Journal of Holy Land and Palestine Studies 22.1 (2023): 21–45
Edinburgh University Press
DOI: 10.3366/hlps.2023.0303

www.euppublishing.com/hlps

Palestinian Literature in Hebrew Translation: Between Cultural Appropriation and Resistance Eyad Barghuthy's *An Acre-Esque Tale* as Case Study

Dr Aida Fahmawi Watad

Department of Arabic Language and Literature
Al-Qasimi Academy
Baqa-El-Gharbia, Israel

Abstract

This article focuses on the complex cultural and political dynamics of translation of Palestinian literature into Hebrew, from a Palestinian perspective. I focus specifically on translation of the literature of Palestinian Israeli citizens, and on a recent, unique model of translation praxis developed by the *Maktub* project, based in the Van Leer Institute of Jerusalem. The model, entailing dialogic and bi-national translation, aims to turn translation into an act of resistance, through which Palestinian presence 'infiltrates' Hebrew cultural consciousness. The article analyses the Hebrew translation of the novel *Burdaqaneh* (translated as 'An Acre-esque Tale') by the Palestinian author Eyad Barghuthy. Specifically, the article attempts to shed light on the process of translation, its aims and methods, and their overall cultural and political import.

Keywords: Palestinian Literature, Hebrew Translation, Colonial Cultural Appropriation, Israel, Palestinian Cultural Resistance, Eyad Barghuthy, *Burdaqaneh*, *Acre-esque Tale Maktub* Project, Van Leer Institute

Introduction

This article focuses on the complex cultural and political dynamics of translation of Palestinian literature into Hebrew, from a Palestinian perspective. I focus specifically on translation of the literature of Palestinian Israeli citizens, and on a recent, unique model of translation praxis developed by the *Maktub* project, based in the Van Leer Institute of Jerusalem. The model, entailing dialogic and bi-national translation, aims

to turn translation into an act of resistance, through which Palestinian presence 'infiltrates' Hebrew cultural consciousness. The idea of the praxis of translation as resistance also involves an attempt to remedy previous models of translation practice, seen as Orientalising or otherwise domesticating and appropriating the Palestinian text.In order to overcome these historical problems of translation, a model of dialogic work shared by author and translatoris proposed. The article analysesthe impact of this model of translation through detailed examination of the Hebrew translationof the novel *Burdaqaneh* (translated as 'An Acre-esque Tale') by the Palestinian author Eyad Barghuthy. Specifically, the article attempts to shed light on the process of translation, its aims and methods, and their overall cultural and political import.

Translation Praxis, between Cultural Politics and Translation Theory

In order to tackle the issue of translation of Palestinian Arabic literature into Hebrew, we must first acknowledge that it occupies fraught and contested cultural territory. Close to a quarter of the population of Israel is comprised of native Arabic speakers(Israeli Central Bureau of Statistics 2021). Therefore, we would expect that the work of Palestinian writers such as Ghassan Kanafani, for instance, be taught alongside the work of Hebrew writers such as Israeli poet Yehuda Amichai (1924–2000). However, in the Israeli cultural space, interest in Arabic as a literary language is very minimal.Most Israelis who study the language do so in contexts associated with Israel's military, as intelligence officers,motivated by so-called 'security' needs (Shenhav-Shaharabani 2015). Presently, fewer than 1% of Jews under 70 years old can read a letter or a newspaper in Arabic (Shenhav-Shaharabani 2020b). Before the Nakba of 1948, Arabic was the main spoken language in the region. Up until 2018, it continued to be an official language of the Israeli state — by law, if not in practice.

In the present day, much of the attention afforded to Arabic by official bodies in Israel is marginalising, and emerges from a worldview that is both colonialist and authoritarian (Mandel 2015). In the context of the Israeli-Zionist regime, as in other colonialist contexts, the Arabic language of the native population as well as its cultural products have endured pressure from diverse political, social and economic forces. Arabic literature in the post-1948 era has become a site of struggle, one in which identities are constructed and deconstructed (Nashif 2017: 8).

Looking back to the post-1948 era, we may argue that as a regime, the Zionist state was founded on a principle of homogenisation and uniformity, and thus also of mono-lingual uniformity. Israel was, when founded, a multilingual polity composed of Jewish immigrants of various nationalities, as well as the native Arab speaking population. Such diversity

was subsequently diminished through the implementation of a policy of aggressive linguistic regulation whereby mono-lingualism was considered a national and civic duty and achievement. Through a massive administrative translation effort, other languages were gradually erased from public life in favour of Hebrew mono-lingualism. bi-lingualism became suspect, suggestive of conflicting loyalties (Shenhav-Shaharabani 2020: 79). In this context, we may begin to grasp the alienation between Arabic literature broadly, and Palestinian literature in particular, and the Jewish reader.

The Zionist regime acted consciously to re-shape the attitudes of Palestinian Israeli citizens to their Arabic mother tongue as part of the broader effort to reshape Palestinian identity in a Jewish-Israeli mold. The relationship between Hebrew and Arabic grew ever more fraught as it absorbed and continues to absorb the repercussions of the Palestinian-Israeli conflict (Anzaldua 2014: 21). Thus, for Palestinians, Hebrew became a language of Zionism rather than a language of the Jewish people. The Israeli Military Governorate and the educationalsegregation that emerged during its rule perpetuated the Zionist narrative through textbooks and curricula, and acted to blot out Palestinian identity and history (Masalha 2008: 125). Such erasure was especially forceful in light of how the Nakba itself shook Palestinian cultural life to the core (Muasi 2018: 8), starting with the plundering and erasure of the Palestinian cultural archive (Amit 2011: 2–23), and culminatingin the more recent establishment of Israel's 'Nation Law', which further marginalises the political and cultural position of Palestinians in the Israeli state (*The Nation Law* 2018).

As a result, the relationship of Palestinians, and particularly of Palestinians living within the 'Green Line', with Hebrew, is unique, different to their relationship with any other language. Despite the fact that Hebrew is the language of the colonial regime,which occupied their land and oppressed their people, Palestinians understand, with some measure of irony, the importance of mastering Hebrew and producing Hebrew texts. Mastery of Hebrew is important not only for their livelihood, or day to day administrative concerns, but also and especially, such mastery is vital in order to bring their narrative to light in the Hebrew space that surrounds them. As Anton Shammas stated:

> That evening I raised my Haifa-born hand and vowed I will master Hebrew thoroughly. . . Mother, who had instructed me, in Arabic, to go to the store and purchase sunflower seeds, in Hebrew, did not realise that she was sending me straight into the arms of a step-mother, that other wife of my father. . . A step mother who stole and confiscated property, who dispersed, who drove away and killed, in Hebrew. We know that, in itself, language is free of good or evil intention. . . the men who use it to kill are those who defile it with their deeds, while language maintains its purity. (2015: 30)

Several Palestinian writers in Israel of the first, second and third generations after the 1948 Nakba wrote literary texts in Hebrew (Suleiman 2006: 13, 15),motivated by an understanding of the importance of entry into the official Hebrew literary world, and seeking to position the Palestinian narrative in the colonial space, even if only through text (Fahmawi Watad 2020: 111–117). Such writers therefore act as agents of an effort to challenge or dismantleor resist colonial discourse from within (Asante-Darko 2000: 2). From such a perspective, given the hierarchy between Hebrew and Arabic within Israel, the act of translation between these languages can never be 'innocent' of charged political connotations. Indeed, the act of translation of Arabic works into Hebrew tends to provoke controversy, whenever the issue arises, regarding the political legitimacy of translation in light of the continued Israeli occupation of Palestinian lands and the lack of any political horizon for Palestinian equality and self-determination. Many therefore question the political effectiveness of translation as resistance strategy.

