuss was all about. You were smarter than all the critics and even Beckett himself, for he who has waited twenty years knows Godot.”

Mahmoud Darwish, *Journal of an Ordinary Grief*

3.1 Waiting for Truth, or Alternatively, Waiting for Godot

This section aims to provide an introductory exploration of truth and reality considering their thematic connection with the theoretical frameworks of Narrative and Appraisal theories that I apply in the analysis and discuss further below. It also aims to refamiliarize the reader with their inextricable role in construing meaning and values. The rationale for selecting these particular frameworks has to do with their flexibility and emphasis on the agent’s (i.e., translator) position in the translation process in terms of narrative and stance.

Truth can be likened to an oscillating pendulum whose back-and-forth movement is governed by forces such as narrativity, power regimes, and politics. This acknowledges the fact that truth is a produced commodity continuously conceptualized by sets of values; however, although this axiological import does not preclude the assumption that absolute truth can and does exist, it unmistakably recognizes the incommensurability of truth in narratives. The dynamism of narrative and its versioning of reality invite Baker’s definition of narrative as “the principal and inescapable mode by which we experience the world. Narratives are the stories we tell ourselves and other people about the world(s) in which we live”, and because they are epistemologically heterogeneous and subjective, “[t]hese stories are constructed –not discovered– by us in the course of making sense of reality, and they guide our behaviour and our interaction with others” (2006, p.169). This is a useful definition because it insinuates that narrative, as a form of storytelling, is not a factual representation of reality.

In the political context, the façade of objective representation informs the logic that narrative structures shape morality, perception, and political identity given the “radical relativism [it] holds for basic values and ideological axioms” (Shenhav, 2006, p.246). To reframe this argument, political narratives are hinged on ideology not methodology, which means narratives inevitably reflect conflict due to the embeddedness of participants in narratives. For example, Shenhav affirms the inevitable partiality in narratives by hypothesizing that exposure to texts that embrace all views in the political spectrum would involve receiving “an almost infinite motion of consciousness from one viewpoint to the next [which subsequently] would undermine and perhaps even annul the temporal motion integral to the narrative experience” by keeping the reader “caught in a kind of endless spatial movement from one perspective to another” (2006, p.248). The Palestinian-Israeli conflict is a fertile ground for exfoliating narratives *vis-à-vis* truth because there are decisively two prevailing, yet irreconcilable, viewpoints on the matter. For instance, Israeli narratives aim to present literature, history, and religion, and to utilize news channels and media outlets, which are at their disposal, to morally legitimize imperialist agendas, whereas Palestinian narratives aim to counter and resist those narratives.

Comparing Israeli and Palestinian narratives against each other offer decent productive insights: first, it indicates that politics and reality can be propagandized using narrativity, which, as Baker states, has a normalizing effect so that the projected accounts are “perceived as self-evident, benign, uncontestable and non-controversial” (2006, p.11). Second, it shows how this liability of misrepresentation can be perpetuated and institutionalized in literature, education, culture, and society. Third, and this is where I draw the similarity, they reveal that the notion of emplotment in narrativity is not dissimilar from translation, since as per Gentzler and Tymoczko’s definition,

Translation is not simply an act of faithful reproduction but, rather, a deliberate and conscious act of selection, assemblage, structuration, and fabrication – and even, in some cases, of falsification, refusal of information, counterfeiting, and the creation of secret codes. In these ways, translators, as much as creative writers and politicians, participate in the powerful acts that create knowledge and shape culture. (2002, xxi)

In this sense, translation can promote subverted truths as much as subverting the truth, especially since the translator's being is inextricable from the words that inherit his/her evaluative stance; therefore, it is not feasible to translate objectively. This relates to the notion of evaluation and how translators inject their own “sociocultural and educational background, ideological, phraseological and idiosyncratic stylistic preferences” in the narrative (Munday, 2012, p.2). This is more commonly known as the ‘interpersonal function’ of language in Appraisal Theory, which describes the translator's attitude and patterns of engagement with narratives.

3.2 Narrative Theory

The best known and most explicit source on the application of Narrative Theory in translation studies is Baker's *Translation and Conflict: A Narrative Account* (2006). Baker assesses the participation and intervention of translators and interpreters in situations of political conflict from the prism of social and communicative theory. She lays emphasis on narrative as a “meta-code that cuts across and underpins all modes of communication” (2006, p.9). In other words, narrativity is the itinerary mode by which we mediate our experience of the world, shape our knowledge of the world, and position ourselves in the world. Translators, being participants in the “*institution of war*” (Baker, 2006, p.2), are similarly embedded in the narratives they either disseminate or contest. This is a view shared by Tymoczko (2000) who argues that translators' partiality “makes the act of translation *partisan*” and enables translators

“to *participate* in the dialectic of power, the ongoing process of political discourse, and strategies for social change” (p.24, original emphasis).

As might be expected, a broad term such as narrative cannot escape classification and being typologized in terms of its features, political gestures, and social functions. Drawing on Somers and Gibson’s (1994) typology that distinguishes between ontological, public, conceptual, and meta-narratives, Baker presents a detailed typology of narratives that puts translation and translators at the forefront to critically question their (re)configuration of reality and (re)distribution of power in a globalized world.

3.2.1 Typology of Narratives

3.2.1.1 Ontological (Personal) Narratives

Baker defines ontological narratives as the “personal stories that we tell ourselves about our place in the world and our own personal history” (2006, p.28). This definition locates the individual and the psyche at the center of narrativity, which in turn foregrounds interpersonal connotations. The personal narratives of refugees and asylum seekers is a good example to elaborate on because it displays the negotiation between personal narratives and public or institutional narratives. For instance, Jacquement (2005/2010) examined how Albanian citizens during the Kosovo War had to repudiate and reconstruct their own identity to pass as Kosovar refugees in the UNHCR office in Tirana as a means to escape Albania’s communist regime. The bureaucratic setting of the UNHCR, Jacquement argues, made the interviews to be “experienced as confrontations rather than as exchanges based on trust” (2005/2010, p.137) given that the UNHCR humanitarian mission had shifted to investigating the authenticity of the asylum-seekers’ claims. As a result, “[r]efugees must manipulate their experience - inevitably messy, complicated and confusing - to provide a straight, simple narrative reality perceived to fit the requirements of the asylum process” (2005/2010, p.137). Ontological narratives, according to Baker, gain their momentum from shared narratives, which are the

prototype “for the social roles and spaces that an individual can inhabit” (2006, p.29), but at the same time, shared narratives are the accumulated result of personal narratives.

3.2.1.2 Public Narratives

Public narratives are “stories elaborated by and circulating among social and institutional formations larger than the individual” (Baker, 2006, p.33), which means the assimilation of public narratives are contingent on the sociopolitical and the larger cultural space. Baker integrates the literary system to the list of institutions Somers and Gibson (1994) originally provide, and she rationalizes her integration by quoting Jones (2004) who asserts that “the manipulation of literature often plays a crucial role in the process of ethno-national identity formation by generating “pseudo histories” that create or reinforce national mythologies” (p.715)³.

3.2.1.3 Conceptual (Disciplinary) Narratives

Baker defines this third type of narrative as “the stories and explanations that scholars in any field elaborate for themselves and others about their object of inquiry” (2006, p.39). She stipulates that disciplines are constructed representations elaborated by researchers and scholars. This encapsulates the argument that researchers, like translators, are engaged in their profession and can reshape the discipline by either accepting or rejecting the tenets that conceptual narratives aim to propagate.

3.2.1.4 Meta (Master) Narratives

Instead of redefining meta-narratives, Baker applies Somers and Gibson’s definition that regards meta-narratives as those “in which we are embedded as contemporary actors in history” (1994, p.61). Furthermore, Baker lists political and economic dominance as the main circulatory facets of meta-narratives. For example, Israelis use the holocaust and anti-Semitism

³ Consult Ghassan Kanafani’s literary-cum-political study *fi al-adab al-sahyūny* [On Zionist Literature] for more examples and for a thorough analysis on the Zionist literary system, its features, evolution, and its function in light of the Zionist political movement.

as primordial meta-narratives to uphold Israel's ethos on the one hand, and Palestinian/Arab hostility on the other (Knopf-Newman, 2011). As Stav (2012) argues, "thinking through the conceptual framework of the Holocaust [...] relegates the Palestinian catastrophe, once again, to secondary importance, *driving it out as a physical reality and then as a narrative*" (p.85; emphasis added).

In sum, the boundaries between the four narrative types are porous and the categories themselves are highly interdependent, meaning the spectrum of narrative typology can accommodate other types. Boéri (2008), whose case study examined Babels' activist project of translation and conference interpreting, integrates *professional narratives*, which she describes as the "stories and explanations that professionals elaborate for themselves and others about the nature and ethos of their activity" (p.26). Harding (2012), in another case study, proposes a revised typology of narratives that she begins by distinguishing between personal and shared narratives, the latter encompassing *local, societal, theoretical, and meta-narratives*. In the next section I provide an overview of the four features of narrativity –originally outlined by Somers and Gibson– and their role in reframing narratives.

3.2.2 Features of Narrativity

3.2.2.1 Temporality

The dimension of temporality, according to Baker (2006), is a subjective reality in which the sequence of narrated events contributes to interpreting experience, and as she discusses elsewhere (Baker, 2018), temporality is an indexical moral force that "impacts the meanings assigned to verbal, visual and behavioural signs deployed in articulating a narrative, in ways that cannot be anticipated or controlled by narrators, including translators" (p.186). Moreover, as Baker's comment elucidates, the temporal framework implicitly touches on spatiality from the way characters speak to their appearances. Temporality as a feature is clearly detected in 'Al-Maḥdu'un in terms of film editing and the assemblage of pre-Nakba shots with

post-*Nakba* shots. The dialogue between the past and present foregrounds the Palestinian experience by displaying the colonial expansion of Israel in Palestine in opposition to the displacement of Palestinians. For the viewer, this temporal sequencing and recreation of reality serves as an expository bridge to the characters' lives and to understand how and why they are where they are.

3.2.2.2 *Relationality*

Relationality entails that individual elements acquire their value and specificity from the larger narrative configuration. This explains why replacing culturally or religiously loaded terms such as *jihad* or *haya'* can lead to untranslatability at best, and, at worst, evoke the wrong connotations due to cultural re-location; the latter of course explains why translators eschew using specific terms to avoid its associations. Baker (2010) re-adopts the narrative approach to investigate the workings of MEMRI, an organization whose pro-Israeli agenda is masked by its accurate translations and heavy investment "in elaborating an image of [itself] as non-partisan, trustworthy and highly qualified to comment on and explain issues relating to terrorism and security" (p.349). Baker's work examines, *inter alia*, how MEMRI's choice of source and target languages, and its semantic proximity to the source material maintains patterns of relationality, in addition to its being an attempt to reframe political reality by connecting the elements of Islam, terrorism, and anti-Semitism together. The overall working of MEMRI, from the process of selection and decontextualization of excerpts to patterns of representation and engagement, reverberates my statement made earlier about the Israeli use of history, religion, and media to morally legitimize imperialist agendas.

3.2.2.3 *Causal Emplotment*

Similar to the temporality and rationality, Baker delineates a moral and ethical significance in causal emplotment; particularly since it "allows us to weight and explain events rather than simply list them, to turn a set of propositions into an intelligible sequence about

which we can form an opinion” (2006, p.67). As Baker elaborates, causal emplotment means that “two people may agree on a set of ‘facts’ or events but disagree strongly on how to interpret them in relation to each other” (2006, p.67). Again, the Palestinian-Israeli conflict is an exemplary situation because the proponents of each narrative will interpret the unfolding of events differently for the same reasons mentioned earlier. But to provide an example from Kilpatrick’s introduction in which the circumstances of Kanafani’s death is raised, she writes, “[d]espite suggestions in some quarters that rival Palestinian groups were responsible, the evidence points to Israeli agents having been behind the attack” (Kanafani, 1962/1997, p.1). Such claim reflects how Kanafani’s death is being evaluated and weighted differently against the unstable political backdrop of Palestine.

