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**Translating Palestinian poetry of resistance:
Case: Tawfiq Zayyad's poem "Here We Shall Stay"**

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Thesis Approval

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Jerusalem- Palestine

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Dedication

To my superheroes, my parents

Etimad & Khalid

& to all disease fighters all over the world...

Declaration

I certify that this thesis submitted for the degree of Master, is the result of my own research, except where otherwise acknowledged, and that this study (or any part of the same) has not been submitted for a higher degree to any other university or institution.

Signed:.....

Sarah Khalid Abdulhafeez Hussein

Date: 15 /1/2020

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Abstract

This thesis investigates aspects of ideology, politics and culture in the translations of Palestinian poetry of resistance, namely, Tawfiq Zayyad's poem, "Here We Shall Stay". The thesis, which takes seven different English translations of the poem as its corpus, is situated within the theoretical framework of Descriptive Translation Studies and the Three-Dimensional Model of Critical Discourse Analysis. The thesis first introduces the historical, socio-political, and institutional conditions of production of the source text and its seven English translations. Then it moves to show how these translations reflect aspects of ideology, politics and culture at the micro-structural level. The data analysis reveals that translations –as products– reflect different ideologies, political agendas and cultural aspects depending on their institutional contexts and thus play different roles in the context of the Palestinian-Israeli conflict. The findings highlight the need for investigating translations of Palestinian poetry of resistance in their historical, socio-political and institutional contexts.

Keywords: Translation, resistance poetry, political texts, ideology, Palestinian-Israeli conflict.

ترجمة شعر المقاومة الفلسطينية: قصيدة الشاعر توفيق زياد " هنا باقون " - أنموذجاً

إعداد: سارة خالد حسين

إشراف: الدكتور أحمد عياد

ملخص

تبحث هذه الأطروحة في النواحي الأيدولوجية والسياسية والثقافية في ترجمة شعر المقاومة الفلسطينية، تحديداً قصيدة الشاعر الفلسطيني توفيق زياد " هنا باقون ". وتتناول هذه الأطروحة سبع ترجمات مختلفة لقصيدة " هنا باقون "، وتستند في تحليلها لهذه الترجمات على منهجية الإطار النظري لدراسات الترجمة الوصفية ومنهجية التحليل النقدي للخطاب بمستوياته الثلاث. إذ تبدأ الأطروحة بالبحث في السياق التاريخي، والاجتماعي السياسي، والإطار المؤسسي الذي في ظله كُتِب النص الأصلي للقصيدة مُركزةً في ذلك على الجوانب الأيدولوجية والسياسية والثقافية المتضمنة في هذه الترجمات. ومن ثم تنتقل الأطروحة في بحثها إلى ما تعكسه الاختلافات بين الترجمات السبع أيدولوجياً وسياسياً وثقافياً من خلال مقارنتها مع النص الأصلي للقصيدة على المستوى الجزئي. ويبين تحليل الأمثلة الواردة في الأطروحة كيف أن هذه الترجمات المختلفة (بوصفها مُخرجات) تخدم أهدافاً مختلفة حيث أن هذه الترجمات تلعب دوراً رئيساً في التأكيد على روايات وأجندات سياسية وأيدولوجية وثقافية حول الصراع الفلسطيني-الإسرائيلي وفقاً للإطار المؤسسي الذي في ظله تُترجم القصيدة، وذلك وفقاً للأهداف المبتغاة من ترجمة القصيدة. كما تؤكد نتائج هذه الأطروحة الحاجة الماسة لإجراء مزيد من الدراسات لترجمة شعر المقاومة الفلسطيني بالاستناد إلى دراسة وتحليل السياقات التاريخية، والاجتماعية السياسية، والمؤسسية المواكبة لها.

الكلمات المفتاحية: شعر المقاومة، السياسة، الأيدولوجيا، الترجمة، الصراع الفلسطيني-الإسرائيلي.

List of Abbreviations	
Abbreviation	Stands for
CDA	Critical Discourse analysis
DTS	Descriptive Translation Studies
OOB	Off Our Backs
SVW	Street Voice Website
TL	Target Language
SL	Source Language
ST	Source Text
SC	Source Culture
TC	Target Culture
TS	Translation Studies
TT	Target Text

Arabic Transliteration System ¹			
Romanization	Arabic Character	Romanization	Arabic Character
	همزة ء	GH	غ
Ā	ا	F	ف
B	ب	Q	ق
T	ت	K	ك
TH	ث	L	ل
J	ج	M	م
H	ح	N	ن
KH	خ	H	هـ والتاء المربوطة في نهاية الكلمة
D	د	W, Ū	و
DH	ذ	Y, Ī	ي
R	ر	A	Short Opener
Z	ز	Ā	Long Opener
S	س	Ā	Maddah
SH	ش	ā	Alif Maqsourah
Ṣ	ص	U	Short Closer
Ḍ	ض	Ū	Long Closer
Ṭ	ط	I	Short Breaker
DH	ظ	Ī	Long Breaker
	ع	Doubling the letter	شدة

¹ This Arabic transliteration System table is based on the Eleventh United Nations Conference on the Standardization of Geographical Names. Retrieved from: https://unstats.un.org/unsd/geoinfo/UNGEGN/docs/11th-uncsgn-docs/E_Conf.105_137_CRP.137_14_Romanization%20System%20from%20Arabic%20%20letters%20to%20Latinized%20%20%20letters%202007%20-%20ENGLISH.pdf (last accessed, 4/2/2018)

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Chapter I

Introduction

Una mattina mi son svegliato	One morning I awakened
O bella ciao, bella ciao, bella ciao, ciao, ciao	Oh Goodbye beautiful, Goodbye beautiful,
Una mattina mi son svegliato	Goodbye beautiful! Bye! Bye!
E ho trovato l'invasor	One morning I awakened
	And I found the invader
O partigiano, portami via	Oh partisan carry me away
Ché mi sento di morir	Because I feel death approaching
E se io muoio da partigiano	And if I die as a partisan
Tu mi devi seppellir	Then you must bury me
E seppellire lassù in montagna	Bury me up in the mountain
Sotto l'ombra di un bel fior	Under the shade of a beautiful flower
E le genti che passeranno	And the people who shall pass
Mi diranno: "che bel fior"	Will tell me: "what a beautiful flower"
Questo è il fiore del partigiano	This is the flower of the partisan
Morto per la libertà	Who died for freedom

Translated by Genius²

<https://genius.com/Genius-english-translations-vasco-scansani-di-gualtieri-bella-ciao-english-translation-lyrics> (last accessed: 3rd of January 2020).²

During World War II, the poem “Bella Ciao” appeared. It was sung in rural Italy by the *modine*³ who symbolized poverty and tough labor conditions in the pre-industrial era in Italy (TRT World 2019: 0-6:8). However, a few decades later, the song “Bella Ciao” evolved and its words changed from resisting poverty and harsh working conditions, to reflecting the fight against Fascism and the Nazi occupation in 1943 (ibid.). The song became the pulse of the Italian resistance.