The above ideological and cultural questions tend to take precedence in Palestinian public discourse over questions regarding the aesthetic or literary value of translations. On the one hand, translation is a type of discourse, a literary dialogue or cultural confrontation (Ghanem 2014: 2–3). The text, as the transmitter of this discourse, is aimed at a given audience. If an author grants rights to a Hebrew translation of his or her work, it is possible to see this permission as allowing for the existence of a given dialogue with Hebrew culture. At the same time, it is possible to view such translation as part and parcel of a cultural conflict and as its continuation through 'other means'. In this sense, translations are not necessarily 'conciliatory' as they may be motivated by a conscious goal of dismantling Zionist discourse as a racist settler discourse. For this reason, there are major differences in Arab writers' positions regarding translation of literary works into Hebrew. Such positions vacillate between a complete refusal to grant translation rights out of opposition to any form of cultural normalisation, to the granting of such rights, but conditionally, with certain demands in place regarding the future of the work (Ghanem 2014: 4). Palestinian novelist Ibrahim Nasrallah, for instance, made rights to translations of his works conditional upon translators' advanceconsent to refrain from any form of cooperation with Zionist bodies (2019).Agreements such as these reflect the assumption that translation should be continuous with resistance to the occupation, and with the demand that the Palestinian author be a party to determining the future affiliations of the translation.

In cases where Hebrew translators did not attempt to obtain consent from the Palestinian author, the act of translation was decried as 'piracy,' meant to further marginalisethe author in relation to their own work — a

form of cultural 'invasion' and appropriation. Indeed, translation involves the re-writing of the origin text, executed according to a given set of implied or overt ideological and political criteria of the 'host' culture (Nasrallah 2001). The translation, as a re-writing of the origin text, may repress new or oppositional meanings, and serve as an oppressive form of containment of original meaning (Lefevere 1992: xi). A number of Palestinian intellectuals believe that the process of translation from Arabic, and the emphasis on obtaining an author's consent,are driven by political resistance to cultural boycott. In this context translation is again subjugated to ideological precepts, and serves political ends (Shalhat 2017).

The controversy regarding translation emerges from an underlying, fundamental disagreement about the politics of Palestinian resistance. Total resistance to Hebrew translation is a strategy that is consistent with a cultural boycott. Openness to translation emerges from the assumption that Hebrew translation of Arabic works can undermine Zionist colonialist precepts. Any other form of Hebrew translation, which is not oppositional, is seen by Palestinians as a mode of silencing of the Palestinian voice, from an Orientalist perspective, whose ultimate aim is to reinforce stereotyped views of the Palestinian subject (Abu Mukh 2019). As Richard Jacquemond argues, unequal distribution of cultural power usually results in translations into the hegemonic language that serve hegemonic cultural assumptions and stereotypes (cited in Robinson 1997). Thus, for instance, Palestinian texts depicting oppressive attitudes towards women may be selected for translation, as they serve the Orientalist expectations of Hebrew readers.

It is useful to note that, in many ways, the Hebrew cultural establishment is mainly interested in the Palestinian text not as a work of literature but as a political document. The mainstream cultural view in Israel considers Palestinian culture to be inferior. Israeli Arabic translator Yael Lerer (2008) defined this view as 'the occupier's mentality, which cannot shed its view of the native as 'without a culture', and treats his or her culture as folklore'. The Palestinian text is not interesting in itself, as a work of art, but for its associated cultural meanings which are othered.

Let us consider concrete examples of the controversy surrounding translation of Palestinian works in Israel. In the 1980s, Hebrew translations of Mahmoud Darwish's poem, 'Those who Pass between Fleeting Words',written following the events of the first *Intifada*, caused political controversy that garnered Israeli media attention and eventually instigated special debates in the Knesset — the Israeli parliament (Boullata 1997: 120–122). Translations of this poem that appeared in various media outlets were not literary translations but instead were undertaken by the news outletsthemselves, in order to 'expose,' with outrage, the purported wish

expressed in the poem for Jewish occupiers to be banished from Palestinian land — including territories occupied in 1948 (Lerer 2008).More recently, in 2015,a translation of Palestinian poetDarin Tatour's texts and social media posts was produced by Israeli intelligence forces and the poet was tried and arrested for 'inciting terrorism' in her writing. Different translated versions and interpretations of a poem stood at the heart of the case of both the prosecution and the defence (Shenhav-Shaharabani 2020a: 103–110). The poet was eventually found guilty of the charge and imprisoned for 5 months. She was eventually acquitted by an appeal to the Israeli Supreme Court, and came to see this as a victory of the Palestinian poet vis a vis attempts to silence her voice and her freedom of speech.

In both cases, the translations and mode of reception of the poems sparked the controversy in Israel, which was in many ways founded on a deliberate misreading of the ways literary texts signify, and on an ignorance of layers of significance in Arabic. In both cases, a single translation was used to criminalise an entire mode of protest-writing which characterised Arabic literature of various historical periods (Belguendouz 2015). Furthermore, Hebrew culture positioned itself as judge and jury, capable of determining whether a text is 'legitimate' as poetry, or whether it is, in fact, an incitement to violence (Abu Mukh 2016). Darwish's earlier 'trial by media' in the 1980s had by 2015 become a real trial, attesting to certain regressive processes inside Israel with regards to Palestinian and, possibly, general freedom of speech.

Both cases bring to mind another famous example from the history of translation, that of Edward Fitzgerald's translation of the *Rubaiyat*. Fitzgerald famously stated: 'It is quite amusing to take whatever liberties I wish with these Persians who are — to my mind — not poets in the full sense of the word... only minimal artistry is needed to shape their works' (1857, cited in Lefevere 1992: 80).Fitzgerald believed that the cultural system he was positioned within was superior and more advanced than the culture of the translated text. Therefore, he was qualifiedto judgePersian texts and rewrite them, freely. We see that the rewriting of certain texts through the act of translation has the potential to 'freeze' and contain difference in order to prevent challenges to the 'host', hegemonic culture (Munday 2001: 128). In cases where a text openly challenges the hegemonic frame of thought, it may be quite literally put on trial and asked to prove its 'innocence', as occurred with Darwish and Tatour's texts.

Translation is not the only issue at hand, in both of the aforementioned cases. Another central issue concerns the process of reception of these texts (Yeshurun 1988: 7). A whole range of agents influence the process of the reception or rejection of literary works, including the regime, its ideology and its institutions. In many cases it is the regime or its agents who are in charge, directly or indirectly,of commissioning translation and rewriting,

and therefore control and direct the manner in which translations are produced and disseminated.

In Darwish's case, despite the Israeli protest against war crimes committed by Israel against Palestinians during the first Lebanon warof 1982 and before the first *Intifada* of 1988and for all its neoliberal facade, Hebrew culture proved again, in handling the poet's protest poem, that it was hostage to the colonialist Zionist regime's assumptions, and that Israeli society was not able truly to listen to the voice of Palestinian protest explicitly stated (Ghanaim 2002). The events surrounding the translation of the poem raise the question that Darwish himself asked, when Yael Lerer requested translation rights to his works: 'What is the point, now?It is still far too early; they will not read it' (cited in Lerer 2008). These words may explain the refusal of translation by some Palestinian authors: they do not wish to maintain the facade of dialogue when there is no real partner for conversation, Israeli culture is not ready to accept the Palestinian narrative as worthy of research and serious debate (Zreik 2019).

However, the fact that Darwish and others have on occasion agreed that their work be translated to Hebrewmeans that for them, the active translation is necessary even if its effect is not direct and immediate. Translation of the literature of the oppressed culture can undermine the authority of the oppressors: even if, from an authoritarian position,the colonial culture translates the work of the oppressed in order to appropriate and control it, still, by making minority language and culture present, translation permits the oppressed to work against the dominant culture. Translation is often awarded a status equal to the status of an original work.When the language of the origin text is present in the translation,translation frees this language from its status as inferior. Translation can therefore, in certain instances,undermine the hierarchy between sovereign and subject. In the words of Elias Khoury (cited in Shenhav-Shaharabani 2020: 16): because under a colonialist regime the colonialist copy is more powerful than the native original, which is devalued, the copy (the translation) can enable the conquered, as mediated by the translation,'to devour' the culture and supremacy of the occupier. Thus, the postcolonial translation can in fact undermine the rigid hierarchy of origin and translation, which is a relationship of dominance between occupier and occupied' (Shenhav-Shaharabani 2020: 16).