3.2.2.4 Selective Appropriation

This fourth feature is the thematic thread that underpins all previous three and controls the narrative construction given that it determines what elements of experience are excluded and prioritizes those included in narratives. Baker (2006), rightly points out that selective appropriation raises questions about our own spatio-temporal positioning, and our exposure to public, conceptual, and meta-narratives that guide our criteria of values and significance. It hardly needs to be demonstrated again how the canonical texts of orientalists, be they travel books, history books, or literature, repeatedly depict Arabs and Muslims as under-humanized, barbaric, backward, and antidemocratic (Said, 2003).

The features of narrativity I discussed here are part of a larger convoluted narrative system that accrues its meaning and significance from a nexus of framing and re-framing processes. In the words of Baker, framing refers to “structures of anticipation, strategic moves that are consciously initiated in order to present a movement or a particular position within a certain perspective” (2006, p.106). Framing and re-framing are encoded in the participants’ ideology, especially as each participant engages with narratives in different capacities. In

translation, the frame space within which the translators operate allocates their discursive agency and the way they (re)position themselves in a certain light using relationality. Thus, the act of translation inevitably entails an aspect of narrative reframing, which is, in turn, suggestive of evaluative or ideological positioning. To better understand the notion of evaluation and its connection to the systemic functional interpersonal dimension of meaning, I now turn to Appraisal Theory as theorized and developed by Martin and White (2005).

3.3 Appraisal Theory

Appraisal Theory is a triadic model that describes the interpersonal function of language, which, by its very nature, nuances value orientation and meaning potential as realized via linguistic choices, or shifts in the case of translation (Munday, 2012). In the introduction to their seminal work *The Language of Evaluation: Appraisal in English*, Martin and White (2005) explain that the interpersonal dimension and Appraisal Theory, by and large,

is concerned with how writers/speakers approve and disapprove, enthuse and abhor, applaud and criticise, and with how they position their readers/listeners to do likewise.

It is concerned with the construction by texts of communities of shared feelings and values, and with the linguistic mechanisms for the sharing of emotions, tastes and normative assessments. (p.1)

Therefore, Appraisal Theory emphasizes the attitudinal positioning of writers/speakers as they dialogically construe their positive or negative evaluative judgements and emotions, in which the directness or intensity is strengthened or weakened depending on their levels of engagement and stance (White, 2015). In the case of translation, the translator's decision-making process is determined by his/her reading position and degree of intervention. Martin and White propose three reading positions, or what they also refer to as 'reaction': (1) compliant readings, which "accommodate the reading position naturalised by a text"; (2) resistant readings, which "work against the grain of this naturalisation process"; and (3) tactical readings, which "take some

aspect of the evaluation a text affords, and respond to it in an interested way that neither accepts nor rejects communion with the text as a whole” (2005, p.206). Hence, the axiological orientation of the translator and his/her interpretation of the source text condition the reading position of the target text reader. The system of Appraisal comprises of three interrelated domains, attitude, graduation, and engagement, which in one way or another, convey how “the educational, legal, cultural and other institutions in which we are formed” (Munday, 2012, p. 24; Martin and White, 2005) actively participate in our evaluative attitudes. The next three sections elaborate on the three domains of Appraisal.

3.3.1 Attitude

Within the Appraisal framework (Martin & White, 2005), the term ‘attitude’ addresses feelings, including negative or positive, inscribed or invoked judgments of behavior and evaluation of experiential phenomena. Attitudinal assessments in themselves are sub-divided into ‘affect’ (the resources that explain the emotional reaction); ‘judgement’ (the moral aspect of human behavior and other systematized norms); and ‘appreciation’ (the assessment of resources that assign value to objects, texts, or situations). Let us consider Abu-Qais’s monologue in the adaptation, which is one of the many instances that lend the film an attitudinal quality that responds to Arab disintegration. For instance, Arab collaborators are referred to as ‘خونة ومتآمرين’ (traitors and plotters) who politically ‘باعوا واشتروا’ (sold and bought) Abu-Qais and want him—and Palestinians in general—to remain ‘مشلول شحات’ (an inert beggar). Moreover, Abu-Qais believes that ‘اللي ما مات برصاص اليهود بيموت بذل الإعاشة’ (he who didn’t die from the Jews’ bullets will die from the humiliation of [UNRWA’s] handouts). All these attitudinal inscriptions pass as negative judgements on those Arabs and Jews who made Abu-Qais what he is—a refugee.

3.3.2 Graduation

The second domain, graduation, attends to the scalability of phenomena according to two axes —the axis of intensity (force), whereby feelings are intensified or quantified, and the axis of prototypicality (focus), whereby feelings are sharpened or softened. In her introduction, Kilpatrick uses graduation to up-scale or down-scale the values attached to affect, judgement, and appreciation using words such as “*merely* recounts”, “*clearly* revealed”, and “*skilfully* blends”. Other intensifying locutions convey attitudinal overtones such as when uses “*airless*” and “*marginal*” to describe the claustrophobic world of refugee camps. In the same vein, the film adaptation intensifies meanings using metaphors (Martin & White, 2005), such as ‘قاع مثل’ (between hammer and anvil) to highlight the victimhood of Palestinians throughout the conflict and Arab negotiations with Israel. Again, the futility of such negotiation is nested in and intensified using the metaphor ‘مالو طعمة خبز’ (load of hot air). I now turn to engagement, the third and final domain of Appraisal.

3.3.3 Engagement

Engagement deals with dialogistic positioning and the “different possibilities by which the authorial voice positions itself *vis-à-vis* the diversity of other voices and alternative viewpoints that always apply in any communicative event” (White, 2015, p.5). Pronouns, adverbial modals, heteroglossic/monoglossic attributions, and counter-expectancy are the most common indicators of engagement. The repetition of counter-expectancy markers such as “*while*”, “*although*”, “*in fact*”, and the most notable being “*but*” in the Kilpatrick’s introduction are typical examples of aligning the reader with a particular viewpoint shared by the translator. Although it is not a direct example of engagement, it is interesting to note how the dimension of attribution is alluded to in Abu-Qais’s monologue in ‘سويت الراديو نبي’ (you made the radio a prophet). Abu-Qais’s analogy embodies the promotion and circulation of presumably fake news to Palestinians that promised peace and an end to Israeli occupation.

Thus far, I have examined the two theoretical frameworks that underpin the present thesis and their relation to meaning-making, the construction of reality, and evaluation. In this last section, I provide a succinct account on methodology before turning to the main analysis.

3.4 Methodology

To reiterate what I have previously mentioned, by writing *Men in the Sun* as a political parable about power and corruption, home and exile, with characters whose personal desperation betokens their transition from existence to extinction, Kanafani combines the state of Palestinian refugees post-1948 and the overarching political milieu in a manner that symbolizes the absurdity of their situation. My aim in this thesis is to offer a contrastive analytical study between Hilary Kilpatrick's English translation and Tawfiq Saleh's film adaptation by examining translational variations most closely tied to politics, religion, and culture. This comparison is not intended to create a dichotomy, rather I view Kilpatrick and Saleh's translations, although the medium is dissimilar, as two narratives of the same *objet d'art* that reveal two varying levels of negotiation and intervention.

Accordingly, this study uses three primary sources: for the original *Riḡal fī ašams*, I selected the 2013 edition published by Rimal Books in Cyprus, and for the English translation, *Men in the Sun*, I selected the 1997 edition published by Lynne Rienner Publishers in lieu of the more commonly circulated 1999 edition, as an urtext for paratextual references the latter lacks, to critique paratextual elements in relation to the translator's position. Discussions of paratextual framing are included to observe the translator's political and ideological re-positioning and re-alignment. As for the film adaptation, it is a 1972 Syrian production directed by Egyptian filmmaker Tawfiq Saleh; however, despite its national acclaim, the film was banned in different Arab countries, such as Egypt and Syria for "exploiting the Palestinian situation in the interests of pan-Arabism" (Ginsberg & Lippard, 2010, p.119) —an accusation that falls flat considering the film's political and realist import. As far as realism is concerned,

I believe Saleh's preference to cast less-known, unprofessional actors mirrored the characters' infinitesimal being and their innocence in Kanafani's cosmic world. The film is taken from the YouTube platform <https://www.youtube.com/watch?v=jXiqNwLdWlQ>.

Data exploration can be summarized in two successive stages. The first stage consisted of reading the novel and its translation, followed by watching the film. The second stage included identifying the themes, highlighting the excerpts used for analysis, and tabulating the examples into meaningful categories. Apropos of data organization, I identified three overlapping dimensions that encapsulate the novel's main facets—the political dimension, the religious dimension, and the cultural dimension. To ensure a methodological and rigorous approach in analyzing each dimension, I mainly examine Kilpatrick's translation *vis-à-vis* the original Arabic first, followed by an analysis of Saleh's adaptation (screenshots and time codes are provided). I then explore evaluative differences between translation and adaptation in a more granular fashion using the Narrative and Appraisal theories.

Additionally, the short length of the novel, just above 100 pages, makes it suitable for providing exhaustive rather than representative examples. One major limitation in exploring and triangulating the data has to do with the apparent lack of information on the translator's approach to and engagement with the source text. I only managed to find two articles written by Kilpatrick on Ghassan Kanafani, which I accordingly relied upon (in addition the introduction) to elicit an approximation of her interpretation of the text. Nonetheless, the examples I provide, I hope, will demonstrate general patterns of translation behavior that I aim, as much as possible, to identify and explain in light of the theoretical frameworks.

As stated in the introduction, I selected *Riḡal fī ašams* to examine the synergies between translation and adaptation, more specifically, to showcase how the translator (an Arabist) and director's (an Arab) diametric ideologies and their degree of engagement with the novel's political, religious, and cultural themes produced a diametric interpretation of Kanafani's

narrative. Another reason has to do with the translation's reception that seldom questions Kilpatrick's potential concealment of Palestinian history and politics by over-generalization.

CHAPTER 4: COMPARATIVE ANALYSIS AND FINDINGS

“A translation from language A into language B will make tangible the implication of a third, active presence. It will show the lineaments of that ‘pure speech’ which precedes and underlies both languages. A genuine translation evokes the shadowy yet unmistakable contours of the coherent design from which, after Babel, the jagged fragments of human speech broke off.”

George Steiner, *After Babel*

Although Steiner (1975) implies that translation is the unifying remedy for the diversity of tongues, the analogy falls into its own ouroboric trap by Steiner’s identification of the translator’s “third active presence”. Thereby, translation does not rebuild the mythical tower of Babel anew, rather it recreates a tower whereby two voices –an already existing one and another that “parachutes itself into the text, breaking the univocal frame and jolting the reader into an awareness of the text’s plurivocal nature” (Hermans, 1996, p.33)– are contouring the lineaments of the text. In the case of *Men in the Sun*, Kilpatrick’s voice often overrides Kanafani’s in the sense that she interjects her own readings and interpretations that run contrary to the original design, as it transpires from the examples under analysis. In this light, I argue that the English translation failed to capture the extralinguistic ambience and reality entwined within the novel’s interconnected political, religious, and cultural tapestries due to the translator’s ideological position and her reliance on domestication. In contrast, Saleh’s adaptation managed to convey the essence of the narrative via audiovisual spectacle.