Over time, “Bella Ciao” connection with the Nazis was forgotten and the song continued to evolve showing up in protest movements all across Europe. (ibid.) It showed up in Greece after the left-wing Syriza⁴ party took power in 2015. It also appeared in a Catalan independence protest in Barcelona in 2019, and in the Yellow Vest movement in France in 2019 (TRT World 2019: 3:37-3:57). Moreover, because of the unstable political situation in the Middle East region, the song “Bella Ciao” was sung in a number of protests. For example, the song was adopted and sung in protests against the Lebanese government in October’s Revolution last year 2019 (Ghazal 2019: para. 11). It was also adopted in Syria as a memory song of the post-war against al-Assad government (Shekho 2019: 0:2:32). Furthermore, it appeared in Iraq while Baghdad anti-regime protesters clashed with police, their supporters in Mosul used art to fight for change, resisting the regime with the resistance anthem “Bella Ciao” (AFP 2019: para. 1).

“Bella Ciao” shares the same sense of defiance and disobedience with other poetry of resistance since it speaks on behalf of the oppressed. Moreover, on the first of June 2018, Razan an-Najjar, a 21-year-old Palestinian paramedic was shot and killed by Israeli soldiers near the Gaza-Israel separation ‘fence’ during Gaza’s Great March of Return⁵. She was wearing her white uniform helping injured Palestinian protesters near the ‘fence’ (Noy 2018: para. 3). After she was brutally killed by an Israeli sniper, activists in Gaza along with a group of human rights and Right of

Modine refers to women rice-weeders in the River Po basin during the last 19th century (TRT World ³ 2019: 144)

Syriza refers to Coalition of the Radical Left, a coalition of Greek far-left political parties. (Collins ⁴ Dic.).

Gaza’s Great March of Return refers to protests where Palestinians demanded their right to return to their ancestors’ homes after they were expelled in 1948 when Zionists removed 750,000 Palestinians from their villages (Fayyad 2019: para. 2).⁵

Return activists decided to release a video-clip⁶ for an-Najjar titled “Bella Ciao” (The Palestine Chronicle 2018: para. 1). The video-clip adopted the song “Bella Ciao” and displayed photos of an-Najjar in her white uniform treating injured Palestinians. The use of “Bella Ciao” in the video-clip was set against Israel’s colonialism and occupation.

The poem “Bella Ciao” is as significant as Zayyad’s poem “Here We Shall Stay” in terms of resistance. Both poems share an ambiance of resistance and defiance and speak on the behalf of the oppressed against occupation, oppression, and violence. “Here We Shall Stay” was also sung in 1999 as a commemoration to Zayyad’s 70th birthday (EHNATV 2013: 0:14). Despite having “Here We Shall Stay” written in September in 1965, there is still no detailed information about the exact occasion of its composition. Debatably, it was written after an-Nakba 1948 and prior to an-Naksa 1967. It was written during sensitive political events, which were likely to have motivated Zayyad to write the poem.

Until today, Palestinians still suffer from the Israeli occupation, which is viewed in this thesis as a form of colonialism (cf. **Chapter II**). The thesis also considers the Palestinian-Israeli conflict as a space and place of asymmetrical power relations. This thesis investigates aspects of ideology, politics and culture in the translations of poetry of resistance, namely, Palestinian poetry of resistance i.e. Zayyad’s poem “Here We Shall Stay”. In such unequal power relations, Niranjana (1992: 2) suggests that translation shapes and takes shape “within the asymmetrical relations of power that operate under colonialism.”

The thesis proposes that translation reflects a certain ideology (Lefevere & Bassnett 1990: 10), influences cultures (ibid.: 8) and is politically motivated (Schäffner 2004: 123). Six different translation agents⁷ produced the seven English translations of the poem. They are individual Palestinian translators, namely, Alaa Abu Dheer, Naseer Aruri, Adib S. Kawar, Sharif Elmusa and Charles Doria. One website, Street Voice produced two translations of the poem, and *Off Our Backs* Journal –a journal concerning feminism– where the latest translation of the poem has appeared. (cf.

https://www.youtube.com/watch?v=8U2_cOH-wrw&t=1s (last accessed 24th of December 2029)⁶
Agents include the individual translator and the institution that are involved in translating Zayyad’s⁷ poem ‘*Here We Shall Stay*’. As agents, translators intervene in the translation process (Munday 2016: 158).

Chapter III). These different translations demonstrate principles of audience design as well as ideological, political and cultural considerations in Zayyad's poem.

Translation is defined throughout this thesis as “a highly manipulative activity that involves all kinds of stages in that process of transfer across linguistic and cultural boundaries. It 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” (Bassnett 2012: 2).

This thesis sheds the light on how translated texts reflect aspects of ideology, politics and culture. In this regard, it defines ideology as “significations generated within power relations as a dimension of the exercise of power and struggle over power (Fairclough 1992: 67). It also defines politics as “a struggle for power, between those who seek to assert and maintain their power and those who seek to resist it” (Chilton & Schäffner 2002: 5). Finally, it defines cultures as “not monolithic entities, but that there is always a tension inside a culture between different groups, or individuals, who want to influence the evolution of that culture in the way they think best” (Bassnett and Lefevere 1990: 8).

The literature review herein, indicates that translation of poetry of resistance, specifically Palestinian poetry of resistance from Arabic into English, is still largely an under-investigated area in modern Translation Studies (cf. **Chapter II**). In the process of translation, ideology, politics and culture can be unveiled by studies that consider translation as a product (Hermans 1985: 13), and by analyzing the historical and socio-political settings of the text (Chesterman 1997: 119). In this context, Schäffner (2004: 137) argues that “by linking translations (as products) to their social contexts, causes and effects of translations can be discovered”.

The thesis further examines the textual features in the source and target texts by linking them to their historical, socio-political and institutional conditions of production. Serving this objective, the thesis applies the theoretical framework of Product-Oriented DTS (Lambert and Van Gorp 1985), and the Three-Dimensional Model of CDA (Fairclough 1992) (cf. **Chapter III**). As an approach, Product-Oriented DTS, focuses on investigating actual translations (Munday 2008: 10), while CDA represents a promising model for text analysis, it aims at uncovering

power relations and stances of ideology in a text, including social actions (Wodak and Meyer 2009: 10).