Palestinian writer and translator Anton Shammas went even further by saying:

> The right of return is the right of the story of return, and the story in Hebrew translation restores the right of the story to its owners; these owners, removed from the map, removed from the homeland and from history,

> return and realise their right to speak for memory by means of the language which stole their voice and erased their map. (Khoury 2002)

With this approach in mind, the use of Hebrew as a language of translation of Palestinian texts may turn the Hebrew translated text into an instance of'minor literature' that challenges the Hebrew canon (Deleuze and Guattari 1983: 18). But in order for a translation to challenge the major language'scanon, it must be able to 'write' the Palestinian narrative in a Hebrew which is not 'custom made'to suit the Hebrew reader. In postcolonial translation theories such oppositional translation is considered an 'alienating' or 'foreignising' as opposed to a 'domesticating' translation (Venuti 1995: 1). A domesticating translation attempts to rid itself of the cultural foreignness of the origin text so that the translation will become acceptable and understandable to the host culture. The second strategy, of alienating translation, attempts to leave within the text the elements of difference that exist in the original and to make these elements visible to the reader. Alienating translation can be seen as a form of struggle against ethnocentric cultural tendencies, discrimination, cultural narcissism and imperialism, and in favour of a more democratic cultural vision. This kind of translation also fulfills a vital role in rebuilding national identity, resisting cultural hegemony and dismantling colonialist ideology. Through such translation strategies it is possible to confront hegemonic readers with the reality of difference and to undermine the ideologies of official language (Bassnett and Lefevere 1999: 13).

We can perhaps rephrase Darwish's question in a way that adapts it to the political and historical moment — how can translation become a discourse that shakes up and penetrates the consciousness of Hebrew culture? Can a Jewish Israeli translator engage in translation as resistance or must such translation be undertaken only by Palestinians or through cooperation with Palestinians? Sehnhav-Shaharabanibelieves that'the work of translating Palestinian writing into Hebrew requires special attention to the fact that the 'foreign' Palestinian is, in fact, not at all foreign, but native to the place. But the work of translation is carried out within an asymmetrical balance of power, that replicates the hierarchy between the languages. In most cases the voice of the Palestinian author is mediated through the voice of the Jewish translator' (Shenhav-Shaharabani 2019: 381). If so, translation as an act of resistance does not stop with the completion of the translation of the text, but involves other factors within the literary system, as well. Such factors include all agents affecting a work's reception: the professionals working within the literary system (critics, reviewers and all those involved in the reception of a work), extra literary systems such as media outlets and various other influencers, and hegemonic aesthetic perceptions (Belguendouz 2015: 68). Therefore,

the challenge lies in the infiltration of the Palestinian translated text into the ranks of these bodies, even as the text carries with it a narrative that directly undermines the underlying assumptions of these agents.

The *Maktub* Forum and Practices of Bi-national Translation

The *Maktub* project, based in the Van Leer institute of Jerusalem, is a unique initiative supporting translation of Palestinian texts into Hebrew as a form of resistance.The project's model of translation is one of bi-national dialogue, where the Palestinian translator is given an active role in the work process alongside a Hebrew translator. The project considers translation to be an intervention in the political and cultural space. Bi-national translation is carried out exclusively by bi-national, bilingual teams. The project has also outlined its intent to steer away from the binaries that underlie neoclassical theories of translation, such as accuracy versus betrayal, form versus content, and more. Therefore, the translators do not seek to interpret accurately the 'true' meaning of the text, but instead set out to establish translation as a kind performative action that acknowledges the multiple meanings of the text in a situation of language dispute under colonial circumstances. Such translation is based on three principles: translation as a collective action, translation as an act of speech, translation as an act in the world. In this sense translation is not a textual achievement but an act that seeks to overcome the principles of alienation and degradation of the original suggested by nationalist translation. Translation becomes a platform for bi-national communication that is self-aware (Shenhav-Shaharabani 2020b: 99–100).

Maktub endorses the idea of a translation process that occurs in constant dialogue with the author of the original text. The dialogue is therefore not only between texts, but includes a conversation between individuals, in a situated political context and changing circumstances. The process liberates translation from the formal distinction between form and content, between framework and process, between subject and object, and between text and reality. Such a model obviates certain concepts that have become routine in translation discourse such as accuracy, equivalence or adequacy. Such concepts lose their relevance when the origin text is considered to be a dynamic and changing entity, and translation is not taken to represent a copy, simulacra or substitute of the origin, but its continuation. Translation becomes a supplement, an interpretation or metatext.

It is my argument that by default, translation of Palestinian literature into Hebrew under colonial rule participates in various ways in a mode of complicity and normalisation of the occupation. This is due to the nature of the asymmetric power relationship between Hebrew and

Arabic in Zionist Israel as well as between Israeli Jews and Palestinians in Israel/Palestine. In order to separate the practice of translation from practices of normalisation,translation must evolve and develop special features. Translation as resistance involves three major elements: the identity of the translator, the 'identity' of the text, and the manner in which translation takes place (Zreik 2019). When the Palestinian author is an active participant in the process, he or she brings his or her own narrative into the translation, including the reverberations of his language space, his/her Palestinian culture, and even the toponyms of the vanished Palestinian towns. The process of translation will create a space for dialogue, rather than for co-existence. Such Bakhtinian dialogue is not merely a dialogue between individuals but an epistemological circular and mutual process. In this process, the relationship of author and translator is not necessarily one of consensus but a dialectical relationship of struggle.

I will go on to examine translation discourse as it appears in one of the works published by the *Maktub* project, a translation of a novel by a Palestinian Israeli citizen. I will attempt to show how dialogic translation operates through a reading of this work, and examine the unique strategies that the translator used in order to transmit the minor voice of Palestinians in the major language of Hebrew.

The Poetics of Bi-national Translation: Eyad Barghuthy's *An Acre-esque Tale* as Case Study

The novel *An Acre-esque Tale* was published in Arabic in 2014 under the title *Burdaqaneh*, and seven years later, in 2021, a Hebrew translation was published, undertaken by Bruria Horowitz and Yehuda Shenhav-Shaharabani — title *An Acre-esque Tale* ('*Akkai's Tale*': סיפור עכאאי). The translation was edited by Kifah Abdul Halim as part of the *Maktub* project. The translation was undertaken through dialogue with the author, who is also a translator and an editor with the *Maktub* project. When we examine the translated work, we can readily detect the shifts and changes that emerged through the process of dialogic translation.

If the literary text is a means of transmission, its interpretivetitle often encapsulates the character of the text and its subject matter (Cohen 1986: 161). In the words of Adams, titles are always a suggestion of the whole (a synecdoche) (1987: 7). This does not mean that the relationship between the title and the whole work must be direct.Instead,it is a para-textual relationship of mutuality (Fisher 1984: 298). In the translated novel under discussion, we can detect intensive attention by the translators to the paratexts of the novel, attention which seems geared towards shaping, in advance, the Hebrew text's future reception.

There are three important paratexts that I will examine in relation to Barghuthy's novel: the title, the cover and the author's introduction. I will suggest that the translated document intentionally shapes these paratexts in order to prepare the Hebrew reader for the text, and charges it with a certain symbolic structure, even before the 'enters into' the narrative. The original Arabic title of the novel, *Burdaqaneh*, is connotative (Genette 1988: 717). It refers primarily to the name of a ball that the protagonist, Captain Faiz, carries around with him everywhere. The ball was given to him by a German cobbler who was forced to sell the ball before leaving for Lebanon. The cobbler tells Faiz: 'I never once played with it. It's a champion's ball, save it for a crucial match' (Barghuthy 2021: 29). The protagonist's symbolic attachment to the ballis associated with his desire for the national unity embodied by football and its culture, and of his state of waiting, in this context, for the'crucial match'. This symbol also corresponds with that of the orange, symbolic for the land of Palestine, as it appears in various other Palestinian works (Kanafani 1962; Darwish and Al-Qasim 1990). In the novel, the ball is also associated with the sun, and therefore with light, truth and discovery. It hints to the central themes of the text,in particular, the question of historical truth, that the novel portrays as always plural and disputed.