4.1 The Political Dimension

In order to demonstrate how Kilpatrick and Saleh reframe and present the narrative in two different lights using their own voice, it makes sense to start with paratextual elements as an entry point to herald the diverging political schemes that the reader and viewer encounter at the outset of each rendition.

4.1.1 Paratexts: Translations' Tell-Tale Heart

Many scholars provided a definition of paratextuality, the most notable ones are those of Genette (1997), Gray (2010), and Hermans (1996). However, the working definition adopted for this study is the one proposed by Batchelor (2018), as it captures the ideological slants that underpin the creation of texts: “A paratext is a consciously crafted threshold for a text which has the potential to influence the way(s) in which the text is received” (p.142). Batchelor’s definition points out the deliberate reliance on paratexts in reframing narratives and directing the reader’s (and viewer’s) perception of a given text for ulterior motives. That is why “the study of paratexts in translation may also reveal clues to ideological and political agendas surrounding a published translation, as well as the role of the translator(s), editor(s) and/or publisher(s) in collaborating on these agendas” (Amirdabbaghian & Shangeetha, 2020, p. 85). This goes to show that that the reciprocity of agents cannot be distinctly demarcated with any certainty within this collaborative process. That said, the following sections discuss paratextual elements that can exert influence on the reception of the translation and film.

4.1.1.1 'Al-Maḥdu'un and the Darwish Epigraph

Along with the desert, the symbol of the sun in the title *Riḡal fi ašams* is a traumatic insignia of existential alienation and punishment. The English translation closely follows the original; however, the film’s title, *'Al-Maḥdu'un*, which connotes betrayal and signals the novel’s vulture-like opportunists, makes brutally clear the political scene into which Abu-Qais, Assa’d, and Marwan are innocently flung. In doing so, Saleh makes an overt statement condemning the Arab governments and allies as well as Palestinian leadership that Abul-Khaizuran’s emasculated person symbolizes. Furthermore, *'Al-Maḥdu'un* can be read as a provocative synecdoche that punctures the Palestinians’ illusion of existing outside the homeland. This notable shift is a characteristic of framing by labelling that directs the viewer’s attention to the narrative’s political implicatures. Moreover, a second layer of significance is

constituted to the title as the film opens with a quote from one of Mahmoud Darwish's poems that reads 'وأبي قال مرة: الذي ما له وطن، ماله في الثرى ضريح، ونهاني عن السفر'، which translates to: "And my father once said/ A man without [a] homeland/ Will have no grave in the earth/ And he forbade me to leave" according to the film's open subtitles. This intertextual link takes the form of a visual epigraph that sketches out Saleh's directorial vision and interpretation of Kanafani's novel, still, the background *mise-en-scène* (Image 1) plays an interior role in translating the political undertones on the screen. The shot –the camera focuses on two opposite elements, the exhausted Abu-Qais walking under the blistering heat of the desert toward a human skeletal remains– is a symbolic foreshadowing of the characters' undignified death and the overall thematic emphasis on exile (expulsion from the homeland) and existential futility (forsaking the homeland).



Image 1. The first frame establishes a dialogic relationship with Darwish's epigraph



Image 2. The final frame renews the epigraph's significance in relation to the characters' death

In fact, Darwish's quote reappears a second time, as subtitles, at the end of the film just as the camera zooms in on Abu-Qais's lifeless clenched hand (Image 2), and therefore, this constructed parallelism invites, what Leitch (2008) stresses, the repositioning of viewers in the sociopolitical space by nudging them to test their assumptions against the film's project and the new reading strategies it fosters.

4.1.1.2 The Translator's Introduction

In section 2.3.2, I touched on Kilpatrick's impartial stance in the introduction that recasts the narrative into a universal theme of colonial injustice. This section draws attention to specific lexical items as well as stretches of text that were removed in the 1999 edition that are suggestive of Kilpatrick's ideology.

1997 Edition	1999 Edition
1. He was born in Acre in 1936, and his family fled in 1948, settling finally in Damascus. (p.1)	He was born in 1936 in Acre, northern Palestine , from which his family fled in 1948, settling finally in Damascus. (p.9)
2. Kanafani himself, writing to his son, summed up what it means to be a Palestinian: (p.2)	In a letter to his son, Kanafani wrote: (p.10)
3. Kanafani was killed in the explosion of his booby-trapped car in July 1972. His niece, who was with him, also died. Despite suggestions in some quarters that rival Palestinian groups were responsible, the evidence points to Israeli agents having been behind the attack. He left a widow and two children. (p.1)	Kanafani and his niece were killed in the explosion of his booby-trapped car in July 1972. He left a widow and two children. (p.9)
4. Jadaan's death, willingly chosen and awaited, could not be further from the wretched end of the three Palestinians of <i>Men in the Sun</i> , suffocating in silence as a bored and frustrated official spin out conversation which is no more than a series of cheap jokes. (p.6)	Not found

The omission of 'Palestine' in Example 1 illustrates Kilpatrick's disregard for a historical and geographical reality which was later restored by the addition "northern Palestine". Moreover, the lexical items she uses also reframes Kanafani's life by excluding relevant political overtones. For instance, using 'fled' without referring to Israel's use of force suggests that the 1948 Palestinian exodus was a voluntary *en masse* departure. Likewise, 'settling finally in Damascus' entertains the idea that all neighboring Arab countries can replace the stature of Palestine. Because of this, El-Hussari (2010) argues that such omissions are "unquestionably associated with publication and readership, [and] has done harm to the issue of Palestinian identity and national memory" (p.60). Similarly, the removal of 'summed up what it means to be a Palestinian' in Example 2 deprives the western reader of tasting the depth of Kanafani's political commitment and active involvement in the Palestinian cause.

Kilpatrick's causal emplotment becomes more discernable with Example 3 in which she points an accusative finger at Palestinians before stating that Israel, namely the Mossad, is responsible for Kanafani's death. She uses the conjunctive phrase "*despite suggestions*", which is an example of heteroglossia via counter-expectancy. As a translator who is fluent in Arabic and Arab affairs, Kilpatrick arguably makes three 'errors': First, the choice for using the softened, agentless passive 'killed' blames the act of killing on the explosion, and as a negative token, it averts the attention away from Israel's silencing of Palestinian activists by assassination. The second 'error' pertains to the mere act of planting the seed of doubt by blaming the victims and reframing Kanafani's death in light of the Palestinian divide. The third 'error' has to do with Kilpatrick's judgement which she mediates through indirect attribution to distance herself from what is being *factually* stated by making the Palestinians' involvement something still open to question.

Such intersubjective positioning and engagement choices (via counter-expectancy and vague attribution using normalization) opens a dialogic space for voices that hides her stance and aligns the reader into her point of view. As Martin and White (2005) assert, "[t]he effect is to invite or at least entertain dialogic alternatives and thereby to lower the interpersonal cost for any who would advance such an alternative" (p.103). Furthermore, Example 4 shows how Kilpatrick compares the novel with another of Kanafani's short stories *الصقر* (*The Falcon*) to construct the generic conception that the characters' demise is always "willingly chosen and awaited" (Kanafani, 1962/1997, p.6).

4.1.1.3 *The Map: Palestine Lost*

The accompanying map, not found in the 1999 edition, is a stark testament to the topographical and geopolitical re-mapping of Palestine's landscape. As Image 3 below reveals, Palestine becomes Israel, and places such as Akka (عكا), Jaffa (يافا), and Safad (صفا) become Hebrewized as Akko, Yafo, and Zefat. This negatively charged Judaization seems to suggest

the translator's subscription to Zionist agenda that marginalizes Palestinian-Arab presence by inculcating Jewish identity. Because names of places as symbols "are part of the process of attaching meaning to one's surroundings [...] and serve as repositories of values" (Cohen & Kliot, 1992, p.655), the Western reader is digesting the translator's and the publisher's disorientation of political reality as something geographically correct. The map in question also transpires religious convictions. For example, Jerusalem, which is linguistically closer to the Hebrew pronunciation *Yerushaláyim*, is used in place of *Al-Quds* to avoid its positive connotations that echo Islamic-Arab identity. What all this entails is that the publisher is benefitting from the disproportionate translation of Arab and Palestinian literature, is circulating pro-Israeli hegemonic public narratives for unfamiliar western readers.

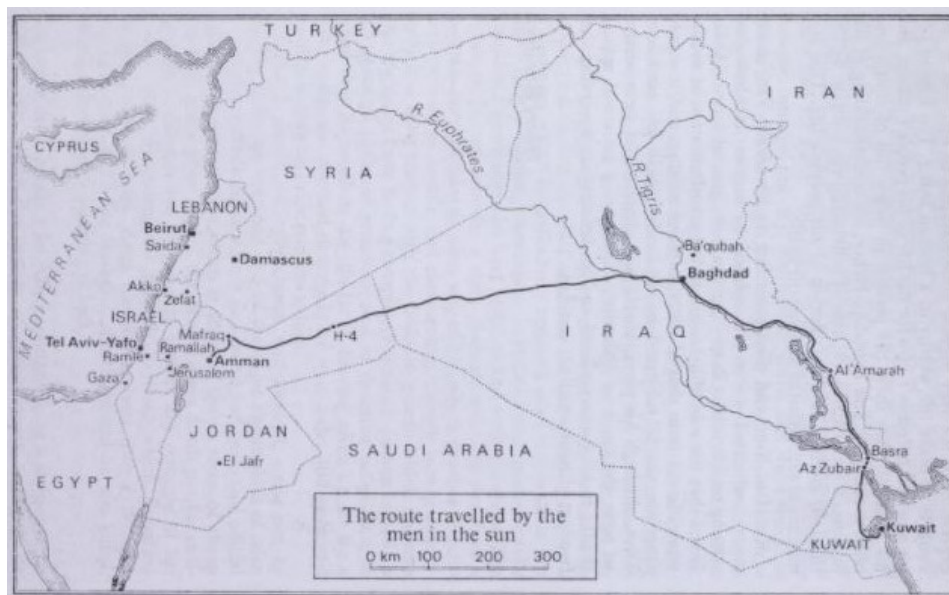


Image 3. Distorting the narrative via visual re-mapping. Adapted from Kanafani, G. (1997). *Men in the Sun & Other Palestinian Stories* (H. Kilpatrick, Trans.). Boulder: Lynne Rienner Publishers.

Moreover, Zalman (2003) briskly remarks –but ignores the Judaization of Palestine– on the map's incongruous relation with the novel, which in her opinion “pose[s] the question of how the narrative inside the fictional tale and the national narrative beyond it relate” (p.51). Hence, the outlined route and the misleading caption ‘the route travelled by the men in the sun’, implying the characters’ successful arrival to Kuwait, self-contradicts Kanafani’s narrative

which, according to Siddiq (1984), “dramatizes the futility of the effort by the uprooted Palestinian refugees to look for a new home, a new future, and ultimately, a new identity by moving away from Palestine” (p.10). It can be argued, therefore, that if the three characters did not suffocate inside the empty water-tanker, the whole narrative acquires a meaningless value *ab initio*.