1.1 Purpose of the Study

The aim of this thesis is to investigate aspects of ideology, politics and culture in the translations of Palestinian poetry of resistance during ongoing conflict. It also aims at analyzing Zayyad's poem "Here We Shall Stay" (ST) and its seven English translations (TTs) in their respective historical, socio-political and institutional contexts. Analyzing the different English translations of the poem will help in unveiling ideological, political and cultural aspects in translating Palestinian poetry of resistance from Arabic into English.

Studying the seven different English translations of the poem does not only uncover aspects of ideology, politics and culture. It also enriches the literature on the manipulation of Palestinian poetry of resistance in terms of Translation Studies. In times of ongoing conflict, the study of the translation of Palestinian poetry of resistance is significant. The study will highlight the role played by agents in the translation process during ongoing conflict.

This thesis examines the translations of Palestinian poetry of resistance during ongoing conflict, which is mainly concerned with politics. It can be argued that conflict "depend on narratives, and in some senses cannot exist without a detailed explanation of how, why the battles began, and why one side, and only one side, is in the right" (Rotberg 2006: vii). Thus, the Palestinians and the Israelis hold contradictory narratives about the same conflict (Ayyad 2011: 16).

Notably, poetry of resistance is political because it is produced during political conflicts (Brutus as cited in Karim & Sustar 2006: 156). In terms of politics, the analysis of Zayyad's poem shows that translations go through intervention; the translator's determined choice to refuse an accessible different translation (Ayyad and Pym 2012: 8). Thus, translation as product, is constructed by ideologies and social aims proposed by the agents taking part in the translation process (Schäffner 2004: 122).

For this purpose, this thesis operates within the framework of Product-Oriented DTS of Lambert & Van Gorp (1985) and Three-Dimensional Model of CDA Fairclough's (1992) (cf. **Chapter III**).

1.2 Significance of the Study

This thesis makes a contribution to the discipline of Translation Studies by “providing new data, suggesting answers to specific questions, testing or refining an existed hypothesis, theory or methodology” Williams and Chesterman (2014: 2).

Firstly, this thesis presents an original set of data. The corpus of this thesis attempts to bridge gaps in analyzing seven different translations of one ST. Secondly, it investigates the translation of Palestinian poetry of resistance in the context of the Palestinian-Israeli conflict from Arabic into English within the discipline of Translation Studies. Thirdly, it contributes to our understanding of translation strategies used in translating Palestinian poetry of resistance in times of ongoing conflict. Fourthly, since translation needs to be studied in relation to patronage and power, ideology and poetics (Bassnett & Lefevere 1990:10), this thesis studies Palestinian poetry of resistance i.e. Zyyad's poem and its seven translations in their historical, socio-political and institutional contexts.

Fifthly, this study could be claimed to be the first to combine Fairclough's CDA with Lambert & Van Gorp's DTS in analyzing Palestinian poetry of resistance. Lastly, it contributes to the discipline of Translation Studies by unfolding aspects of ideology, politics, and culture in the translations of Palestinian poetry of resistance from Arabic into English (cf. **Chapter IV**). Textual analysis in Chapter IV shows that translations under scrutiny can be subject to various interpretations for specific ideological or political objectives (Schäffner 2007: 141).

1.3 Statement of the Problem

Tymoczko (2010: 10) states that “the metaphor resistance presumes the existence of a specific powerful opponent that exerts force in particular directions”. She also adds that resistance is a principle term in Translation Studies, which has emerged from activist movements against oppressive forces (2010: 7). Resistance in a text has a

specific function in the SL (Schäffner 1997b: 138). This function becomes different when it is translated to the target language as to produce the required ideological, political and cultural influence on the receiving audience.

Several researchers have tackled the issue of translating poetry, including (Lefevere 1975, Bassnett 1998, Haughey 2002, Robinson 2010, Jones 2010, Venuti 2011 and Hayakawa 2012). However, translation of poetry of resistance has not been covered by adequate research in the discipline of Translation Studies (cf. **Chapter II**). The lack of research on poetry of resistance is observed within Translation Studies, especially in research concerning the Palestinian poetry of resistance from Arabic into English. In this context, Venuti (2011: 127) argues that it is necessary to “move poetry closer to the center of Translation Studies”. Thus, this thesis could claim to provide insight by analyzing Palestinian poetry of resistance in times of ongoing conflict by using more than one translation of the same ST. It attempts to do this by analyzing the seven English translations of Zayyad’s poem in their historical, socio-political and institutional contexts to unfold aspects of ideology, politics and culture in translations. Through the theoretical framework of Product-Oriented DTS (Lambert & Van Gorp 1985) and Fairclough’s (1992) Three-Dimensional Model of CDA (cf. **Chapter III**).

1.4 Limitations of the Study

Although there exists research on translation of poetry of resistance, translation of Palestinian poetry of resistance could be claimed to remain to an under-investigated area in the discipline of translation studies. This is considered a key limitation in this thesis. Another limitation of this thesis is that there is no full account of the conditions of text production of the seven TTs. The corpus of this thesis is limited to only one of Zayyad’s poems, which is considered as another limitation of the thesis. Finally, lack of resources on Palestinian poetry of resistance is another key limitation in this thesis.

1.5 Questions of the Study

This thesis attempts to answer the following questions:

1. What are the distinctive features of Tawfiq Zayyad's poem "Here We Shall Stay" as a literary text? What is its function in the SC?
2. How do the Seven English translations of the poem under scrutiny differ from one another under micro-structural level?
3. What ideological, cultural, and political aspects do the different translations reflect?
4. What role does the translation of resistance poetry play in portraying Palestinian struggle against Israeli occupation and solidarity with the Palestinian people?

1.6 Structure of the Study

This thesis consists of five chapters:

Chapter I provides an introduction of the thesis. It then introduces the purpose of the study, significance of the study, statement of the problem, limitations of the study, and finally questions and structure of the research.

Chapter II reviews literature on poetry of resistance. It is divided into three sections. Firstly, section 2.1 reviews on poetry translation and culture, as well as poetry translation, ideology and politics. Secondly, section 2.2 provides a review on the translation of poetry of resistance in general and Palestinian poetry of resistance from Arabic into English in particular. Lastly, section 2.3 provides a conclusion of the chapter.

Chapter III accounts for the corpus and methodology of the study. It is divided into two main sections. Section 3.1 presents the corpus of the thesis, namely, the poem "Here We Shall Stay" and its seven English translations within their historical, socio-political and institutional contexts. It also introduces the six agents that produced the English translations. Section 3.2 introduces the methodology applied in the analysis of the data in the study.

Chapter IV presents the micro-structural level of analysis of Zayyad's poem and its seven English translations. This chapter describes and compares selected data from both the source text and the target text on the micro-structural level, including

selection of words, intertextual references, and instances of information change, as well as addition and omission of information.