The novel's plot takes place in the mid-1940s. The protagonist,CaptainFaiz, is an orphan: it is suggested that his father was murdered for his collaboration with the British. The stain on his family history hinders Captain Faiz's appointment as coach of the Palestinian National Football team and triggers an internal and external crisis. Captain Faizis forced to return to the past and confront the Palestinian present and future as he searches for the truth of his own story, in parallel with his friend and the brother of his fiancé, journalist Najib. During his own journey, Najib encounters countless obstacles and receives threats to his life by British intelligence agencies, as he discovers the secrets surrounding an incident that occurred at the end of the Palestinian uprising of 1936, concerning the assassination of the Jaffa physician Anwar Alshakiri, secrets that concern suspicions against the Palestinian national leader and Grand Mufti of Jerusalem Muhammad Amin al-Husseini and clear his name. In the novel, the truth of the story is never directly revealed.

The accusation against his father encourages Captain Faiz to start digging into the past by searching through a case that used to belong to his father and sorting its symbolic contents, the collective narrative and his father's biography. The historical truth remains an unproven conjecture in the novel, and the protagonist is not able to establish his father's innocence nor is he able to fulfill his dream of starting a Palestinian National Football team. The desire to reach the truth is mentioned many times in the text and becomes a connecting thread for the novel's themes:'. . . Until the

truth comes to light, so they write. From where, by Allah, is this truth supposed to emerge? Who knows what the truth is? Each person tells a different story'. (Barghuthy 2021: 104)

In the translated novel we can see that the translators chose a different title for the book and redesigned its cover: the 'new' cover displays an image of a football team. The back cover reads:'the Orthodox Football Club, Jaffa, 1945'. An orange ball lies by the foot of the team's coach. Through this image, all of the symbolic connotations of the novel are implied. At the same time, the fact that this photograph is in colour, transforms it from archival footage to an image that intrudes into the present — the events of the novel, having taken place in 1945, correspond with the Palestinian present — the Palestinian present is not separate from the historical narrative. The title, which has been changed from *Burdaqaneh* to 'סיפור עכאאי' (*An Acre-esque Tale*) points to the story's Palestinian origin. The fact that the word 'story' is not preceded by the definite article suggests that there are other such stories. The choice of the form 'עכאאי', the Hebrew equivalent of the Palestinian Arabic form for the toponym *Akka* (for the city of Acre) as opposed to the Israeli-Hebrew toponym 'Akko' (עכו), seeks to re-establish the Palestinian absent location. The subtext of the original Palestinian title is preserved and even emphasised.The title refers to the Palestinian presence in the city of Acre and to the existence of flourishing Palestinian urban city life before the 1948 Nakba, as represented by the recreational image on the cover of the book. In this way, the Hebrew reader finds himself/herself immersed in a temporal and spatial continuum that is Palestinian-Arab, with the linguistic mediation of Hebrew.Here, Hebrew presents the collective narrative of a minority voice that contradicts the narrative of the majority. The assumption that the translators made was that the Hebrew reader does not know or understand the symbolic meanings of the original title.In the words of Yehuda Shenhav-Shaharabani: 'We thought, together, that the title would be meaningless to Hebrew readers … Aside from this, Eyad made it clear that he was interested in the city of Acre and in the stories that were told of the city through the years.For this reason, the title was changed, through dialogue' (Shenhav-Shaharabani 2021). This led the translators to try to adapt the title to a reader through a strategy of linguistic domestication.At the same time, they did not try to interpret the original title or to add a note about its significance. Had they done so, this may have portrayed the translation as artificial and condescending towards the origin language. Their intention was to replace the signifier while preserving the signified both visually and linguistically. The ensuing process of 'negotiation' included the Palestinian author. However, this substitution could not form the same intertextual ties with other Palestinian texts like

the original title, and in this sense the substitution severs the accumulation of intertextual meaning that Barghuthy's original title initates.

The second paratext we will examine is the 'Author's Introduction'.The Arabic version of the novel, published in 2014, does not include an introduction or dedication.In the translated version, a dedication was added and aseven-page author's introduction, addressing the reader directly, was inserted, signed by the author, from '*Akko, 2020*' (Barghuthy 2021: 7).Two questions arise: firstly, what is the status of this introduction? Where does it fall between reality and fiction? Secondly, what were the factors that led to itsbelated addition to the text? In this context, the experienced reader will soon discover a literary ploy which is common in Western as well as in Arabic literature: the introduction shifts between the imaginary and the real, between the literary and the political, and in so doing, draws its guiding logic from the troubled status of Palestinian history after the Nakba given the erasure of this history. The text introduces the reader to the tragedy of the loss of the ascertainable truth in all of the stories concerning Palestine, stories which are hidden and marginalized in Israeli public discourse. The introduction, which is relayed by a first-person narrator, gives the reader a clue as to how the novel's plot evolved from fragments and memories, and hints at the time and effort required for these memories to be merged and become a coherent narrative. According to the introduction, parts of the tale had accumulated with the author for over 15 years (between 1995 and 2010), and the story features numerous gaps, characteristicof all stories of Palestine, riven by the Nakba and the dispersal of Palestinian storytellers: 'The novel before you tells an untold tale from the history of Palestine.It is atrue story that was told to me, piece by piece. For many years, I gathered the pieces together and tried to form a picture (Barghuthy 2021:7).

The introduction also discusses the fate of the novel's characters, members of two families that lived in Acre before 1948 — the Ghandur and Fidas. We learn from the introduction, for instance, that the Fidas family was deported in 1948, and that other characters suffered deportation exile and a life torn between Amman, Beirut, the US, Kuwait and Abu Dhabi.The introduction suggests that the stories told within the novel originated with two characters in the novel itself — journalist Najib Fida and his younger brother Hassan. The author met both after 1995 (the year of the Oslo accords) and the events that took place in Acre in 2008 — when violence between Jews and Arabs in the city erupted. The introduction, included only in the Hebrew translation, therefore also mentions key moments in the history of the Palestinian- Israeli conflict, positioning the plot in the complex Palestinian context of the current era.The introduction emphasises how football becamea uniting force for

Palestinians, faced with the present reality of dispersal and division.The inclusion of the introduction points to the fact that the novel is not a story that occurred in the past and is now completed — the narrative spills over into the present, in the same way the Nakba enforces its historical presence long after 1948.

The introduction also focuses on the problematic of historical and scientific research versus literary writing, and portrays the crisis that the Palestinian intellectual must continually undergo as, despite being a victim, he or she is always required to prove his historical narrative on someone else's terms. Further, the introduction establishes the fact that the Israeli academic establishment is not eager to facilitate research into Palestinian narratives and Palestinian oral history, and does not accept the status of such history as testimony for historical events:

> When I met with my supervisor, he chilled my enthusiasm... and claimed that family tales and a few newspaper clippings with no established context are not sufficient as a corpus for academic research. As an Israeli leftist, he stood by me, but as a representative of the Academy, he had no choice but to point out the methodological problem of the project: 'You write like a novelist and not like a historian... historical research must be based on archival documents and facts... Those are the rules of the science of history. (Barghuthy 2021: 9–10)

At the outset, the Hebrew reader, along with the author, is involved in a paradox, faced with the obstacles and problematic status of telling a Palestinian narrative.This is an important first stage which ties together the general context and complexity of Palestinian existence in Israel into the text of the novel. As we shall see, by reading the text, the Hebrew reader must return to the introduction again and again as though it was a key to an understanding of the novel. The following analysis will therefore follow a similar course.