4.1.2 Politics Continued

Kanafani’s creative language, marked by modernist complexity, replete with subtle political symbolism and direct allusions that interweave the history of occupation and resistance into the characterization and setting. However, the novel’s impetus becomes *caput mortuum* due to Kilpatrick’s disengagement and her dismissal of the Palestinian colonial experience that minoritize what is already a minority. She equates the Palestinian refugees with “the economic refugees from the Caribbean, the Mediterranean, and the Indian subcontinent who throng London, Paris, and Munich” (Kanafani, 1962/1997, p.3). The ethical dilemma and dichotomy of foreignization and domestication were given their most thorough examination by Venuti who remarks that “[t]he notion of foreignization can alter the ways translations are read as well as produced because it assumes a concept of human subjectivity that is very different from the humanist assumptions underlying domestication” (1993, p.217). In other words, the translation approach wields power in (re)constructing texts and national identities for foreign cultures, and in the case of domestication, it often “serves an imperialist appropriation of foreign cultures for domestic agendas, cultural, economic, political” (Venuti, 1993, p.209). The following excerpts illustrate how Kilpatrick’s domestication and lexical choices resulted in the eradication of political values:

English Translation	Source Text
5. He did not know why, but he was suddenly filled with a bitter feeling of being a stranger (p.9)	ليس يدري لماذا امتلأ، فجأة، بشعور أسن من الغربة (ص. 8)
6. squatting like an old dog in a miserable hut (p.13)	مقع ككلب عجوز في بيت حقير (ص. 16)

7. Don't make a mountain out of a molehill (p.33)	لا تجعل من القضية مأساة (ص. 58)
8. The last words the fat man had spoken were decisive and final; it seemed to him that they were forged from lead (p.22)	كانت الكلمات الأخيرة التي لفظها الرجل السمين حاسمة ونهائية. بل خيل إليه أنها كانت مصبوبة من رصاص (ص. 35)
9. Abul Khaizuran was an excellent driver. He had served in the British army for more than five years before 1948. When he left the army and joined the Freedom Fighters , he had the reputation of being the best lorry driver one could find. That was why the commandos in Al-Tira invited him to drive an old armored car that the village had captured after a Jewish attack (p.32)	كان أبو الخيزران سائقاً بارعاً، فقد خدم في الجيش البريطاني في فلسطين قبل عام 1948 أكثر من خمس سنين، وحين ترك الجيش وانضم إلى صفوف المجاهدين كان معروفاً بأنه أحسن سائق للسيارات الكبيرة يمكن أن يعثر عليه، ولذلك استدعاه مجاهدو الطيرة ليقود مصفحة عتيقة كان رجال القرية قد استولوا عليها إثر هجوم يهودي (ص. 55)

The translation of these excerpts into English clearly betokens Kilpatrick's stance that decontextualizes the political imprints the text is recognized for. In Example 5 the noun (*ḡurba/غربة*), a symbol of alienation of exile, has been converted to 'stranger' (*ḡaryb/غريب*). Using 'stranger' is not accidental; the term does not fully capture the connotes to the historic expulsion of Palestinians in 1948 that turned them into uprooted, exiled refugees living in refugee camps or the diaspora. Kilpatrick's disengagement with the narrative of *Al-Nakba* extends to Example 6, in which 'بيت حقير' (*bayt ḥaqyr/contemptible dwelling*) is translated to 'miserable hut'. From an appraisal lens, 'miserable' is a negative affect that falls under the un/happiness variable that "covers emotions concerned with affairs of the heart" (Martin & White, 2005, p.49), notwithstanding, this word choice lacks the political and eco-social undertones 'حقير' communicates. Namely, the humiliation of being exiled and unemployed, residing in refugee tents and living off the UNRWA's handouts.

The following two examples further demonstrate Kanafani's political commitment by using homonyms. In Example 7, Abul-Khaizuran is reassuring Assa'd about the safety and effectiveness of his proposition –getting inside the water tanker– by saying 'لا تجعل من القضية مأساة' (*la taḡ'al min alqaḍḍya ma'sā/ don't make a tragedy out of the issue/cause*). As the translation shows, the term 'القضية' encapsulates two possible meanings, but I would argue that, considering Abul-Khaizuran epitomizes Palestinian and Arab frailty, the term explicitly and exclusively alludes to the Palestinian cause. That is to say, by encouraging the characters to

give consent, Abul-Khaizuran is also encouraging them to abandon the Palestinian cause and resistance “for employment and a livelihood in the traditionally conservative but oil-rich Arab states of the Gulf” (Harlow, 1985, pp.102-103). However, castrating the sentence into ‘Don’t make a mountain out of a molehill’ neutralizes these associations for the sake of minimizing unfamiliarity or any forced encounter with the foreign text.

Similarly, the word ‘رصاص’ (raṣāṣ), in Example 8, translates in Arabic into either ‘lead’ (the meaning Kilpatrick conveys) or ‘bullets’. To provide contextual information, in a flashback scene, Marwan –who could not afford the smuggling cost– is remembering how an unnamed smuggler forcefully drove him out of his shop after slapping Marwan on the face. The smuggler’s act is a symbolic microcosm of how Israeli soldiers in 1948 occupied Palestinian lands using brute force and fire power, countering any form of resistance with a bullet. Thus, the word ‘lead’ (although one cannot rule out the possibility of unmotivated mistranslation) has little to no value in the context other than to show the heaviness of the smuggler’s apathetic attitude.

Kilpatrick’s stance is also discerned in Example 9. Contrary to her veiled impartial engagement with the text, Kilpatrick intervenes here to safeguard her universal scheme by omitting the name ‘فلسطين’ (Palestine) from the translation. This omission, which is also an illustration of selective appropriation, resonates with the Zionist narrative and political propaganda that claims Palestine did not exist before 1948 and the establishment of a Jewish state. In fact, Palestine is directly mentioned twice in the text. That is why this omission, which is to a degree associated with the phrase ‘before 1948’, appears to be a motivated choice. Furthermore, Kilpatrick translates ‘مجاهدين’ (muḡāhidyn) in two different ways to avoid its positive ethical judgements and Islamic connotations. The first time, she opts for the moniker ‘freedom fighters’, which according to Oxford Wordpower Dictionary, denotes “a person who belongs to a group of people that uses violence to try to remove a government from power”

(2006, p.315). The term in this context ambiguously reframes Israel as a legitimate governmental authority. The second time, she uses the misleading term ‘commandos’ to imply that Palestinians, back then, had specialized military training and, *a fortiori*, the power dynamics between the occupier and occupied is balanced. The polysemous term ‘jihad’ means “exertion, struggle, striving in the path of God” (Afsaruddin, 2020, p.512), but the translator’s shift presupposes her endorsement of the traditional Western treatment of ‘jihad’ as a violent holy war to conflate jihad with fighting non-Muslims, a meaning never used in the Qur’an except in the case of self-defense. Moreover, the grammatical shift from the agentive subject ‘رجال القرية’ (riġal ’alqarya/ men of the village) to the noun ‘القرية’ (the village) undermines the Palestinians’ agency.

The Palestinian national memory, Kilpatrick opted to soften in her translation, is strengthened in Saleh’s adaptation; making the film “part of the Palestinian movement’s armed struggle against the necessity of historical endings, a struggle which depends upon stories and films as much as on Kalashnikovs” (Harlow, 1985, pp.110-111). Images 4 and 5 below display selected frames from the montage sequence, one of the film’s defining political scenes.



Image 4. Images depicting Palestinian displacement and settlement in refugee camps



Image 5. Archival footage of Arab leaders and the Arab League meetings

In *Convergence Culture*, Jenkins (2006) theorizes about transmedia storytelling as “the art of world making” (p.21); as something that “unfolds across multiple media platforms, with each new text making a distinctive and valuable contribution to the whole” (pp.95-96). That said, this film and this minute-and-a-half montage sequence, in particular, imputes the narrative with political richness in a twofold manner. On the one hand, the visuals represent the ramifications of *Al-Nakba* in 1948 in which hundreds of thousands of Palestinians were expelled and shoved in cramped refugee camps (Image 4), then the focus transitions to condemning the hypocrisy of Arab regimes and the false hopes the Arab League promised (Image 5). Saleh’s attitudinal stance is discernable via Qur’anic intertextuality (Image 5, top right frame): Surah 3, Verse 103 ‘وَأَعْتَصِمُوا بِحَبْلِ اللَّهِ جَمِيعًا وَلَا تَفَرَّقُوا’ (*And hold fast, all together, by the Rope which God (stretches out for you), and be not divided among yourselves*); and Surah 3, Verse 110 ‘كُنْتُمْ خَيْرَ أُمَّةٍ أُخْرِجَتْ لِلنَّاسِ تَأْمُرُونَ بِالْمَعْرُوفِ وَتَنْهَوْنَ عَنِ الْمُنْكَرِ’ (*Ye are the best of peoples, evolved for mankind, enjoying what is right, forbidding what is wrong* [Translated by A. Yusuf Ali]). This recreation of Palestinian history and the embeddedness of Qur’anic verses in the film is framed in response to the 1967 Six-day War and the 1970 Black September that punctuated the interval between the novel’s publication in 1963 and the film’s release in 1972. Therefore, the visual semiotics reflect temporality and causal emplotment patterns to emphasize the moral defeatism of Arabs.

On the other hand, Abu-Qais’s internal monologue during the scene dialogically participates in granularizing Saleh’s stance. For instance, Jewish soldiers are referred to as ‘Zionists’ in the subtitles; “a loaded epithet [...] which, in the Arab psyche, frequently connotes aggression, expansionism, and usurpation” (Fattah, 2020, p.131). In contrast. the negative inscriptions ‘traitors’ (ḥawana/خونة) and ‘plotters’ (muta’āmirin/متآمريين) are used in reference to Arabs who share information with the occupation and seek to undermine the Palestinian resistance. These inscribed locutions of judgement cast Arabs in a negative light to reposition

the viewer to critically engage with the sociopolitical space. According to Baumgarten (2008), the verbal information “evok[es] the viewer’s “aural” attention to accompany the visual attention triggered by visual stimuli”, ergo, the interaction between visual and verbal information “serve[s] to express representational, interactional, and information-organizational meanings in texts” (p.9).

The theme of resistance, already prominent in paratextual elements, is strengthened in different added scenes. One of those scenes is when the Assa’d is dissuaded from travelling by a colleague, the latter who considers Assa’d’s decision a coward’s move; the first step toward self-damnation:

Arabic Dialogue	Translation
<p>إنتَ ليش بدك تببيع نفسك؟ ليش قاتل حالك لهالدرجة عالخمسين دينار؟ خليك هون يا أسعد، هون محلك، ما تهريش. ما تهريش يا خوي، كمل الطريق اللي مشيناه سوا. القضية بدها كثير، إن شاء الله كل ما بدق الكوز بالجرة بنحمل حالنا وبتهرب، نسيت كيف بدينا؟ خليك معانا. هالمشاكل كلها مش راح تنحل من هناك. أيّ مشكلة بالعالم ما بتنحلش إلا إذا الواحد قرّب عليها، مش بعّد عنها، مش هرب منها. (0:29:57-0:30:48)</p>	<p>Why should you sell yourself? Why do you grab these 50 Dinars in such a way? Stay here Assa’d. It’s your place, don’t run away. Don’t run away, brother. Let’s follow the road that we have walked together, that [the Palestinian cause] takes too much. Do you think of running away at every difficult step? Have you forgotten the way we started? Stay with us. Why should you sell yourself? No problem can be solved unless you face it, but not if you run away from it.</p>

The colleague’s appeal, who is also an activist, is overwhelmingly loaded with inscribed attitude. Tokens of affect are rather subtle, sensed through the interpersonal locus, but negative and positive tokens of judgement and appreciation are easily realized. The repetition of terms such as ‘ما تهريش/ مش هرب منها’ (run/running away) and ‘تببيع نفسك’ (sell yourself), which convey negative judgements versus ‘خليك هون/ خليك معانا’ (stay here/ stay with us), which convey positive judgement trigger –in relation to the direct references of the Palestinian cause and resistance movement– a politico-ethical debate in a manner that addresses the Palestinians and Arabs’ responsibility to defend the Palestinian cause.