Chapter V presents the conclusion of the thesis. It includes three sections. Section 5.1 introduces the conclusion and major findings of the thesis. The second section 5.2 introduces the contribution of the thesis to the discipline of Translation Studies. The closing section 5.3 makes suggestions for further research on the translation of Palestinian poetry of resistance in particular.

Chapter II

Poetry Translation and Resistance

Overview

This chapter reviews literature on poetry of resistance. It is divided into three sections. Firstly, section 2.1 reviews on poetry translation and culture, as well as poetry translation, ideology and politics. Secondly, section 2.2 provides a review on the translation of poetry of resistance in general and Palestinian poetry of resistance from Arabic into English in particular. Finally, section 2.3 provides the conclusion of the chapter.

2.1 Poetry Translation

Literature is often looked at as a historical and a cultural phenomenon (Klarer 2013:1). It is also the condition and communication between the senders and the receivers (Bassnett 2002: 85). Literary genres are often divided into three classical literary forms of *epic* (novels & short stories), *drama*, or *poetry*. When it comes to literary translation, a dilemma is faced due to how translation operates within the target culture literary and historical systems (Munday 2008: 107). It is difficult to translate literature because of the consideration that literature and translation are two separate complex systems, each of which is worth attention (Lambert, D'hulst, and Van Bragt 1985: 149). Since the 1970s, literary texts were the focus of investigation in Translation Studies. Key figures have contributed to the field of literary translation (e.g. Bassnett 1985, Even Zohar 1970, Hermans 1985, Lambert & Van Gorp 1985, Lefevere 1992, Toury 1995 & Tymoczko 1985).

Poetry is a recognizable form of literary genres (Widdowson 1999: 27) and is one of the oldest genres in the history of literature (Klarer 2013: 27). Definitions of poetry are limited to characteristics such as verse, rhyme, and meter. The problems of translating poetry have been investigated more than any other literary mode (Bassnett 2002: 86), where several scholars argued that poetry translation is the most difficult and controversial type of translation (e.g. Connolly 2001, Dastjerdi et al 2008 and Venuti 2011). This difficulty is due to the composition of poetry.

Mill (1833: 64) defines poetry as “feeling confessing” which is represented in symbols as to express the feelings of the poet. Thus, poetry production is the creation of the poet’s feeling and experience (Easthope 2013: 5). Yet, not only feeling and experience distinguish the production of poetry, but so does language and discourse. In this regard, Whitfield maintains that “poetry is distinguished by language itself in the foreground” (2009: 10).

In recent years, major research has been carried out on poetry translation. A number of scholars investigated problems of poetry translation (e.g. Bassnett 1998, Hariyanto 2003 & Singh 2011). Moreover, other scholars examined the translatability and untranslatability of poetry (e.g. Bassnett 1998, Catford 1965, Hamburger 1985, Jakobson 1959, Nida & Taber 1969, Raffle 1988 & Rabinson 2010). Further research on poetry translation aimed at finding an adequate strategy for poetry translation (e.g. Dastjerdi 2008 & Lefevere 1975). Finally, studies on poetry translation also investigated metaphor translation and the process of translating metaphor (e.g. Alvarez 1993 & Newmark 1985) in poetry and attempted to make generalizations about it. However, few studies were conducted on poetry from a Translation Studies point of view. Palestinian poetry of resistance in particular, is a very under-investigated area within Translation Studies. Therefore, this thesis focuses its investigation on the translation of poetry of resistance, i.e. Palestinian poetry of resistance.

2.1.1 Poetry Translation and Culture

In the 1990s, culture gained more currency in Translation Studies where translation was linked to culture, and human behavior as a whole. Marry Snell-Hornby coined the term ‘cultural turn’ in 1990. This turn took culture and politics more into account within the discipline of Translation Studies (1990: 79-86). Since then, studies concerning culture have influenced Translation Studies and different areas of cultural studies within Translation Studies appeared: “translation as rewriting, translation and gender, translation and post-colonialism” (Munday 2008: 125).

In the discipline of Translation Studies, there has been an increased focus on cultural history and cultural studies in the last decades (Bassnett 2007: 13). The focus has been on the position of translation within a culture, which is a strong governing

factor of the target text production (Toury 2012: 6). New cultural dimensions appeared in the 20th century, i.e. feminism, gender criticism, and post-colonialism (ibid.: 15). Translation plays a role in constructing literary systems, and is involved in mediating between cultures (ibid.: 14), since it is an activity involving two languages.

The understanding of the cultural aspect is crucial in the translation practice, where it has the ability to challenge ideological oppression and cultural straitjackets (Tymoczko 2010: 1-2). This kind of understanding is important when it comes to translation practices in relation with resistance, as in translating poetry of resistance in general, and Palestinian poetry of resistance in particular. Accordingly, Bassnett and Lefevere (1990: 2) maintain that translation is an opened channel, “through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it” (1990: 2). This foreign influence comes from the translators’ different cultures and backgrounds.

Research exists on the relationship between translation and culture and how culture influences translation (e.g. Bassnett & Lefevere 1998, Gentzler 2001, Lefevere 2000, Munday 2007, Nida 1998, Spivak 2000 and Venuti 1995). This thesis also reflects on the relationship between translation and culture. It shows how some translations (cf. **Chapter IV**) influence the source culture in a way that makes the text more suitable for the target culture.

Moreover, since this thesis mainly investigates the translation of poetry of resistance, i.e. Palestinian poetry of resistance. A general review on studies regarding poetry translation and culture is provided in this section. The following studies are related to this thesis in their investigation of poetry translation and culture.

For example, Dastjerdi et al. (2008) examined the English translation of a Persian poetry by the Persian poet Garmaroodi (1984). They aimed at identifying the ‘formative elements’ of versified discourse in both the ST and TT. Dastjerdi et al. (2008) descriptively analyzed the translation of the poem by comparing and contrasting it to its Persian ST, at both the textual and extra-textual levels (ibid.: 12) in their cultural framework (ibid.: 13). The study revealed that the real meaning of

the text is achieved through the knowledge in a text versus the reader's awareness of the world (Dastjerdi et al. 2008: 32). They posit that such tentative models be carried out in the analysis and assessment of poetic translation, and they are subject to refinement based on fresh findings (ibid.: 33).

Jamshidian & Mohammadi (2012) investigated the poetic translation assessment at extra-textual level. The study was conducted following Vahid et al.'s Model (2008). They compared a Persian poem by Moshiri (2003) and its English translation by Vahid Dastjerdi (2006) in order to investigate how the target text is closed to the source text in terms of grammar and poetics (Jamshidian & Mohammadi 2012: 159). It was found that the success of the translator comes from his literary skills, background and cultural awareness (ibid.: 166). Since this thesis accounts for cultural aspects in poetry translation (cf. 4.4.1 & 4.6.1), this study is relevant to the thesis.