Hebrew: from Language of Erasure to Language of Palestinian Presence

Toponyms — place-names — express the worldview and values of a society and replicate its power structures. Representation or erasure of geographical names is guided by ideology. By replacing names, establishing new names,a regime reshapes the character of a space and reflects political and ideological views and creates a certain dominant consciousness regarding the identity of a place (Dahamshe 2017: 34). Aside from changes made to official, public space, regimes try to disseminate their ideology and vision through every day, ordinary acts. Therefore, everyday culture can also be used as a tool in the struggle against an enforced reality of power. The use of place names can become a mode of resistance.

Palestinians in Israel continue to refer to different sites by the names of destroyed Palestinian villages, and through the everyday use of a name that survives in Palestinian consciousness, a collective consciousness is formed with its own being and dialect (Saʿdi 2011: 254–255).

The novel *Burdaqaneh*, in its Palestinian Arabic incarnation, represents Palestinian urban space through positioning the events of the plot in the Palestinian cities of Acre (*Akka*) and Jaffa (*Yaffa*) in Mandatory Palestine in 1945. The Hebrew translated title — *'An Akkai tale'*, re-establishes Palestinian space through the use of Palestinian toponyms in Hebrew transliteration, that recur throughout the novel — names like '*Akka*', '*Yaffa*', '*Aldir Market'*, '*Al-balabisa Market'*. The fact that these names do not parallel Hebrew names that the reader is habituated inhas a provocative and unsettling effect:

> Faiz reached the Clock Square in Yaffa thirty minutes before his meeting. He preferred to wait than to be late, and the punctuality of the El-Alamein bus company assisted him in his efforts. Its buses went everywhere: to Beirut,toHaifa, to Damascus, to Jerusalem, to Cairo and to Amman - and always on time. The tickets always markedthe passenger seat number, for both directions of the trip. How close everything was in the time of the automobile'. (Barghuthy 2021:40)

In one line of text, the novel connects the different locations of the Arab world and its capitals, here called by their Arab names. The translation transmits an important political message byrestoring the historical and linguistic Palestinian priority and indigenous presence in these cities. The translation conducts an excavation instead of the erasure common to other domesticating Hebrew translations. Hebrew, which was used to replace Palestinian place names, makes present that which was erased and repositions the lost cities in Hebrew consciousness. In such a translation the colonial Hebrew becomes a different language that undermines its own colonial role and therefore becomes a minor language. Deleuze and Guattary(1983: 18) use the term 'minor literature' to denote literary writing by a minority in the language of the majority. Such literature deterritorialises languageby undermining the connection between sovereignty, language and territory. Minor literary language has the potential to challenge the political culture of the majority.

In terms of historical time,the novel is positioned towards the end of 1945, one of the 'dark years' justbefore the 1948 Palestine Nakbaand after the great Palestinian Arab rebellion of 1936–1939.The translationis careful to preserve the socio-cultural spacethat Barghuthy presents in a noveland even emphasises its presence and vitalitythroughstrategies of translation.Such strategiesare designed to counter the Zionist effort to erase and deny Palestinian urban existence before the Palestine Nakba,

an erasure meant to justify the Zionist slogan of 'a land without a people for a people without a land'. For instance, consider the description of Alrashadiya Street in Barghuthy's novel: '*YaHalwatAlduniya. . . how beautiful life is. . .* ':

> The sounds of the gramophone of the Habou café were carried by the breeze and disturbed the peace of sunset in Alrashadiya Street. Movement in the street was active and many sat in the chairs on the sidewalk as well as those of the competing Granata café. The bus that blocked the street by the entrance to the Alhali cinema seemed to swallow up musicians, instruments, suitcases and dancers exhausted by training and rehearsal. After sounding a long beep, it emitted black smoke and began to move heavily up the street'. (Barghuthy2021:45)

If we review the original Arabic text, we find that the contents of the above quote actually belong to two separateparagraphs (Barghuthy 2014: 23–24). The translators elected to merge the two paragraphs into one and to open the chapter with this text. The choice gives the quoted paragraph a special significance and draws the reader's attention to it — it becomes a merged image teeming with the cultural, social and artistic life of this neighbourhood. The paragraph also sketches out the activities, sounds and movements, colours and scents of the scene, and the presence of the bus adds a dimension of slow but regenerating motion. The choice to merge the two paragraphs is not just a linguistic choice but may represent a strategy driven by an ideological position: a commitment to sketching out a coherent framework of urban Palestinian life before the 1948 Nakba. This is further emphasised later in the novel's introduction, when Hassan Fida, who was 13 at the time of the Palestine Nakba, and is now dying of cancer, returns to Acre and to the same street, in 2008 as an American citizen, and wanders the city together with the author of the novel, in an attempt to find the childhood home from which he has been deported:

> Hassan wished to find the house where he was born. I thought we would stay in the Old City because I didn't know that back in the day Arabs lived outside the walls. . . when we reached Alrashadiya Street, we discovered that the Fida family home was no longer there. . . Hassan tearfully identified the ruins of the home of Anwar Shukri.We also could not find the Habou café, it had been replaced by a branch of the Israeli Archaeological Authority. 'The houses were erased, but we are still here. . . ' I tried to recreate in my imagination the city he saw in his memory, as it was and is no longer. (Barghuthy2021: 11–12)

The introduction enables the Hebrew reader to participate in the tragic scene of the disappearance of Palestinian presence in the city and to acknowledge the narrative of those who 'disappeared' from it and were dispersed around the globe.

The translation relies on the strategy of defamiliarisation and forces the Hebrew reader to encounter Arabic words in Hebrew letters, preserving the spirit of the Arabic text. Some of these words become key phrases in the text such as *Burdaqaneh*, '*'amil*', '*fakrawiya*', for which any translation would involve laborious interpretation. These three words are not translated but are explained in the novel itself and throughout the textwe see an attempt to charge them with more layers of significance, in a changing Palestinian context, both synchronically and diachronically. The lack of consensus regarding the meaning of the words even between the Palestinian characters in the novel is evident throughout, and a literal translation may damage their hidden symbolic significance:'How can I prove to them that my father, our father, was not an 'Amil? What does the word even mean? Just the thought of it drives me mad' (Barghuthy 2021: 104).

Other words in Arabic, transliterated into Hebrew, contribute to an emphasis of the day-to-day linguistic and cultural Palestinian space, breathing life into the reality described in the text, and making Arabic present within Hebrew. Examples of such phrases include: '*ya ibni'*, '*inshalla*', '*inshallah kheir'*, '*bismallah al-ahman al-rahim*', '*mashallah*', '*yislamoidik'*. It is possible to explain the translation's preservation of these Arabic words in the text in three ways: the first is that they are expressions associated with Arabic and Islamic culture that are used in everyday Palestinian life in contexts that are not clearly defined and a singular translation may force an overly literal interpretation.The second explanation emerges from the fact that preserving these words in the text is a form of linguistic hybridity introduced into Hebrew, as Samiya Mahraz has stated (Mehrez1992: 120–138). The third explanation is that such translation mimics the way in which Hebrew words have been introduced into spoken Arabic in Israel, such as the Hebrew expression '*beseder'*, for instance.

If we turn to page 65 of the translatedHebrew novel, we see that the chapter similarly refuses to domesticate other indigenous Palestinian signifiers. This chapter focuses on one of the social customs of urban Palestinian women before 1948, an event in which women gather in one of their houses, called an '*Istiqbal*'. The term is not translated into Hebrew and no direct explanation or footnote is offered.Instead, the term remains as is, in Hebrew letters.The chapter in its entirety is devoted to a detailed description of the traditions and customs characteristic of such an event, of the songs that are sung and of the manners and interaction of the women. In this way the Hebrew reader develops a thorough understanding of Palestinian customs and this knowledge is associated with the original Palestinian name. This is evidence of a commitment which is, as Shenhav-Shaharabni states:'both political and cultural, to preserve Arabic inside

Hebrew and in some cases to Arabicise Hebrew. For this reason, the translators of *Maktub* use Arabic words in transliteration... the Hebrew reader must sense a foreignness when he or she reads. Our job is not to satisfy the Hebrew reader with Hebrew, but instead to make him feel like he must make an effort... There is an effort not completely to Hebraise the text and also to avoid using any words that are used in a military or Zionist context' (Shenhav-Shaharabani 2021). Thus, we encounter many Arabic words in the text and a frequent use of transliteration.