Another notable adaptation shift is the film’s ending that shows a shot where the desperate knockings of the Palestinians on the tank’s walls is loudly echoing against the air-conditioning noise of the border check-point offices. Although there is no explicit evidence in

the novel, Saleh's interpretation is compatible with the film's spatio-temporal renegotiation of reality and the novel's latent political symbolism. In fact, one of Harlow's (1985) explanatory notes indicates that Kanafani viewed the film three times and did not disapprove of the alternate conclusion. Besides, Fadl al-Naqib argues that Abul-Khaizuran's epiphanic question 'why didn't they knock on the sides of the tank?!' is an ignorant one:

[T]here is no doubt that the three men did knock on the walls of the tank. They shouted, called for help and did everything in their power to save their lives. They did what any man would do who still clings to life. The three finally suffocated, not because they didn't bang on the walls of the tank, but because there was no one there to hear them, and even if someone did hear them, he wouldn't have taken it upon himself to help them. Nonetheless, the question is a real one and, in the future, will become an important one in that it represents the way in which the Arabs have dealt with the tragedy. (as cited in Harlow, 1985, p.107)

4.2 The Religious Dimension

Religious expressions in *Men in the Sun* create an intricate tapestry of cultural, political, and moral connotations. In the narrative, religion is shown as an ingrained source of knowledge from which people acquire cultural repertoire, while its lack thereof marks the novel's incarnation of divine punishment and the moral decadence of "local Arab society [that] feeds on Palestinian weakness and vulnerability [...] setting up obstacles for travel, work, and opportunities to live in dignity" (Abu-Manneh, 2016, p.80). The following excerpts manifest Kilpatrick's direct interference with and de-Islamization of the original discourse:

English Translation	Source Text
10. ...and you will lead the prayers on Friday, won't you?/ No, I am a teacher, not an imam. I can't lead the prayers/ The headman said to him: what's the difference? Our teacher was an imam/ He was a teacher in a Qur'an school , but I teach in a secular school (p.10)	وسوف تؤم الناس يوم الجمعة.. أليس كذلك؟/ وأجاب الأستاذ سليم ببساطة: كلا، إنني أستاذ وليست إماماً/ قال له المختار: وما الفرق؟ لقد كان أستاذنا إماماً/ كان أستاذ <u>كتاب</u> ، أنا أستاذ <u>مدرسة</u> (ص.10)

11. Who told him that he wanted to marry Nada? Just because his father had recited the **Fatiha*** with his uncle when he and Nada were born on the same day?

[footnote]: ***The first sura of the Qur'an, customarily recited at the conclusion of an agreement or contract. (Tr.)**

12. Just imagine! In my own mind I compare these hundred and fifty kilometers to the path that **God in the Qur'an** promised his creatures they must cross before being directed either to Paradise or to Hell. If anyone falls, he goes to Hell, and if anyone crosses safely, he reaches Paradise. Here the angels are the frontier guards (p.36)

من الذي قال له إنه يريد أن يتزوج ندى؟ لمجرد أن أباه قرأ معه الفاتحة حين ولد هو وولدت هي في يوم واحد؟ (ص. 28)

هل تتصور.. إن هذه الكيلومترات المئة والخمسين أشبهها بيبي وبين نفسي بالسراط الذي وعد الله خلقه أن يسيروا عليه قبل أن يجري توزيعهم بين الجنة والنار.. فمن سقط عن السراط ذهب إلى النار، ومن اجتازه وصل إلى الجنة.. أما الملائكة هنا فهم رجال الحدود (ص. 65-66)

In example 10, Ustaz Selim declines the villagers' request to lead the Friday prayers, saying he is simply a 'school teacher' ('ustaḍ madrasa/ أستاذ مدرسة) and not a 'kuttāb teacher' ('ustaḍ kuttāb/ أستاذ كتاب)⁴ or an imam. Kilpatrick's rendition curtails the value of *Kuttāb* as a multidisciplinary education institution by laying emphasis on Qur'anic teachings only. Moreover, the manipulative insertion of 'secular' in contrast to 'Qur'an' marks the translator's adherence to the policy of western secularism, which in the present colonial context inaccurately promotes a secularized view of Islam and the Palestinian cause. To put it differently, she is exacerbating the religious cleavage between Hamas and Fatah. On top of that, she is repudiating the pertinency of Islam in the conflict and the sanctity of holy sites (i.e., 'secular' decriminalizes the Jewish plan to build the purported Solomon's temple on the remnants of Al-Aqsa mosque and the recognition of 'Israel' as a Jewish state).

In example 11, the direct relevancy of *Al-Fatiḥa* in the religio-cultural context necessitated Kilpatrick to insert an explanatory footnote for the western reader. According to Nida (1964), footnotes perform two functions, "to correct linguistic and cultural discrepancies" and "to add information which may be generally useful in understanding the historical and cultural background" (pp. 238-239). Kilpatrick's footnote quasi-follows the second function; I

⁴ *Kuttāb* (كُتَاب) is a form of traditional Islamic education where young pupils learn reading and writing, Arabic language and grammar, literature, calligraphy, and mathematics alongside their Qur'anic and Islamic studies. However, this education is deemed controversial in some contexts, especially after 9/11 and the ensuing western claims about Islamic terrorism and fundamentalism, Islamweb.net (2008).

say quasi because the explanation she provides lacks clarity and is religiously misinformed on two fronts. Firstly, *Al-Fatiha* in the context is associated explicitly with matrimonial agreements, and as Al-Badawi asserts, “it is commonly perceived as conventionalized engagement” (2017, p.28), not as an agreement. Secondly, this customary act is considered *bid'ah*, meaning it has no basis in the Qur'an or Sunnah (Islamweb, 2002). In the same way, translating ‘الله’ (Allah) into ‘God in the Qur'an’ in example 12 explicitly heralds Kilpatrick’s ideological positioning in relation to the identities projected, however, it is rather unclear whether her addition is an attempt to clarify ‘الله’ to the western reader or to ‘inject’ doubt into the mind of the reader as to the validity of the God of Muslims, as if He is not the One and the Only God of the universe, the same as their own.

In fact, all direct references to Allah have been either neutralized or domesticated into ‘God’, which is a decision based on theological differences, namely because “God in the Qur'an is not identical with the God of the Bible because the Qur'an does not connect to the Bible in a positive way, but opposes decisive moments of Jewish and Christian salvation history” (von Stosch, 2015, p.124). This does not necessarily suggest an anti-Islamic stance, but it creates a dissonance between the original and translation.

English Translation	Source Text
13. You're very kind. But I'm a little tired, that's all there is to it. Will the preparations take long?/ No. Thank heavens , there are many of you. You'll find yourself on the road in two days (p.22)	بارك الله فيك، ولكنني تعب قليلاً.. هذا كل ما في الأمر.. هل سيتأخر إعداد الرحلة؟ /كلا، نحمد الله أنكم كثير.. خلال يومين ستجد نفسك على الطريق (ص.32)
14. I've had more than enough exhaustion in my life. Yes, indeed , more than enough (p.40)	لقد تعبت في حياتي بشكل أكثر من كاف! إي والله، أكثر من كاف (ص.73)
15. The mercy of God be upon you , Ustaz Selim, the mercy of God be upon you. God was certainly good to you when he made you die one night before the wretched village fell into the hands of Jews. One night only. O God (p.11)	يا رحمة الله عليك يا أستاذ سليم! يا رحمة الله عليك! لا شك أنك ذو حظوة عند الله حين جعلك تموت قبل ليلة واحدة من سقوط القرية المسكينة في أيدي اليهود.. ليلة واحدة فقط.. يا الله! (ص.11)

As the above examples show, Islamic-cultural expressions such as ‘بارك الله فيك’ (baraka Allahu fyk/ may Allah bless you), ‘نحمد الله’ (naḥmadu Allah/ we praise Allah), and ‘رحمة الله عليك’ (raḥmatu Allahi ‘alayk/ may Allah have mercy on you) have been domesticated to ‘you’re very

kind’, ‘thank heavens’, and ‘the mercy of God be upon you’ respectively. Here, Kilpatrick does not only valorize ethnocentrism; she also ensures the text’s illusion of transparency to conceal the naturalizing process of religious and cultural references (see section 4.3). Her hegemonic imprints fit Goui and Seddiki’s (2019) view of ethnocentrism which they describe as “the backbone of stereotypes by which an individual can compare the morals, ethics, history, and religion of another country to his own, and decide that his own nation’s practices are superior” (p.197).

The film, relatively speaking, does not show signs of adaptive shifts or alterations, albeit, there is one scene, not found in the novel, that foregrounds the religio-political conjunctions. As mentioned before, Ustaz Selim does not identify himself as an Imam (because he does not know how to pray). So, Abu-Qais is seen criticizing his irreligious background and teaching. He says the following:

Arabic Dialogue	Translation
هذا اللي بنكسبه لما بنجيب أستاذ من خارج البلد لحتى يعلم الأولاد، لنشوف ايش راح يعلمهم لهاأستاذ يالي جابوه من يافا. (0:07:08-0:07:20)	That’s what we gain when we engage a teacher for our children from outside the village. Let’s see what he will teach them, that master they brought from Jaffa.

Saleh is raising awareness of the religio-political dissonance between traditional and modern pedagogy, particularly that inferior education systems and educators are detached from Islamic values and Palestinian philosophy (see Image 6 below). He is also shedding light on the conflictual instability of Palestinian education; as stated in Affouneh (2007) and Alzaroo and Hunt (2003), Palestinian education prior to 1994 was modelled to inculcate the oppressor’s *status quo* rather than reinforce anti-colonial and emancipatory efforts (Jordanian and Egyptian administrations controlled the education system between 1948 and 1967, followed by Israeli civil and military administration between 1967 and 1994). Consequently, Ustaz Selim’s phrase “[w]hen the two great rivers, Tigris and Euphrates, meet, they form one river called Shatt al-Arab” (Kanafani, 1962/1997, p.10) is didactically cynical since it symbolizes the Arabs’ religious decadence and lost unity. That is why the first Palestinian curriculum plan in 1998

was designed to emphasize “the essence of the Islamic culture, doctrine and affiliation to Islam” (as cited in Affouneh, 2007, p.355).



Image 6. The subtitles linger on the screen from the previous shot to pose as a demonstrative inter-title for Ustaz Selim’s character who is seen smoking the *Arjilah* (middle figure)

4.3 The Cultural Dimension

The treatment of cultural items (the ones that exclude religious affinities) in the translation manifests an attempt to acculturate the Palestinian culture into the western mainstream. Kilpatrick weaves her surface-level interpretations at the expense of faithfulness in such a way that “each of the languages becomes a guarantee of the other, [e]ach is assumed to be or to possess the generality of a semiotic that can appropriate the singularity of the other’s idiom by way of conscientious approximations” (Spivak, 2000, p.15). I assume, that Kilpatrick’s choices connect to the disposition of the translation industry and the dynamics of intercultural exchange, at least in the 1990s, that perpetuated the inferiority of Arabic literature. This assumption is plausible but cannot be corroborated due to the same reasons mentioned earlier. The following examples represent how metaphors and idioms have been rendered in translation:

English Translation	Source Text
16. What’s going on?/ The child laughed and replied in a whisper: Idiot! (p.10)	ماذا حدث؟/ ضحك الطفل وأجاب هامساً: تيس! (ص.9)

17. May God send you success, Marwan,
you **brave boy** (p.30)

وفقك الله يا مروان يا سبيع (ص.50)

18. **Let the dead bury their dead** (p.47)

ليكسر الفخار بعضيه (ص.89)

Examples 16 and 17 illustrate the use of fauna metaphors that cognitively remodel and frame agents in relation to the cultural environment. The negative expression ‘تيس’ (tays/ he-goat), which symbolizes unintelligence in the Arab context, is translated to the abstract connotation ‘idiot’. Correspondingly, the positive expression ‘سبيع’ (sabi’/ an inclusive term for predatory animals such as lions and wolves) is rendered as ‘brave boy’. Although the first metaphor is a result of cross-cultural difference – male goats symbolize virility in European cultures– both renditions detract from the attached values by converting the metaphors to their direct senses.