Moreover, Hussein (2013) examined two English translations of the Arabic poem 'Mural' by Mahmoud Darwish. Her study focused on translating poetry allusions, operating within the realm of descriptive and comparative studies. Hussein's thesis offers an analysis to intertextual references in Darwish's poem, the function of these allusions, their intertextual denotations and connotations and their function at both the macro and micro levels (ibid. 2013: xi). She concluded that translating such allusive texts is a very intricate task due to both, the inactivation of the connotations and referents of the allusions in the TT culture, and due to the disguise of the allusions which are rendered in the TT as if they are not the writer's own ideas (Hussein 2013: 87). Her study is related to the current thesis, as it investigates intertextual denotations and connotations in Palestinian poetry of resistance (cf. 4.4).

Kullab (2016) investigated the translation of metaphors from Arabic to English in Mahmoud Darwish's poems based on the Collection of Mahmoud Darwish (1971). Her study aimed at identifying how metaphors are rendered in Darwish's poetry, and aimed at investigating the sustainability of the source language metaphors meaning in translation (Kullab 2016: 3). This study applied the theoretical framework of conceptual metaphor proposed by Lakoff and Johnson (1980), Mandelblit (1995) and Newmark (1982, 1988), which is dependent on human nature and its effect, by culture. The study is based on the culture and the translatability of metaphor. In this

respect, she argued that translation of metaphor is mainly influenced by culture (Kullab 2016: 24). The findings of this study suggested that in order to translate language related metaphors, they must be replaced by a similar image and sense to retain the uniqueness of the SL and to introduced the language to the TL reader (ibid.: 110). Kullab's study reflect on the current thesis, because it accounts for metaphor in the translation of poetry of resistance. Poetry by nature is loaded with metaphors, and this is presented in Zayyad's poem (cf. 4.4.1).

2.1.2 Poetry Translation, Ideology and Politics

Examining ideological stances of translation has caught interest in Translation Studies (e.g. Lefevere 1992, Munday 2008, Newmark 1991, Schäffner & Bassnett 2010 & Tymoczko 2002). The concept of ideology has several dimensions in a society, i.e. political, cultural and social. Lefevere (1992: 51) illustrates the influence of ideology on shaping the text. He argues that in the process of translation, the ideological considerations always win over the linguistic considerations (ibid.). It is noted that ideology determines the process of translation (Munday 2008: 12), because the link between ideology and language is central (Munday 2007: 198).

Moreover, translation practice needs to be judged from ideological as well as political standpoints, in order to understand its relation to power and control (Ashgar 2015: 45). Schäffner (2004) provides a useful insight on investigating the relationship between politics and translation, which has received an increased interest in field of Translation Studies. She elaborates on politics and translation, arguing that political discourse regularly relies on translation (2004: 117).

Bassnett and Lefevere (1992) introduced a collection of essays, mirroring how translation develops with culture by presenting examples on the role of ideology in molding translation. (1992: 8). Translation is a form of rewriting of the source text (Bassnett & Lefevere 1992: 8). Translations as rewriting present a distinct ideology, as well as play a role in manipulating literature in a given society (ibid.). This applies to the case of translating Zayyad's poem "Here We Shall Stay". The following studies reflect on this current thesis, as they investigate stances of ideology and politics in the translation of poetry of resistance.

Research has also focused on ideology and politics in poetry translation. For example, Papke (2008) examined feminism ideology in the English poetry written by women from Africa and the Diaspora. Papke argues that women naturally have characteristics that are different from men, and that there exist female myths, imagery, and writing which are rooted in women's biology and which challenge the patriarchal system (2008: 19). Furthermore, she stresses that feminist poetry is an awareness of the oppression women face within the male-dominated system (2008: 68). The selected poems are analyzed through their respective society, culture, and history (ibid.: 15). The study also presented English poetry by women from India, Africa and the Caribbean, that has been ignored by scholarly studies. It also examined "the influence critical positions from post colonialism, postmodernism, post structuralism and deconstruction on feminist theory and politics" (Papke 2008: 196). This study relates to the current thesis, as it investigated aspects of ideology in feminist poetry. This thesis presents one translation of Zayyad's poem, which was published in a feminist journal concerning feminism (cf. 3.2.2).

Simon (2015) explored political poetry that was written during the Arab Spring. The study was based on selected Arabic poems by national poets such as; El-Jokh, Alasharee, El General, Al-Abnudi, and Tamim El-Barghouthi. In this respect, Simon (2015: 2) maintains that the 21st century witnessed developments of Arabic poetry, which focused on nationality and political themes. The findings of this study reveal that recently, political, religious and conflicts influenced Arabic poetry, and this influence caused Arabic poetry to be aggressive by nature (Simon 2015: 54).

Radwan (2016) examined poetry written by American Arabs in post 9/11. The study addressed textual representations of identity and belonging in relation with Cultural Politics, Race, and Feminism (ibid.: vii). Radwan stated that "when the pressure of reality is great, the poets must turn either to resistance or evasion" (2016: 95). Radwan labeled these poems written in post 9/11 as poems of embodied authoritative agency. The study, presented discourse through socio-political conditions (ibid.: 6), aimed at questioning the relevance of identity through literature during America's "War on Terror" (ibid.: vii). The study was carried out through literary imagology, which is a literary and cultural representation of national characters (ibid.: 11).

Ohito & Nyachae (2018) explored the connections of power, language, identities and ideologies in Black feminist poetry. The study located within the theoretical framework of CDA (qualitative data analysis). It examined gender ideology through the application of feminist CDA on three English poems, written by three different feminist poets: *Poem About How to Be a Black Girl*, *Listen and Respond: A Three-Voice Poem About Black Girlhoods*, and *Be a Bad Black Girl*. Ohito & Nyachae (2018: 4) maintain that poetry is still an under-investigated area. The findings of the study show the usefulness of poetry constructed in the framework of Black feminism (ibid. 9). Their study reflected on the findings of the current thesis, which proposes that poetry translation in relation to power, is still an under-researched area in Translation Studies (cf. **Chapter V**).

2.2 Poetry of Resistance in Translation

In Translation Studies, terms and concepts of ideology, politics and culture appeared since World War II (Tymoczko 2010: 3). During World War II, the term resistance appeared in Translation Studies which was borrowed from the designation for clandestine⁸ activist movements against oppressive forces, markedly those that opposed fascist governments and armies (ibid.: 7). This thesis focuses on the term of resistance within the discipline of Translation Studies. Tymoczko (2010: 9) argues that resistance and activism⁹ in translation include complicated textual constructions and complicated social positioning.