Dialogic Translation: Changes to the Origin Text

Authors commonly edit their work or make changes to subsequent editions of their texts. An author's tools and methods evolve regularly as do his or her aesthetic views of the text. Traditionally, translated works do not give the author an opportunity to change the text during translation, but dialogic translation can create such an opportunity for the author allowing him or her to re-examine some of his or her aesthetic choices. The dialogue surrounding translation may also offer an opportunity to rewrite all or part of the text. Translation is a new reading of the work and facilitates dialogue with the text and about the text.

One of the important changes evident in Eyad Barghuthy's translated novel was introduced into the text in the process ofits translation, but it appears that the motivations for this change are purely artistic. This change is the addition of the character of Buthina, who is not mentioned in the published Arabic text. She appears once in the novel, in a limited segment, but during a crucial stage of the plot, which detailsthe changes in the life of the novel's protagonist, Captain Faiz. Having retired from football following the accusations made against his father, he experiences a phase of self-reflection and re-examination of his beliefs and habits and begins to dig into the past in order to try to understand the present. The character ofButhina appears after he completes this process, and she becomes a link tying his past and future, through which Captain Faiz tries to move on with his life, towards a new horizon. Before the character is introduced into the text we find the following sentence, which was added to the translation:

> No matter what my father did, he will always be my father, and I will love and respect him. Because he is he, and I am me. Faiz wondered why for him,'he' became so tangled up with 'me'. A man must be loyal to himself and love himself, only in this way can he bear this life and all of its disappointments, so he thought'.(Barghuthy2021: 110)

Acceptance and reconciliation permit the protagonist to find a new way to deal with disappointment through seeking out love and hope. At

this point, Buthina enters the plot, as a symbolic trigger of reconciliation. Her character is designed to fulfill this role, starting with her name, which hints at the name of the Classical Arabic tradition's figure of the beloved, and ending with her being the daughter of Haj Mahmoud — his father's cousin, who stood by Captain Faiz in his difficult moments, restored his faith in his father's innocence, and encouraged him to re-engage with life and meet the Palestinian villagers of the Galilee. These same villagers call him 'Abu Alamin'(an antonym to 'collaborater'), after Captain Faiz's father and do not refer to the father as a collaborator (*'ameel*). All of these aspects of the newly introduced character are symbols tied to a deeper sense of Palestinian belonging. Such a sense of belonging then assiststhe protagonist in cutting himself off from the bourgeoisie, associated with Thuriya, his first fiancé. Immediately after his first encounter with Buthina, the text indicates his longing for football. He returns to play with his nephew and this is the first time we see that he shares the *Burdaqaneh* with another person of a younger generation. Subsequently, he returns to the playing field to play backgammon with his friends, a game which he previously thought was not appropriate because victory depends on luck. In the Arabic version of the novel the following paragraph explains his return to football:'All the members of my previous team visited me yesterday and asked me to join their game today against the Alhanda team of Nazareth. I wouldn't want to disappoint them (Barghuthy 2014: 160).

The new character of Buthina, as it appears in the translated version of the novel, addsto the reader's understanding of the process which leadsCaptain Faiz to return to public life and sports, although he has not been able to find the truth which he has beensearching for. The deliberate way in which Buthina draws his attention indicates the strength of her personality, and through the brief dialogue between them it is clear that she likes him. Her total acceptance of him as he is, is contrasted with Thuriya's rejection. Her appearance in the plot occurs in parallel to the appearance of the sun, as though she brings another 'truth' that Faiz needs and cannot reach: 'The door opened and the October sun blinded his eyes. Faiz could not see anything, but from the light emerged a soft voice which said 'Hello, Faiz', and this voice made his whole being tremble' (Barghuthy 2021: 160).

Buthina's emergence as a female character that is contrasted to the figure of Thuriya creates a balance between the two. The two names are carefully selected — the name Thuriya suggest something radiant but unreachable whereas the name Buthina suggest connection to origins and to village life and a piece of land suitable for settlement, tranquility and continuity. The appearance of Buthina indicates that the influence of Thuriya's personality on Faiz is beginning to wane and so is the symbolic significance of this character, noted for her arrogance, her interest in maintaining appearances,

and her abandonment ofFaiz during his crisis. Her abandonment of Faiz may be symbolically similar to the pan-Arab position, after the Nakba, towards the Palestinians who remained on their land in 1948 and became Israeli citizens. The scene culminates, in the paragraph following Buthina's appearance, with Faiz's decision to propose to her, a step which brings great pleasure to his mother. Therefore, the appearance of the character of Buthina becomes a motive justifying the return of passion and a sense of belonging to Captain Faiz's life.

All of the above indicates that the motives inserting the character of Buthina to the novel were primarily aesthetic and not to do with the process of translation itself.Instead, dialogic translation became an opportunity to rewrite segments of the text in a waythat demonstratesthe greater artistic maturity reached by the author in the seven years that passed between the publication of the novel in Arabic and the publication of its Hebrew translation.

Another important change to the translated text, possibly associated with Barghuthy's shifting political views between 2014 and 2021, may be foundtowards the end of the work. The novel begins with a football match and ends with a match, establishing a sense of closure. The events of the final match recall the events of the beginning of the novel, with a difference (Fahmawi Watad 2013): in the first match, the team, led by Captain Faiz, wins, whereas in the match that appears at the end of the novel the score remains open and the role played by Captain Faiz is not a leading role, although the novel registers the echoes of instructions that he gives the players. The contrast creates a sense of uncertainty — the novel's ending describes a kind of interim state, holding untold possibilities.From the perspective of the reader, positioned in the future, who knows the end of the story in terms of its extratextual reality, it is clear that this situation corresponds with the current reality of Palestinian Israeli citizens. At the end of the novel's Arabic version,Captain Faiz is positioned 'on the boundary between potential victory and possible loss' (Barghuthy 2014: 182). Faiz,who is no longer a part of the game, but only wishes to enjoy it without interfering, finds himself criticising the team's moves:'How difficult it is to support a team that loses only because it does not display its true capability... the players kept on repeating the same mistakes' (2021 :124). In the Hebrew version, another sentence was added, said by the secretary of the Football Association to Captain Faiz: 'do you want this player on the team?' This is the final sentence of the novel and we do not learn of the answer: whether the player, nicknamed 'the Sniper,' who we know plays in the*Alfakrawiya* style of resistance as action, will be allowed in the game. The question — whether it is possible or beneficial to choose resistance and conflict as a mode of action — remains open. This addition to the Hebrew version opens a new way of

reading the Palestinian author's views of Palestinian history more clearly in Hebrew.

Conclusion

Some see translation from Arabic into Hebrew as a minefield (Hlehel 2016), but this article sees Arabic-Hebrew translation as a discourse that reflects the dynamics of the conflict and facilitates the diverse ways in which dialogue surrounding the conflict can take place. Translation is a mirror and an intermediary space in whichunique encounters take place, one which carries with itunique achievements and challenges in a rapidly changing historical context. In the present day, such translation cannot be motivated by purely aesthetic considerations, as it lies at the heart of contradictory political and cultural discourses. From a Palestinian perspective, the intellectual and political motivations behind each translation, as well as the translation strategies and choice of text,are crucial points in determining whethertranslation into Hebrew should be boycotted or facilitated.

Maktub's choice to translate Eyad Barghuthy's *Burdaqaneh* is motivated by the novel's relevance to the intellectual and political discourse that this translation forum has adopted. The novel reflects the Palestinian present through a return of the pre-Nakba past, or, in the words ofShenhav-Shaharabani (2021): 'Eyad's novel is exactly the kind of novel we seek out. It tells the Palestinian story, it has a Palestinian political context and it describes a city that has disappeared'(Shenhav-Shaharabani 2021).