In example 18, ‘ليكسر الفخار بعضه’ (liyaksir alfahḥar ba‘dah/ literally: let the pottery break itself) have been changed to ‘let the dead bury their dead’. The idiom, which refers to the conflict between Palestinians and Israelis, exemplifies Abul-Khaizuran’s apathy toward the political situation and his propensity for earning money (he was the one who said “money comes first, and then morals” [Kanafani, 1962/1997, p.28]). Contrary to the way in which Kilpatrick has dealt with other idioms⁵, she religiously reframed this particular meaning using a Christian narrative: Matthew 8:22 (*But Jesus told him: Follow me, and let the dead bury their own dead*). The seamless implementation of this biblical reference selectively ensures that the narrative voice and cultural identity of Palestinians are effectively erased in translation. Similar to metaphor is the frequent rhetorical use of hyperbole to dramatize the interplay between the landscape and the protagonists’ traumatic suffering:

English Translation	Source Text
19. Do you like this life here? Ten years have passed, and you live like a beggar. It’s disgraceful . Your son, Qais, when will he go back to school? Soon the other one will grow up.	أعجبك هذه الحياة هنا؟ لقد مرت عشر سنوات وأنت تعيش كالشحاذ.. حرام! ابنك قيس، متى سيعود للمدرسة؟ وغداً سوف

⁵ Although they contain minor alterations, idioms such as ‘كأن الحياة شربة لبن’ and ‘يذوبون مثل فص الملح’ were respectively reproduced successfully using the same image in English as follows: “as if life were like eating yoghurt” (p.14) and “melt away like a lump of salt” (p.34).

How will you be able to look at him when you haven't...? [...] It's terrible. You are responsible for a big family now (p.14)	يكبر الآخر.. كيف ستنظر إليه وأنت لم... حرام! أنت مسؤول الآن عن عائلة كبيرة (ص. 17)
20. All right. And what does it matter whether I know it or not; is it the end of the world? (p.12)	طيب! وماذا يهمني أن أعرف ذلك أو أن لا أعرفه، هل ستقوم القيامة ? (ص. 12)
21. I'll open the cover of the tank for you. Ha! The climate will be like the next world inside there (p.40)	سأفتح لكم باب الخزان.. هاها سيكون الطقس كالآخرة ، هناك في الداخل (ص. 73)
22. The heavy hand crashed down onto his cheek, and the word was lost in a fearful roar, which began reverberating between his ears (p.23)	وهوت اليد الثقيلة فوق خده، فضاعت الكلمة في طنين شيطاني أخذ يدور بين أذنيه (ص. 37)

In example 19, Abu Qais's friend, Saa'd, is reprimanding him for not travelling to Kuwait by using the Islamic concept 'حرام' (ḥaram), which is a concept deeply rooted in Islamic law and Arab-Muslim culture (it is related to Islamic jurisprudence [Fiqh] that guides Muslims in everyday life, therefore, 'forbidden' and 'prohibited' are inadequate English translations). Given the multilayered meaning of 'حرام', especially in light of its metaphoric use, the term is rendered as 'disgraceful' and 'terrible' in English. Likewise, examples 20, 21, and 22 illustrate how references to Islamic eschatology and *al-ḡayb* (the unseen world) are altered in translation, revealing Kilpatrick's domestication. Hence, 'القيامة' ('alqiyama/ resurrection/Judgement day) becomes 'end of the world', 'الآخرة' ('al'ahira/ Hereafter) becomes 'the next world', and 'شيطاني' (ṣayṭany/ diabolical) is rendered as 'fearful'. It is worth noting that Kilpatrick –in reviewing Jones' translation of the Qur'an– regards English as “a language which has not traditionally been a vehicle for the [Islamic] religious tradition” (2011, p.255); nevertheless, this does not mean the English language is thoroughly unviable. Although all these religious expressions are not meant to be taken literally, the translation does not mirror the characters' religio-cultural identity nor does it stylistically communicate how religious language is a salient feature in Arabic discourse. Culture-specific items underwent a similar process of reframing:

English Translation	Source Text
23. Abul-Abd had given him a head-dress (p.18)	كان أبو العبد قد أعطاه كوفية لف بها رأسه (ص. 25)
24. Listen, Abul Khaizuran, I'm a simple man (p.34)	اسمع يا أبا الخيزران.. أنا رجل درويش (ص. 60)
25. That night he saw Ustaz Selim sitting in the headman's reception-room (p.10)	في تلك الليلة شاهد الأستاذ سليم جالساً في ديوانية المختار (ص. 9)

Example 23 deals with the *kufiyyah*, which is, first and foremost, a national symbol of the Palestinian identity and cause —the *kufiyyah* acquired its political import during the 1936-1939 Great Palestinian Revolution (‘revolution’ is intentionally used in lieu of ‘revolt’ as a counter-naming strategy) when Palestinians masked their faces with *kufiyyahs* to avoid being recognized by British and Jewish soldiers. It is also a distinctive item in the traditional Palestinian dress worn by peasants and farmers to protect them against the sun’s heat. Therefore, the *kufiyyah* draws its value from the political, cultural, and agricultural landscapes. Translating the *kufiyyah* to the generic and metonymic ‘head-dress’ fractures the novel’s spatial location and the *kufiyyah*’s politico-cultural idiosyncrasy, and again, it heralds the translator’s lack of maintaining contextual Palestinian references in translation.

In example 24, Abu-Qais describes himself as ‘رجل درويش’ (*rağul darwiš/* dervish/peasant man); the term conjoins core values that correlate to peasantry, asceticism (‘*alzuhd/*الزهد), and piety. These religio-cultural associations are reduced to ‘simple man’ in translation. Although the adjective ‘simple’ is a type of positive judgement, it notably lacks the force of the Arabic term diffuses in relation to Abu-Qais’s identity and status. Similarly, in example 25, the cultural values assigned to the venerated title ‘المختار’ (*muħtar/* village chief) are clearly erased as the term ‘headman’ shifts the cultural specificity of the narrative. As Amara (1999) states, the selection of a village chief “is an old institution that goes back to the time of the Ottoman rule in Palestine” (p.38). The Arabic term, then, reflects Palestine’s cultural visage and the Palestinians’ attachment to tradition. In this case, the English ‘headman’ does not consider the direct relationality between the term and context since it can develop and evoke unique nuances or affinities depending on the cultural setting. Furthermore, Kanafani illustrates how polite forms of address –consistently dropped in translation– are used in the Arabic culture to show respect and irony. The following three examples are an illustration of Kilpatrick’s translation solutions:

English Translation	Source Text
26. What does Abu Qais think?/ old Abu Qais (p.31)	ما رأي العم أبو قيس؟/ العم أبو قيس (ص.52)
27. Assa'd's is quite right (p.31)	الأخ أسعد يحكي الحق (ص.53)
28. My friend! My dear friend! (p.22)	يا أخي، يا روعي (ص.35)

In example 26, the term ‘**العم**’ (‘am/ uncle) is replaced by ‘old’. Wardhaugh (2010) accentuates the value of interpersonal repositioning in social interactions, stating that “[w]e are obliged to protect both our own face [...] to the extent that each time we interact with others, we play out a kind of mini-drama” (p.291). In my estimation, the double use of ‘**العم**’ mirrors Abul-Khaizuran’s congenial façade and his aim to build a positive self-image (and gain the trust of the oldest member, Abu-Qais). The omission of this token of judgement and its substitution with ‘old’ effaces the honorific and kinship associations attached to the term, similar to the omission of ‘**الأخ**’ (‘ah/ brother) in example 27. However, the translator in example 28 did not communicate the sarcastic illocutionary force of the smuggler’s remark ‘**يا أخي، يا روعي**’ (ya ‘ahy ya rwḥi/ my brother, my soul). Here, the unnamed smuggler –who slapped Marwan on the face– is ironically signaling his infuriation and not adoration; therefore, the translation ‘my friend! My dear friend!’ shifts the negative implications into positive ones. From a sociopragmatic perspective, Kilpatrick’s failure to capture the intended negative evaluation resulted in a communicative breakdown at the cultural and linguistic levels.

Kilpatrick’s cumulative effacements wrought a culturally impoverished translation that is applicable everywhere and nowhere; speaks to everyone and no one, but that is not the case with the film. Running for 107 minutes, the film does not waste a single shot to reinvigorate *Men in the Sun*’s cultural spectrum and atmosphere. Saleh visually establishes the idyllic pre-1948 Palestinian life early in the film about women and men. For instance, Umm-Qais (Image 7) is represented wearing a traditional Palestinian dress and making home-made *sağ* bread, and Abu-Qais and his son (Image 8) are seen riding a donkey which is a reflection of the Palestinians’ simple life. Kanafani is known for his symbolic language; thus, Saleh’s visual

storytelling creatively extends the narrative scope by foregrounding the bidirectional interaction between the context and narrative. As Hutcheon (2013) notes, the adaptive faculty has “the ability to repeat without copying, to embed difference in similarity, to be at once both self and Other” (p.174).



Image 7. Emphasis on the Palestinian culture and lifestyle (women)



Image 8. Emphasis on the Palestinian culture and lifestyle (men)

Saleh’s implemented shifts, spatio-temporally, “locat[e] events within an unfolding life-story” (Polletta, 2006, p.12), the Palestinian life-story and its historical connection with the homeland. The film visually sharpens the Palestinians’ deep-rooted contact with the earth, which, in the case of Abu-Qais, is a symbol continuously romanticized and sentimentalized as an indivisible part of the Palestinian identity. From a narrative point of view, emphasizing the

land's fertility and cultivation –with particular focus on olive trees– promotes a counter-narrative that hacks into the Zionist subversions that claim Palestine was virtually a barren wasteland before the emergence of Zionism and before the arrival of Jewish settlers (Image 9). From an appraisal point of view, the images solidify not only the director's positive attitudes but also ground Abu-Qais's attitudinal position –marked by contentment– in emotions and touch (Image 10). It is in comparing these pastoral scenes with the desert that the viewer becomes aware that Palestine represented paradise, that Kuwait represented inferno, and that the road was the characters' spiraling descent into inevitable death.



Image 9. Palestine was not an empty land



Image 10. Abu-Qais's romanticization of the land

In another interpolated scene, Saa'd informs Abu-Qais that in Kuwait there are no trees, but something better than trees (allusion to money), to which the confused Abu-Qais responds:

Arabic Dialogue	Translation
<p>في اشي أحسن من الشجر؟ بس... طيب، ايش بدي اشتغل هناك؟ أنا فلاح، تولدت فلاح وعشت فلاح، أبوي وجدي وجد جدي وأنا وهالختيارة فلاحين بفلاحين. ايش بدي اشتغل هناك؟ بعرفش غير الفلاحة. (0:17:46-0:18:08)</p>	<p>There is something better than trees? Well, what kind of work shall I do over there? I am a peasant, born an lived a peasant. My father, my grandfather, my great grandfather, myself and that old woman [his wife], we are all peasants. What kind of work shall I do there? The only thing I know is ploughing.</p>

Referencing ancestral lineage about ploughing, coupled with the overlaying emphasis on pronouns, bring Abu-Qais's cultural identity to the forefront. In addition, this verbally realized meaning signposts women's role in society and their viable participation in agricultural production. Although an in-depth analysis of soundtrack music falls outside the scope of this study, it is important to note that the film's non-diegetic music used in different scenes considerably contributed to nuancing, or more correctly, externalizing the characters' emotions and inner psychological state.