Moreover, in times of ongoing conflict, translators and interpreter play a major role in the process of resistance as they are major agents for social change (Tymoczko 2010: 3). They operate in social and political contexts, which are framed by ideologies (Schäffner 2004:122). They make decisions about what values and institutions to support or impose. They also pick their fight and choose what to transfer from a ST, and what to construct in the TT (Tymoczko 2010: 9). Hence, this thesis features the role the translator during ongoing political struggle (cf. **Chapter IV**).

Clandestine, describes a secret, usually illegal activity. Often these things have to do with political⁸ and spy organizations. (Vocabulary.com Dictionary)

According to Tymoczko (2010: 12) “activism in translation can aim at more direct and more⁹ powerful forms of action that mere attitudinal shifts.”

This thesis views the Israeli occupation as a form of colonialism. Indeed, there exist completely different meanings which translation hold for different groups in the process of colonization, and therefore colonialism and translation go hand in hand (Rafael 1988 as cited in Bassnett & Trivedi 2012: 3). A number of scholars have examined the relationship between colonialism and translation, for example, Bassnett 2013, Bassnett & Trivedi 2012, Cronin 2000 & Tymoczko 2010).

In this asymmetrical power relation, colonies emerging from colonialism deal with a dilemma in finding a way to defend themselves, as well as their culture. (Bassnett & Trivedi 2012: 4). As the case of the Israeli occupation of Palestine, Palestinians face the same dilemma in maintaining their own culture and rejecting the ‘Other’ narrative brought by translation. For example, the ‘Other’ narrative commonly appears in news translations. Palestinian translators tend to translate ‘terrorist’ as ‘martyr’ and ‘Israeli Defense Forces’ as ‘Israeli Occupation Forces’.

In Postcolonial Studies, translation does not seem to occur between two equal cultures by means of free exchange of information, and that translation is not a question of communication (Tymoczko 2010: 16). It could also be said that in Postcolonial contexts, translation reflect ideological and ethical concerns. It also cooperates in framing societies and culture in different ways (Tymoczko 2010: 19-20). These ethical and ideological concerns are initiated by the role of the translators in a postcolonial context, who are “inevitably prominent figures, highly visible and publicly engaged in the creation of discourses and representations and in the enactment of resistance to oppression” (ibid.: 16-17).

Furthermore, translation in times of conflict lately drew much research interest within modern Translation Studies (e.g. Ayyad 2011, Baker 2006, Harding 2010 & Inghilleri). Today, Translation Studies are more engaged with the role and the position of the translators and the interpreters in the conflict zone (Baker 2010). Debatably, in times of conflict, translation itself could be considered an act of resistance (Metres 2007: 126). Resistance in translation makes the position of the translator and his political reality more recognizable. (Baker 2007: 167). Hence this thesis takes in account the role of the translator in the conflict zone (cf. 5.1).

Poetry of resistance is often referred to as ‘political desire’ (Metres 2007: 14). In addition, the term resistance is applied to “all forms of poetry that voice opposition to oppression” (De Medeiros 2013: 15). Moreover, poetry of resistance is also described as the perpetuation of one’s country (Getz 2002: 3). Thus, this thesis emphasizes the significance of poetry translation in the process of resistance.

Duki (2017) investigated the main characteristics of Langston Hughes’s poetry. He asserted that the poetry of the Black American Langston Hughes participated in the resistance of Blacks by the song and dance (Duki 2017: 170). Moreover, Vogt (2009) examined the poetry of South African women. Her study is against discrimination, which applies doubly for South African female poets, who are not only marginalized because they are women, but also for the fact that they are women of color (Vogt 2009: 3-4).

Furthermore, Younes (2017) investigated ‘war poetry’ of some of the most prominent poets of this field: Wilfred Owen (1917-1918), Rudyard Kipling (1919) who wrote poetry about the horrors and brutality of the First World War, and Arab Abdur-Rahim Mahmoud (1958) whose poetry is mainly related with resisting the British occupation of Palestine (ibid.: ix-x). The study is based on an analytical approach, and it concerns the analysis, exploration, and comparison of the ideas and concepts carried out in these poems (ibid.: 24).

Alahmed (2009) compared the Palestinian poetry of resistance to that of African Americans. She stated that the Black Arts Movement¹⁰ and the Palestinian resistance feature each other being both a subject for the same battle for independence. Both, Palestinian and African American poets fight back their enemies by producing angry poetry. Palestinian poetry of resistance is not only compared to those of African Americans, rather they are compared to any form of poetry that expresses resistance against discrimination and oppressive forces.

The Black Arts Movement was the name given to a group of politically motivated black poets, ¹⁰ artists, dramatists, musicians, and writers who emerged in the wake of the Black Power Movement. (Foster 2014: para.1).

2.2.1 Palestinian Poetry of Resistance from Arabic into English

Elmessiri (1981) examined the themes of the Palestinian poetry of resistance. He listed basic themes of resistance poetry in Palestine, such as the beauty of revolution, elegies, love of Palestine, steadfastness, resistance, freedom and victory (ibid.: 95). Elmessiri stated that Palestinian poetry of resistance represents every man's struggle in a conflict, and not only the struggle of the Palestinians. (1981: 99). All of the aforementioned themes are part of Zayyad's poem "Here We Shall Stay" (cf. **Chapter IV**).

Moreover, Jacobson (1989: 119) explored specific resistance themes in the Palestinian poetry of resistance during the first six months of the Palestinian uprising (Intifada). Even though her paper was conducted seven years after Elmessiri, it still has themes in common such as, love of resistance, steadfastness, active resistance, brutality of the occupation and massacres.

Obeidat (1997) investigated the translatability of Arabic poetic metaphors into English. He carried out a comprehensive descriptive analysis. This study aimed at examining the translation of metaphors from Arabic into English within national poetry, and Exile poetry by the Palestinian poet Fadwa Tuqan. Moreover, in his study Obeidat investigated some of the traditional Arabic metaphor in political discourse and demonstrated how politicians utilize metaphors to reframe the general public (ibid.: 92). The analysis of the poems revealed that the translator must obtain culture competence in order to compose familiar experiences in the TT (Obeidat 1997: 207). Obeidat revealed that poetry translation is difficult (Obeidat 1997: 208), and that the poem as a single experience involve culture-specific metaphors that exist only in the source language (ibid.: 208).

In his research about Mahmoud Darwish resistance poetry, Mahasneh (2010) examined the translatability of political emotiveness in resistance poetry (ibid.: iv). This study was based on selected poetry from Darwish's collections in 2009. It included the poems '*Unfortunately*', '*It Was Paradise*' translated by Sinan Antoon and Amira El-Zein (2003), and '*The Butterfly's Burden*' translated by Fady Joudah (2007) (ibid.: iv). The corpus of the study was based on Darwish's resistance poetry and emotive expressions on different levels; the political expressions; the cultural

expressions and social expressions (Mahasneh 2010: 4). Mahasneh showed that the translation of connotative meaning might be problematic between distant languages like Arabic and English (ibid.: 111).