Although Barghuthy did not choose to write in Hebrew, as other Palestinian Israeli citizens of his generation have done (Fahmawi Watad 2022; Suleiman 2006: 13, 15), the translation of this novel holds all of the components which position it as minor literature within the broader context of Hebrew literature. Arabic is the guiding spirit of the translated Hebrew text. Instead of silencing the Palestinian story, Hebrew comes to tell it, makingerased Palestinian space present again. In this way Hebrew containsArabic as a language and as a culture without appropriating it, by allowing the Palestinian text to infiltrate the Hebrew reader's space of comfort, both linguistically and intellectually. In this way, the Hebrew reader becomes a foreigner, an exile in his or her own language, and switches roles with the Palestinian. As Yehezkel says in the novel Children of the Ghetto:

> If Jewish existence in exile is defined existentially, then you are its true heirs... you must learn it so that Arabic will be written in Hebrew. I am not delirious. We must write in the colonial language in order to overcome colonialism with its own tongue'. (2019: 259)

Literature has incurred many losses in battles over translation in colonial space, and translation has often become a means of appropriation or resistance. The question remains open, in this context,whether and to what extent can the Israeli cultural system free itself of the ideologies of the colonial Zionist regime of Israel, in a way that will allow it to truly read the Palestinian text. The final challenge lies not only in acts of translation such as the one described here, but in developing the means to break down the cultural walls of the colonial regime as it forms the educational and media discourse surrounding the Palestinian voice and its many stories.

References

Abu-Mukh, Huda (2017) 'Targum ve'Koach: al Ha'targum Le'ivrit Shel Ha'shir 'Ha'ovrim Ba'dibur Ha'over' Me'et Mahmoud Darwish' [Translation and Power: On Translating Mahmoud Darwish's Poem "Passers in Passing Words"], in Hannan Hever and M. Kayyal (eds.), *Merhav Sifruti Arvi-Ivri* [Arabic Hebrew Literary Space] (Tel Aviv: Van Leer): 98–121 (Hebrew).

Adams, H. (1987) 'Titles, Titling, and Entitlement to', *The Journal of Aesthetics and Art Criticism*, Vol. 46, No. 1: 7–21.

Amit, G. (2011) 'Salvage or Plunder? Israel's 'Collection' of Private Palestinian Libraries in West Jerusalem', *Journal of Palestine Studies*,Vol. 40, No. 4: 6–23.

Anzaldúa, G. (2014) 'From the 'Hebrew Bedouin' to 'Israeli Arabic': Arabic, Hebrew, and the Creation of Israeli Culture', in Lital Levy (ed.), *Poetic Trespass: Writing between Hebrew and Arabic in Israel and Palestine* (Princeton: Princeton University Press): 21–59.

Asante-Darko, K. (2000) 'Language and Culture in African Postcolonial Literature', *CLCWeb: Comparative Literature and Culture*, Vol. 2, No. 1: 1–3. Available at: https://docs.lib.purdue.edu/cgi/viewcontent.cgi?article=1062&context=clcweb.

Barghuthy, Eyad (2021) *Sipur Akkai* [An Acre-esque Tale]. Translated by Y. Shenhav-Shaharabani and B. Horowitz (Haifa: Pardes and Van Leer [Hebrew]).

Bassnett, Susan, and André Lefevere (1999) *Post-Colonial Translation: Theory and Practice* (London and New York: Routledge).

Belguendouz, Mohamed Yassin (2015) *Al-Naẓariyya ma Baʿd al-Kulunyaliyya fi al-ʾAdab wa-ʿAlaqatuha bil-Tarjamah* [Postcolonial Theory and its Relation to Translation] Master's Thesis. University of Algiers Abou El Kacem Saadallah (Arabic).

Boullata, Issa J. (1997) 'An Arabic Poem in an Israeli Controversy: Mahmud Darwish's 'Passing Words'', in Asma Afsaruddin and A. H. Mathias Zahniser (eds.), *Humanism, Culture, and Language in the Near East* (Winona Lake, IN: Eisenbrauns): 120–122.

Cohen, Jean (1986) *Bunyat al-Lughah al-Shiʿriyya* [The Structure of Poetic Language]. Translated by M. al-Wali and M. al-Omari (Casablanca: Dar Toubkal [Arabic]).

Dahamshe, Amer (2016) 'Biglal Ha'targum: 'Akhthiya' Vetargumo Ha'ivri Ke'mahsal Le'tafikdei Shmot Ha'mekomot Ve'dimuyey Ha'makom Ba'sifrut' [Because of Translation: 'Akhtiya' and its? Hebrew translation as a Model for the Function

of the Names of Places in Literature], in Hannan Hever and M. Kayyal (eds.), *Merhav Sifruti Arvi-Ivri* [Arabic Hebrew Literary Space] (Tel Aviv: Van Leer): 34–54. (Hebrew).

Deleuze, Gilles, Félix Guattari, and Robert Brinkley (1983) 'What Is a Minor Literature?', *Mississippi Review*, Vol. 11, No. 3: 13–33.

Fahmawi Watad, Aida (2022) 'Identity of writing and the writing of identity: Ayman Sikseck's novel Tishrin', *Journal of Modern Jewish Studies*, Vol. 23. Available at: 10.1080/14725886.2022.2031141

Fahmawi Watad, Aida (2020) 'Literature above History': Elias Khoury as the Moral Intellectual in the Novel Children of the Ghetto', *Banipal*, Vol. 67: 111–117.

Faḥmāwī Watad, ʿĀida (2013) *Fi Haḍrat Ghiyabih: Taḥawwulat Qaṣidat al-Huwiyya fi Shiʿr Maḥmud Darwish* [In the Presence of His Absence: Transformations in Mahmoud Darwish's Identity Poetry] (Al-Qasemi Academy and Maktabat Kull Shayʾ[Arabic]).

Ghanaim, Mohammad Hamza (2002) 'Al-Tarjama ʿala "khaṭ al-Tamas": Al-tajruba al-ʾisrāʾīliyya ka-mathal' [Translation on the "Contact Line": The Israeli Experience as an Example], *Madar Center*. Available at: https://www.madarcenter.org/المشهد-الإسرائيلي/من-الارشيف/ابحاث-ودراسات/1104-الترجمة-

Ghanem, Mazaal (2014) 'Tarjamat al-ʾAdab al-Falasṭini ʾila al-ʿIbriyya: Maḥmud Darwīsh wa-ʾEmil áÿd'abibi ʾAnmuḏajan' [Translating Palestinian Literature into Hebrew: Mahmoud Darwish and Emile Habibi as Examples], *Amarbak*, Vol. 5, No. 13: 2–3 (Arabic).

Genette, Gérard (1988) 'Structure and Functions of the Title in Literature', *Critical Inquiry*, Vol. 14: 692–720.

Hever, Hannan, and Mahmoud Kayyal (eds.) (2016)*Merhav Sifruti Arvi-Ivri* [Arabic-Hebrew Literary Space] (Tel Aviv: Van Leer [Hebrew]).

Israel Central Bureau of Statistics (2021) *The Population of Israel in early 2021*. Available at: https://www.cbs.gov.il/he/mediarelease/Pages/2021/ישראל-בפתחה-של-שנת-אוכלוסייה-2022.aspx.

Hlehel, Ala (2016) 'áÿd'aqil al-ʾAlgham: ʾIltibas al-Tarjama min al-ʿArabiyya ʾila al-ʿIbriyya' [Minefield: Confusing Arabic to Hebrew Translations], *Arab48*. Available at: https://www.arab48.com/02/12/حقل-الألغام-التباس-الترجمة-من-العربية-فسحة/ورق/نقد/2016

Khoury, Elias (2019) *Stella Maris*. Translated by Y. Shenhav Shaharabani (Rishon LeZion: Van Leer [Hebrew]).

Lefevere, André (1992) *Translation/History/Culture: A Sourcebo*k (London: Routledge).