CHAPTER 5: CONCLUSION

“Translation is not an innocent, transparent activity but is highly charged with significance at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems.”

Susan Bassnett and Harish Trivedi, *Post-colonial Translation*

5.1 Translating wor(l)ds

It is clear from Bassnett and Trivedi's (1999/2002) postcolonial reading of translation that meaning-transfer from one language to another poses locational conflicts and politico-cultural instability. In terms of the present study, Kilpatrick represents an outside 'etic' force that reframed Kanafani's narrative using universalizing plotting and ethnocentric standards to infringe Palestinian history and culture. As a result, and because of the deliberate decontextualization of *Riğal fī ašams*, Kilpatrick ideologically 'duped' both the central characters and the English-speaking readers as well. On the other hand, Saleh represents an outside, yet 'emic' force that successfully managed to instill and bolster the narrative in his adaptation, 'Al-Maḥdu'un. This is partly the result of the close cultural-cum-political affinities and sense of commitment between Saleh and Kanafani. The former's objective is to critically reflect on Arab reality in relation to the Palestinian cause.

From the prism of Narrative and Appraisal theories, the translator transcends the linguistic space to one where culture and ideology become the salient determinants of narrative reconstruction and re-evaluation. Contested narratives, such as the Palestinian and Israeli narratives, are religio-politically sensitive because they prompt a Pavlovian-like response that showcases the divided loyalties of participants, in this case, translators. Because such narratives presuppose the versioning of reality and negotiation of values –each of the two opposing parties ventures to counter-narrate the other– the translator cannot ideologically ostracize him/herself from the context. Consequently, the translator, being an active participant and reader, can either subscribe or resist the narrative but can never translate with absolute neutrality. The findings,

then, alert us to the fact that translation, visually speaking, is never a horizontal line denoting equality but is rather a vertical line representing the ‘exaltation’ of certain languages/cultures and the ‘disparaging’ of others.

5.2 Limitations and suggestions for future research

The study has two limitations. First, the lack of external information that could triangulate the translator’s ideological position and translation approach. Second, the research length does not allow for an extensive discussion of all adaptive shifts found in *The Duped*, many of which are politically charged and culturally rooted. In other words, the analysis examines core (re)framing strategies in the film and how the director’s stance differs from the translator. This project is of a small scale, focusing on the adaptation and translation of one literary text. As a result, large-scale contrastive research is needed to crystallize the dialogical relation (and difference) between translations and film adaptations. This could be achieved by mapping narrative shifts using either translation-focused, adaptation-focused, or translation-adaptation comparative research. Moreover, given that the translation was published years ago (the first dates back to 1978), a new translation by Kilpatrick would be useful to assess whether the intercultural contact and the increasing western familiarity with Arabic and Palestinian literature would affect her translation approach and strategies.

REFERENCES

- Abu-Manneh, B. (2014). Palestinian trajectories: Novel and politics since 1948. *Modern Language Quarterly* 75(4), 511-539.
- Abu-Manneh, B. (2016). *The Palestinian novel: From 1948 to the present*. Cambridge: Cambridge University Press.
- Affouneh, S. (2007). How sustained conflict makes moral education impossible: some observations from Palestine. *Journal of Moral Education* 36(3), 343-356.
- Afsaruddin, A. (2020). Jihad and the Qur'an: Classical and modern interpretations. In M. Shah & M. Abdel Haleem (Eds.), *The Oxford handbook of Qur'anic studies* (pp. 512-526). Oxford: Oxford University Press.
- Al-Badawi, M. (2017). Translation of cultural utterances in literary discourse from Arabic into English. In W. Abu Hatab (Ed.), *Translation across time and space* (pp.15-33). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Al-Sudeary, M. (2013). Reception of the Anglo-Arab novel in the Euro-American literary world. *Cross-Cultural Communication* 9(4), 1-7.
- Alzaroo, S., & Hunt, G. (2003). Education in the context of conflict and instability: the Palestinian case. *Social Policy and Administration* 37(2), 165-180.
- Amara, M. (1999). *Politics and sociolinguistic reflexes: Palestinian border villages*. Amsterdam: John Benjamins.
- Amirdabbaghian, A., & Shangeetha, R.K. (2020). Translation and paratexts: A study of Animal Farm in Persian. *Russian Journal of Linguistics* 24(1), 80-95.
- Andrew, D. (2016). From concepts in film theory: Adaptation. In L. Braudy & M. Cohen (Eds.), *Film theory and criticism* (8th ed.) (pp. 330-339). New York: Oxford University Press.
- Apter, E. (2013). *Against world literature: On the politics of untranslatability*. London: Verso.
- Baker, M. (2006). *Translation and conflict: A narrative account*. New York & London: Routledge.
- Baker, M. (2010). Narratives of terrorism and security: 'accurate' translations, suspicious frames. *Critical Studies on Terrorism*, 3(3), 347-364.
- Baker, M. (2018). Narrative analysis and translation. In K. Malmkjær (Ed.), *The Routledge handbook of translation studies and linguistics* (pp. 179-193). New York & London: Routledge.
- Bandia, P. (2014). *Translation as reparation: Writing and translating in postcolonial Africa*. New York & London: Routledge. (Original work published 2008).
- Bassnett, S., & Trivedi, H. (Eds.). (2002). *Postcolonial translation: Theory and practice*. New York & London: Routledge. (Original work published 1999).
- Batchelor, K. (2018). *Translation and paratexts*. New York & London: Routledge.

- Baumgarten, N. (2008). Yeah, that's it!: Verbal reference to visual information in film texts and film translations. *Meta* 53(1), 6-25.
- Beecroft, A. (2015). *An ecology of world literature: From antiquity to the present day*. London: Verso.
- Benjamin, W. (1996). The task of the translator. In M. Bullock & M. Jennings (Eds.), *Walter Benjamin: Selected writings, volume 1: 1913-1926* (pp. 207-221). Cambridge: Belknap Press.
- Bhabha, H. (1990). The third space: Interview with Homi Bhabha. In J. Rutherford (Ed.), *Identity: Community, culture, difference* (pp. 207-221). London: Lawrence and Winhart.
- Boéri, J. (2008). A narrative account of the Babels vs. Naumann controversy: Competing perspectives on activism in conference interpreting. *The Translator* 14(1), 21-50.
- Casagrande, J. (1954). The ends of translation. *International Journal of American Linguistics* 20(4), 335-340.
- Cohen, S., & Kliot, N. (1992). Place-names in Israel's ideological struggle over the administered territories. *Annals of the Association of American Geographers* 82(4), 653-680.
- Cronin, M. (2003). *Translation and globalization*. New York & London: Routledge.
- Darwish, M. (2010). *Journal of an ordinary grief* (I. Muhawi, Trans.). New York: Archipelago Books.
- Díaz Cintas, J. (2012). Clearing the smoke to see the screen: Ideological manipulation in audiovisual translation. *Meta* 57(2), 279-293.
- Dryden, J. (1697). *The works of Virgil: Containing his Pastorals, Georgics, and Aeneis translated into English verse by Mr. Dryden*. London: printed for Jacob Tonson.
- El-Hussari, I. (2010). The issue of identity in Arabic narratives as retold by Arabist translators. *Translation Studies in the New Millennium: An International Journal of Translation and Interpreting* 8, 13-27.
- Eoyang, E. (1993). *The transparent eye: Reflections on translation, Chinese literature, and comparative poetics*. Honolulu: University of Hawaii Press.
- Fattah, A. (2020). Ideological and evaluative shifts in media translation/trans-editing. In S. Hanna, H. El-Farahaty & A. Khalifa (Eds.), *The Routledge handbook of Arabic translation* (pp.115-144). New York & London: Routledge.
- Foucault, M. (1978). *The history of sexuality* (R. Hurley, Trans.). New York: Pantheon Books.
- Gambier, Y. (2008). Recent developments and challenges in audiovisual translation research. In D. Chiaro, C. Heiss & C. Bucaria (Eds.), *Between text and image: Updating research in screen translation* (pp. 11-33). Amsterdam: John Benjamins.

- Genette, G. (1997). *Paratexts: Thresholds of interpretation* (J. E. Lewin, Trans.). New York: Cambridge University Press.
- Gentzler, E., & Tymoczko, M. (2002). Introduction. In E. Gentzler & M. Tymoczko (Eds.), *Translation and power* (pp. xi-xxviii). Amherst: University of Massachusetts.
- Ginsberg, T., & Lippard, C. (2010). *Historical dictionary of Middle Eastern cinema*. Lanham: The Scarecrow Press.
- Goui, D., & Seddiki, M. (2019). Tracing ethnocentric signs in Arabic literary translation. *International Journal of Innovative Science and Research Technology* 4(6), 197-205.
- Gray, J. (2010). *Show sold separately: Promos, spoilers, and other media paratexts*. New York: New York University Press.
- Harding, S. (2012). "How do I apply narrative theory?": Socio-narrative theory in translation studies. *Target* 24(2), 286-309.
- Harris, M. (1990). Emics and etics revisited. In T. Headland, K. Pike & M. Harris (Eds.), *Emics and etics: The insider/outsider debate* (pp. 48-61). Newbury Park: Sage Publications.
- Harlow, B. (1985). History and endings: Ghassan Kanafani's *Men in the Sun* and Tawfiq Salih's *The Duped*. *The Minnesota Review* (25), 102-113.
- Hermans, T. (1996). Translator's voice in translated narrative. *Target* 8(1), 23-48.
- Hermans, T. (Ed.). (2014). *The manipulation of literature: Studies in literary translation*. New York & London: Routledge. (Original work published 1985).
- Hutcheon, L. (2013). *A theory of adaptation* (2nd ed). New York & London: Routledge.
- Islamweb. (2002, March 16). *Qira'at Al-Fatiha 'inda khitbat al-fatta la 'athar lah* [Reciting Al-Fatiha in engagements has no evidence]. Retrieved from <https://www.islamweb.net/ar/fatwa/14411/%D9%82%D8%B1%D8%A7%D8%A1%D8%A9-%D8%A7%D9%84%D9%81%D8%A7%D8%AA%D8%AD%D8%A9-%D8%B9%D9%86%D8%AF-%D8%AE%D8%B7%D8%A8%D8%A9-%D8%A7%D9%84%D9%81%D8%AA%D8%A7%D8%A9-%D9%84%D8%A7-%D8%A3%D8%AB%D8%B1-%D9%84%D9%87>
- Islamweb. (2008, June 22). *Al-katatiib 'inda almuslimeen* [The katatiib to Muslims]. Retrieved from <https://www.islamweb.net/ar/article/144998/%D8%A7%D9%84%D9%83%D8%AA%D8%A7%D8%AA%D9%8A%D8%A8-%D8%B9%D9%86%D8%AF-%D8%A7%D9%84%D9%85%D8%B3%D9%84%D9%85%D9%8A%D9%86>
- Jacquement, M. (2010). The registration interview: Restricting refugees' narrative performance. In M. Baker (Ed.), *Critical readings in translation studies* (pp.133-151). New York & London: Routledge. (Original work published 2005).
- Jakobson, R. (1959). On linguistic aspects of translation. In R. Brower (Ed.), *On translation* (pp.232-239). Cambridge, Harvard University Press.