Through a Post-colonial perspective, Wallace (2010) explored Palestinian modern poetry (translated into English) at the levels of culture, conflict and commitment during the period 1948-1993. Wallace selected translated poetry from the anti-colonial resistance poetry era (1948), poetry from an-Nakba and after (1948-1967), poetry from an-Naksa and after (1967-1973), poetry from the Palestinian-Israeli war (1973) to the first Palestinian Intifada (1987) (Wallace 2010: vii). The theoretical framework of this study was located within the post-colonial theory (ibid.: 58). She highlighted the role of 'culture' in revolutionary struggles (ibid.: 294), since the 1948 Palestinians were writing their poetry to resist colonialism in a post-colonial discourse. Drawing on Darwish, Fadwa Tuqan, Samih al-Qasim, Tawfiq Zayyad, and Kanafani's national work, she investigated themes of resistance such as resistance, exile, dispossession, cultural identity, conflict, nostalgia, and martyrdom (ibid. 2010). The study concluded that Palestinian poetry of resistance as an art, is very related to the hopes of a Palestinian statehood (ibid.: 452).

Al-Areqi (2013) explored themes of Mahmoud Darwish's resistance poetry. His study attempted in analyzing Darwish's poems; *'Identity Card'*, *'To My Mother'*, and *'Who Am I? Without Exile?'* These poems addressed home, identity and exile. Al-Areqi focused on the thematic structure, as well as the artistic way of using expressive symbols, images and words that demonstrated the postcolonial identity (ibid.: 32). He concluded that themes of identity, home, homesickness, and exile are vehemently prominent in Darwish's poetry (ibid.: 40). Darwish expressed his poetic themes through national symbols; olive trees, palm trees, river water, and many other symbols connected to the motherland (ibid.: 40). Such themes of search for Palestinian identity and homeliness are products of the sufferings in the exile" (ibid.: 40).

Al-Salem (2014) examined metaphor translation from Arabic to English in ten of Mahmoud Darwish's poems. He opted for the theoretical framework of Descriptive Translation Studies proposed by Toury (1995). He also explored themes of Darwish's resistance poems, which expressed separation, exile, identity, and

homeland (ibid.: 15). The theme of resistance against the occupation of Palestine and the struggle for a homeland were the significant factors behind Darwish's themes (ibid.: 15). Al-Salem disclosed that metaphor is directly related to linguistic and culture (ibid.: 309). He finally justified that metaphorical expressions are very different in both Arabic and English.

Finally, Chetta and Amia (2015) investigated the translation of metaphorical expressions from Arabic into English. They analyzed Ahmed Matar's poetry according to Newmark (1988) model of metaphor translation. The study investigated the translation of metaphors from Arabic into English. Chetta and Amia concluded (2015: 45) that the beauty of metaphoric expression is lost in translation, and these metaphorical expressions were difficult to translate. The difficulty behind this goes to the misunderstanding of the implicit metaphors in the ST. They chose thirteen metaphors as their corpus of the study with different procedures applied by the translators, which varied from literal translation, modulation, transposition, and omission.

2.3 Conclusion

Chapter II has provided a critical review on the literature of poetry translation in general, and on Palestinian poetry of resistance from Arabic into English in particular. This chapter reviewed on major issues related to the present thesis (e.g. ideology, politics, and culture).

A number of studies already exist on the Palestinian poetry of resistance (e.g. Abdulrahim 2013, Alahmed 2009, Amani 2016, Elmessiri 1981, Hamzah 2016, Jacobson 1989, Janßen 2014, Kassis 2015, McDonald 2014, Sazzad 2016 & Wazzan 2012). However, the literature review demonstrated that no studies exist on the translations of Palestinian poetry of resistance from Arabic into English within the discipline of Translation Studies, in terms of ideology, politics and culture. It also shows that Palestinian poetry of resistance from Arabic into English is an under-researched area of study within the discipline of Translation Studies.

The next chapter introduces the corpus and methodology of this thesis. It starts with introducing the historical, socio-political and institutional conditions of the production of the source Arabic poem by Tawfiq Zayyad and its seven English translations.

Chapter III

Corpus and Methodology of the Study

Overview

In this chapter the corpus and methodology of the thesis are introduced. It is divided into two main sections. Section 3.1 presents the corpus of the thesis, namely, the poem “Here We Shall Stay” and its seven English translations within their historical, socio-political and institutional contexts. We present the six agents that produced the seven English translations of Zayyad’s poem. Section 3.2 presents the methodology used in this thesis. To investigate the translations of the poem in their historical, socio-political and institutional contexts, the study adopts the frameworks of Product-Oriented DTS of Lambert & Van Gorp (1985) and Fairclough's (1992) Three-Dimensional Model of CDA.

3.1 Corpus of the Study

This section introduces the corpus of the thesis. It introduces the historical, socio-political and institutional contexts of which Tawfiq Zayyad’s poem “Here We Shall Stay” and its seven English translations that were produced.

Applying the frameworks of Product-Oriented DTS (Lambert & Van Gorp 1985) Three-Dimensional Model of CDA (Fairclough 1992) will help unveil the ideological, political and cultural aspects that are implicitly underlying in the seven English translations of Zayyad’s poem (cf. **Chapter V**). Six agents participated in the production of the seven English translations, i.e. Naseer Aruri (1970), Alaa Abu Dheer (2007), Adib S. Kawar (2010) and Sharif Elmusa and Charles Doria (2011), including two journals: *Off Our Backs Journal*, a feminist journal, published one of the translations in the 1971. In addition to Street Voice Website which published two translated versions of the poem with no date of publication.

3.1.1 Tawfiq Zayyad's Poem "Here We Shall Stay"

Tawfiq Zayyad was born in 1932 and served as Mayor of Nazareth (1975). He passed away in 1994 in a car accident (Rahm 2000: 15). Zayyad was a Palestinian of the 1948 area and also a member of the Israeli Knesset in 1976. He was a well-known voice and an influential Muslim politician at that time (ibid.). He was popular for his determined nationalism and for resistance poetry (ibid.). Zayyad's poetry was mostly influenced by his daily political life, as he lived in the Palestinian occupied territories and constituted the body of Palestinian poetry of exile and resistance.