Lerer, Yael (2008) 'Kiru et Mahmoud Darwish, Hine, Kan, al Ha'madaf, Be'ivrit' [Read for Mahmoud Darwish], *Haaretz*. Availableat: https://www.haaretz.co.il/literature/1.1343189.

Mandel, Yonatan (2015) 'Ha'safa Ha'arvit' [The Arabic Language], *Mafteah: Ktav et Lexikali Le'mahshava Politit*, Vol. 9: 36–38. (Hebrew).

Masalha, Nur (2018) 'Remembering the Palestinian Nakba: Commemoration, Oral History and Narratives of Memory', *Journal of Holy Land and Palestine Studies*, Vol. 7, No. 2: 123–156.

Mawasī, ʿAli (2017) *Al-Thaqafa al-Filasṭiniyya fiAraḍi 48: al-Waqiʿ wal-Taḥaddiyat wal-Afaq* [The Palestinian Culture in 1948 Lands: Reality, Challenges, and Prospects] (Ramallah: Madar [Arabic]).

Mehrez, Samia (1992) 'Translation and the Postcolonial Experience: The Francophone North African Text', in Lawrence Venuti (ed.), *Rethinking Translation: Discourse, Subjectivity, Ideology* (London: Routledge): 120–138.

Moreh, Shmuel (1988) 'Intifada Shel Avanim Ve'shira' [The Intifada of Stones and Poetry], *Maariv*. (Hebrew).

Munday, Jeremy (2001) *Introducing Translation Studies: Theories and Applications* (London: Routledge).

Nashif, Esmail (2017) *Aravit: Sipura shel Masekha Kolonialit* [Arabic: A Story of Colonial Mask] (Tel Aviv: Hakibbutz Hameuchad).

Nasrallah, Ibrahim (2019) 'Tarjamat al-ʾAdab al-ʿArabi ʾila al-ʿIbriyya... bi-Muntaha al-Saraḥa' [Translating Arabic Literature to Hebrew... With All Honesty], *Alquds Alarabi*. Available at: https://www.alquds.co.uk/ترجمة-الأدب-العربي-إلى-العبرية-بمنتهى.

—(2001) 'KhafayaTarjamat al-ʾAdab al-ʿArabi ʾila al-ʿIbriyya' [The Hidden in the Translation of Arabic Literature to Hebrew], *Alquds Alarabi*. Available at: https://www.aljazeera.net/news/cultureandart/2001/5/19/الأردنيون-يرفضون-ترجمة-الأدباء.

Israeli National Law (2018) *Articles 2c and 4b*. Available at: https://fs.knesset.gov.il/20/law/20_lsr_504220.pdf.

Robinson, Douglas (1997) *Translation and Empire: Postcolonial Theories Explained* (Manchester: St. Jerome).

Sa'di, Ahmad (2011) 'Epilogue', in Haim Yaacobi and T. Fenster (eds.), *Remembering, Forgetting and the Construction of Space* (Jerusalem: Van Leer and Hakibbutz Hameuchad): 247–256.

Shalhat, Antoine (2017) 'KhafayaTarjamat al-ʾAdab al-ʿArabi ʾila al-ʿIbriyya' [The Hidden in the Translation of Arabic Literature to Hebrew], *Thaqafat*. Available at: https://thaqafat.com/2017/05/80212.

Shammas, Anton (2015) 'Sabʿ Khawaṭir wa-Hashiya: al-Lughat wal-Kutub Mumtalaka wa-Mafquda wa-Mutarjama' [Seven Thoughts and a Footnote: Possessed, Missing, and Translated Languages and Books], *Majallat al-Dirasat al-Filasṭiniyya*, Vol. 101: 29–44. (Arabic).

Shenhav, Yehouda, Maisalon Dallashi, Rami Avnimelech, Nissim Mizrachi, and Yonatan Mendel (2015) *Report on Arabic Proficiency among Jews in Israel 2015* (Jerusalem: Van Leer). Available at: https://www.vanleer.org.il/wp-content/uploads/2015/03/ידיעת-ערבית-בקרב-יהודים-בישראל.pdf.

Shenhav-Shaharabani, Yehuda (2019) 'Aharit davar: lo giliti la et sipuri mishum she'leshoni haita kruta' [Conclusion: I Didn't Tell Her My Story Because of My Amputated Tongue], in Rawya Burbara (ed.), *Be'lashon Kruta: Proza Falestinit be'ivrit* [Amputated Tongue] (RishonLezion: Van Leer [Hebrew]).

Shenhav-Shaharabani, Yehuda (2020) *Sipur She'mathil Be'gabot Shel Aravi* [A Story that Begins with the Veil of an Arab] (Ramat Gan: Bar Ilan University Press [Hebrew]).

Shenhav-Shaharabani, Yehuda (2020a) 'Ars Poetica fiʾArwiqat al-ʿAdala' [Ars Poetica in the Corridors of Justice], *Majallit al-Dirasat al-Filastiniyyah*, Vol. 31, No. 121: 103–110.

Shenhav-Shaharabani, Yehuda (2020b) *Po'alim be-Targum: me'Hamifne Ha'individuali le'Targum du-Leumy* [We Work in Translation: From Mono-national Translation to Bi-national Translation] (Tel Aviv: Van Leer [Hebrew]).

Shenhav-Shaharabani, Yehuda (2021) 'Interview'. Interview by Aida Fahmawi Watad [Mail], 25 November 2021.

Suleiman, Yasir (2006) 'The Betweenness of Identity: Language in Trans-National Literature', in Zahia Smail Salhi and I. R. Netton (eds.), *The Arab Diaspora: Voices of an Anguished Scream* (London: Routledge): 11- 25.

Venuti, Lawrence (1995) The Translator's Invisibility: A History of Translation (London: Routledge).

Yeshurun, Helit (1988) 'Mahmoud Darwish', *Hadarim*, Vol 7: 37.

Zreik, Raif (2019) 'Al-suʾal: Matha Yutarjam? Al-MaḍmunYaṣnaᶜFarqan'? [The Question How Does Translate? Content Makes a Difference], *Maktub*. Available at: https://maktoobooks.com/ar/السؤال-ماذا-يترجم؟-المضمون-يصنع-فرقاً/.

Your short guide to the EUP Journals Blog http://euppublishingblog.com/

A forum for discussions relating to Edinburgh University Press Journals

1. The primary goal of the EUP Journals Blog

To aid discovery of authors, articles, research, multimedia and reviews published in Journals, and as a consequence contribute to increasing traffic, usage and citations of journal content.

2. Audience

Blog posts are written for an educated, popular and academic audience within EUP Journals' publishing fields.

3. Content criteria - your ideas for posts

We prioritize posts that will feature highly in search rankings, that are shareable and that will drive readers to your article on the EUP site.

4. Word count, style, and formatting

- Flexible length, however typical posts range 70-600 words.
- Related images and media files are encouraged.
- No heavy restrictions to the style or format of the post, but it should best reflect the content and topic discussed.

5. Linking policy

- Links to external blogs and websites that are related to the author, subject matter and to EUP publishing fields are encouraged, e.g.to related blog posts

6. Submit your post

Submit to ruth.allison@eup.ed.ac.uk

If you'd like to be a regular contributor, then we can set you up as an author so you can create, edit, publish, and delete your *own* posts, as well as upload files and images.

7. Republishing/repurposing

Posts may be re-used and re-purposed on other websites and blogs, but a minimum 2 week waiting period is suggested, and an acknowledgement and link to the original post on the EUP blog is requested.

8. Items to accompany post

- A short biography (ideally 25 words or less, but up to 40 words)
- A photo/headshot image of the author(s) if possible.
- Any relevant, thematic images or accompanying media (podcasts, video, graphics and photographs), provided copyright and permission to republish has been obtained.
- Files should be high resolution and a maximum of 1GB
- Permitted file types: *jpg, jpeg, png, gif, pdf, doc, ppt, odt, pptx, docx, pps, ppsx, xls, xlsx, key, mp3, m4a, wav, ogg, zip, ogv, mp4, m4v, mov, wmv, avi, mpg, 3gp, 3g2.*