- Jenkins, H. (2006). *Convergence culture*. New York and London: New York University Press.
- Jitaru, I. (2015). Re-identity and re-presentation in adaptations: Instances of Anglo-American cinema. *The Annals of UOC: The Philology Series* (2), 71-76.
- Jones, F. (2014). Ethics, aesthetics and décision: Literary translating in the wars of the Yugoslav succession. *Meta* 49(4), 711-728.
- Kanafani, G. (1997). *Men in the Sun & Other Palestinian Stories* (H. Kilpatrick, Trans.). Boulder: Lynne Rienner Publishers.
- Kanafani, G. (1999). *Men in the Sun & Other Palestinian Stories* (H. Kilpatrick, Trans.). Boulder: Lynne Rienner Publishers.
- Kilpatrick, H. (1976a). Commitment and literature: The case of Ghassan Kanafani. *Bulletin (British Society for Middle Eastern Studies)* 3(1), 15-19.
- Kilpatrick, H. (1976b). Tradition and innovation in the fiction of Ghassan Kanafani. *Journal of Arabic Literature* 7(1), 53-64.
- Kilpatrick, H. (2011). [Review of the book *The Qur'ān. Translated into English*, by Alan Jones]. *Die Welt des Islams* 51, 254-255.
- Knopf-Newman, M. (2011). *The politics of teaching Palestine to Americans: Addressing pedagogical strategies*. New York: Palgrave Macmillan.
- Kress, G., & Van Leeuwen, T. (2006). *Reading images: The grammar of visual design* (2nd ed.). New York & London: Routledge.
- Lambert, J., & Gorp, H (2014). On describing translations. In T. Hermans (Ed.), *The manipulation of literature: Studies in literary translation* (pp. 42-53). New York & London: Routledge. (Original work published 1985).
- Leitch, T. (2008). Adaptation, the genre. *Adaptation* 1(2), 106-120.
- Lhermitte, C. (2005). A Jakobsonian approach to film adaptations of Hugo's *Les Misérables*. *Nebula* 2(1), 97-107.
- Lukin, A. (2019). *War and its ideologies: A social-semiotic theory and description*. Singapore: Springer.
- Malmkjær, K. (2003). What happened to God and the angels: An exercise in translational stylistics. *Target* 15(1), 37-58.
- Marciniak, M. (2007). The appeal of literature-to-film-adaptation. *Lingua Act Community* 17, 59-67.
- Martin, J. R., & White, P. R. R. (2005). *The language of evaluation: Appraisal in English*. New York: Palgrave Macmillan.
- Middleton, C. (1989). Translation as a species of mime. In R. Warren (Ed.), *The art of translation: Voices from the field* (pp. 21-29). Boston: Northeastern University Press.

- Munday, J. (2012). *Evaluation in translation: Critical points of translator decision-making*. New York & London: Routledge.
- Neimneh, S. (2017). The symbolism of the sun in Ghassan Kanafani's fiction: A political critique. *International Journal of Comparative Literature and Translation Studies* 5(3), 67-71.
- Newmark, P. (1988). Pragmatic translation and literalism. *TTR : traduction, terminologie, redaction* 1(2), 133-145.
- Nida, E. (1964). *Toward a science of translating with special reference to principles and procedures involved in Bible translating*. Leiden: E.J. Brill.
- Niranjana, T. (1992). *Siting translation: History, post-structuralism, and the colonial context*. Berkeley: University of California Press.
- Oxford Wordpower Dictionary. (2006). Freedom fighter. Oxford: Oxford University Press.
- Pavesi, M. (2018). Reappraising verbal language in audiovisual translation. From description to application. *Journal of Audiovisual Translation* 1(1), 101-121.
- Perdikaki, K. (2018). Film adaptation as the interface between creative translation and cultural transformation: The case of Baz Luhrmann's *The Great Gatsby*. *The Journal of Specialised Translation* (29), 169-187.
- Polletta, F. (2006). *It was like a fever: Storytelling in protest and politics*. Chicago: University of Chicago Press.
- Rosa, A. (2010). Descriptive translation studies (DTS). In Y. Gambier & L. Doorslaer (Eds.), *Handbook of translation studies: Volume 1* (pp. 94-104). Amsterdam: John Benjamins.
- Said, E. (1994). *Culture and imperialism*. New York: Vintage Books.
- Said, E. (1996). *Representations of the intellectual*. New York: Vintage Books.
- Said, E. (2003). *Orientalism*. London: Penguin Classics. (Original work published 1978).
- Saleh, T. (Director). (1972). *Al-Makhdu'un* [The Duped] [film]. National Film Organization.
- Saloul, I. (2007). "Exilic narrativity": The invisibility of home in Palestinian exile. In S. Durrant & C. Lord (Eds.), *Essays in migratory aesthetics: Cultural practices between migration and art-making* (pp. 111-1028). Amsterdam: Rodopi.
- Schiavi, G. (1996). There is always a teller in a tale. *Target* 8(1), 1-21.
- Shenhav, S. (2006). Political narratives and political reality. *International Political Science Review* 27(3), 245-262.
- Shields, K. (2013). Challenges and possibilities for world literature, global literature, and translation. *CLCWeb: Comparative Literature and Culture* 15(7), 1-9.
- Shraideh, K. (2018). Postcolonial translation studies: The translator's apolitical impartiality in *Men in the Sun*. *International Journal of English Language & Translation Studies* 6(4), 114-120.

- Siddiq, M. (1984). *Man is a cause: Political consciousness and the fiction of Ghassan Kanafani*. Seattle: University of Washington Press.
- Simon, S. (2005). *Gender in translation: Cultural identity and the politics of transmission*. New York & London: Routledge. (Original work published 1996).
- Somers, M., & Gibson, G. (1994). Reclaiming the epistemological “other”: Narrative and the social constitution of identity. In C. Calhoun (Ed), *Social theory and the politics of identity* (pp. 37-99). New Jersey: Wiley-Blackwell.
- Spivak, G. (1993). *Outside in the teaching machine*. New York & London: Routledge.
- Spivak, G. (2000). Translation as culture. *Parallax* 6(1), 13-24.
- Stam, R. (2000). *Film theory: An introduction*. Oxford: Blackwell Publishers.
- Stav, S. (2012). Nakba and holocaust: Mechanisms of comparison and denial in the Israeli literary imagination. *Jewish Social Studies* 18(3), 85–98.
- Steiner, G. (1975). *After Babel*. Oxford: Oxford University Press.
- The Holy Qur’an*. Translated by Abdullah Yusuf Ali, The Holy Koran Publishing House, 1983.
- The expanded Bible: New Testament*. (2009). Nashville: Thomas Nelson.
- Toury, G. (2012). *Descriptive translation studies – and beyond* (Rev. ed.). Amsterdam: John Benjamins.
- Tymoczko, M. (2000). Translation and political engagement: Activism, social change and the role of translation in geopolitical shifts. *The Translator* 6(1), 23-47.
- Tymoczko, M. (2003). Ideology and the position of the translator: In what sense is the translator ‘in between’?. In M. Calzada Perez (Ed.), *Apropos of ideology* (pp.181-201). Manchester: St Jerome.
- Tymoczko, M. (2014). Why literary translation is a good model for translation theory and practice. In J. Boase-Beier, A. Fawcett & P. Wilson (Eds.), *Literary translation: Redrawing the boundaries* (pp.11-31). London: Palgrave Macmillan.
- Van Leeuwen, R. (2004). The cultural context of translating Arabic literature. In S. Faiq (Ed.), *Cultural encounters in translation from Arabic* (pp. 14-25). Clevedon: Multilingual Matters.
- Venuti, L. (1993). Translation as cultural politics: Regimes of domestication in English. *Textual Practice* 7(2), 208-223.
- Venuti, L. (1995). Translation and the formation of cultural identities. In C. Schäffner & H. Kelly-Holmes (Eds.), *Cultural functions of translation* (pp. 9-25). Clevedon: Multilingual Matters.
- Venuti, L. (2005). Adaptation, translation, critique. *Journal of Visual Culture* 6(1), 25-43.
- Venuti, L. (2008). *The translator’s invisibility* (2nd ed.). New York & London: Routledge.

- Vieira, E. (2002). Liberating Calibans: readings of Antropofagia and Haroldo de Campos' poetics of transcreation. In S. Bassnett & H. Trivedi (Eds.), *Postcolonial translation: Theory and practice* (pp. 95-113). New York & London: Routledge. (Original work published 1999).
- Von Stosch, K. (2015). Does Allah translate 'God'? translating concepts between religions. In M. deJonge & C. Tietz (Eds.), *Translating religion: What is lost and gained?* (pp. 123-136). New York & London: Routledge.
- Wardhaugh, R. (2010). *An introduction to sociolinguistics* (6th ed.). Oxford: Wiley Blackwell.
- White, H. (1982). The politics of historical interpretation: Discipline and de-sublimation. *Critical Inquiry* 9(1), 113-137.
- White, P. R. R. (2015). Appraisal theory. In K. Tracy, C. Ilie & T. Sandel (Eds.) *The international encyclopedia of language and social interaction*, (pp. 1-7). Oxford: Wiley Blackwell.
- Wolf, M. (2000). The third space in postcolonial representation. In S. Simon & P. St-Pierre (Eds.), *Changing the terms: Translating in the postcolonial era* (pp. 127-145). Ottawa: University of Ottawa Press.
- Zalman, A. (2006). Gender and the Palestinian narrative of return in two novels by Ghassan Kanafani. In Y. Suleiman & I. Muhawi (Eds.), *Literature and nation in the Middle East* (pp. 48-78). Edinburgh: Edinburgh University Press.

APPENDIX (A)

Arabic Transliteration System, the ISO version of 1984

ر	ذ	د	خ	ح	ج	ث	ت	ب	ا
راء	ذال	دال	حاء	حاء	جيم	ثاء	تاء	باء	ألف
rāʾ	ḏāl	dāl	ḥāʾ	ḥāʾ	ǧīm	ṭāʾ	tāʾ	bāʾ	ʾalif
r	ḏ	d	ḥ	ḥ	ǧ	ṭ	t	b	ʾ(a)
[r~r̄]	[ð]	[d]	[x~χ]	[ħ]	[dʒ]	[θ]	[t]	[b]	[ʔ]
ف	غ	ع	ظ	ط	ض	ص	ش	س	ز
فاء	غين	عين	ظاء	طاء	ضاد	صاد	شين	سين	زاي
fāʾ	ǧayn	ʿayn	ẓāʾ	ṭāʾ	ḏād	ṣād	šīn	sīn	zāy
f	ǧ	ʿ	ẓ	ṭ	ḏ	ṣ	š	s	z
[f]	[ɣ~ʁ]	[ʕ]	[ðˤ]	[tˤ]	[dˤ]	[sˤ]	[ʃ]	[s]	[z]
	ء	ي	و	ه	ن	م	ل	ك	ق
	همزة	ياء	واو	هاء	نون	ميم	لام	كاف	قاف
	hamza	yāʾ	wāw	hāʾ	nūn	mīm	lām	kāf	qāf
		y	w	h	n	m	l	k	q
		[j]	[w]	[h]	[n]	[m]	[l~l̄]	[k]	[q]

ProQuest Number: 28415933

INFORMATION TO ALL USERS

The quality and completeness of this reproduction is dependent on the quality and completeness of the copy made available to ProQuest.



Distributed by ProQuest LLC (2022).

Copyright of the Dissertation is held by the Author unless otherwise noted.

This work may be used in accordance with the terms of the Creative Commons license or other rights statement, as indicated in the copyright statement or in the metadata associated with this work. Unless otherwise specified in the copyright statement or the metadata, all rights are reserved by the copyright holder.

This work is protected against unauthorized copying under Title 17, United States Code and other applicable copyright laws.

Microform Edition where available © ProQuest LLC. No reproduction or digitization of the Microform Edition is authorized without permission of ProQuest LLC.

ProQuest LLC
789 East Eisenhower Parkway
P.O. Box 1346
Ann Arbor, MI 48106 - 1346 USA