Tawfiq Zayyad was one of the very prominent Palestinian figures. He was among Palestinian journalists, writers and poets, i.e. Emil Habibi, Hanna Ibrahim, Samih al-Qasim, Hanna Abu Hanna, Salim Jubran, and Mahmoud Darwish. The core of the post-Nakba (1960s) poetry of resistance emerged from the works of the aforementioned figures. Moreover, this group of poets paired the term 'resistance' in the early 1960s, which became a slogan that motivated the Palestinian armed struggle. Notwithstanding the military control over the Palestinian press, Palestinians pursued to resist the Israeli occupation by publishing Palestinian resistance work.

"Here We Shall Stay" was written in September 1965 and was published in the 1966 by Al-Ittihad printing press in Haifa (Zayyad 1966: 127-130). The poem was written between an-Nakba 1948 and an-Naksa 1967. "Here We Shall Stay" was produced under political tension of post-Nakba, which mirrored political conditions of inequality, acquiescence, oppression and occupation. Zayyad clarified in "Here We Shall Stay" the dynamics of living under the Israeli occupation.

As stated in the title "Here We Shall Stay", Zayyad communicated the Palestinian struggle in fighting for their homeland. All three cities of Lydda, Ramleh and Galilee symbolize places of conflict since Palestinian lived in these cities for centuries. Zayyad's poem has a very strong influence in the Palestinian persisting against the Israeli occupation.

It is a very significant poem for Palestinians. It speaks on their behalf as a form of resistance against the Israeli occupation. The expression: "Here We Shall Stay" appears several times in Zayyad's poem, including the title. This repetition of the term

aims to emphasize the Palestinians steadfastness and firmness in resisting the occupier. Zayyad highlighted the idea of staying here and never leaving.

Zayyad produced a number of outstanding works of poetry which was and still is very important to all Palestinians. He wrote '*I Shake Your Hands*' in 1966, which was later sung as an anthem of resistance in 1975. '*I Shake Your Hands*' is memorized by heart by every single Palestinian in Palestine and in exile. Zayyad also published '*Bury Your Dead and Rise*' in 1969, '*Songs of the Revolution and of Rage*' in 1970, '*Communists*' in 1970, '*Fighting Words*' in 1970, '*Jubilations of Death and Martyrdom*' in 1972, and many other outstanding poems. His work contributed in constructing the Palestinian culture of resistance at the beginning of the 1960s, and Palestinians are still resisting the Israeli occupation with his words.

3.1.2 The English Translations of Tawfiq Zayyad's Poem

There exist seven different English translations of Zayyad's poem under scrutiny in this thesis, and they are presented as the corpus of this thesis as they were produced in a chronological order. Aruri published the first translation in the 1970, the second translation was published by *Off Our Backs* journal in 1971. Abu Dheer published the third translation in 2007, Kawar published the fourth translation in 2010, and Elmusa and Doria published the fifth in 2011. Finally, Street Voice website published two different translated versions of the poem with no detailed information about their date of publication.

Aruri was born in Jerusalem Palestine in 1934 and passed away on February 10th, 2015 (Faris 2015: 416). He was a scholar, an activist and an expert on Middle East politics, U.S. foreign policy in the Middle East and human rights and he served in the faculty of the University of Massachusetts (UMASS) (ibid.). Aruri was a member of the Palestinian National Council, the Palestinian's Parliament in exile, the central council of the Palestinian Liberation Organization, and a member of the Independent Palestinian Commission for the Protection of Citizens Rights (ibid.: 418). He was well-known and appreciated by Palestinians everywhere for his dedication, knowledge, and honesty. He dedicated his career in the service of Palestinian and Arab causes (ibid.). He was an intellectual, a great activist, and a fighter for justice.

Aruri attempted to participate in the liberation of his people. His son, Jamal Aruri, wrote, “every word my father wrote on this subject, every sentence he uttered, every last bit of energy he could muster was for the purpose of seeing his people live in freedom” (2016: 449). Naseer Aruri wrote many books and articles in solidarity with the Palestinian cause. For example, he wrote ‘The Marginalization of the Basic Rights of the Palestinian Refugees’ in 2003, where he discussed the case of Palestinian refugees and their unknown faith. He also wrote ‘Oslo’s Muddled Peace’ in 1998, condemning the implementation of such an accord.

In addition, he edited ‘*Enemy of the Sun: Poetry of the Palestinian Resistance*’ in the 1970. This book was published by Drum and Spear, a small independent press and found by activists by the Student Non-Violent Coordinating Committee (SNCC)¹¹ (Digital Gateway n.d: para. 1). It was found in the wake of the assassination of Martin Luther King, Jr in 1968 and during the rising of the Black Power Movement ¹²(ibid.). The bookstore was the largest, which dedicated to literature from Africa and the diaspora (ibid.). Drum and Spear published Aruri’s translation of “Here We Shall Stay” in ‘*Enemy of the Sun: Poetry of the Palestinian Resistance*’. Notably, Aruri’s translation was produced three years after an-Naksa 1967.

Alaa Abu Dheer was born in Nablus in the 1969 to a refugee father from Yafa (A. Abu Dheer, personal communication, February 12, 2019). He is a Palestinian researcher An-Najah National University. In the 1992, he went to Syria to pursue his bachelor degree in Philosophy in Damascus, and in 2001, pursued his Master degree in Palestine, Birzeit University in Modern Arabic Studies (ibid.). He currently works at An-Najah National University in Nablus, as he established the International Youth Program (Zajel) at the Public Relations Department at the University (ibid.). He has published many articles in the field of the Palestinian conflict; for example, he wrote ‘Al-Aqsa Uprising in Cartoons’, Palestinian Perspective in 2003. In 2006, he wrote *Nakba Eyewitnesses* in Arabic, which was later translated by him into English in 2007.

¹¹ SNCC refers to Black activists who cooperated in the Civil Rights and in the Black Power Movement (Digital Public Library of America n.d: para. 1).

¹² The Black Power Movement was a movement concerning politics and society, which took place in the 1969s and 1970s. Its members believed in equality for all people around the world. (Digital Public Library of America n.d: para. 1).

It presented the suffering of the Palestinians during their 1948 exodus. In *Nakba Eyewitnesses* 2007, he published his translation of “Here We Shall Stay” on page eight, before the table of content. Moreover, Abu Dheer (personal communication, February 12, 2019) states that he chose Zayyad’s poem “Here We Shall Stay” because it summarizes his whole book since it is about the Palestinian Exodus of 1948.

According to JSTOR digital library, *Off Our Backs* is described as a news journal concerning women and feminism. It revolves around Feminist and Women’s Studies, Social Sciences. In this regard, Groves (2005: 448) states that “each issue of *Off Our Backs* is filled with information about feminist international issues”. She also points out that *Off Our Backs* is considered as publishing work from a variety of feminist viewpoints (Groves 2005: 450).

The translation of “Here We Shall Stay” by Tawfiq Zayyad was published by *Off Our Backs* journal in 1971. Away from politics, the text is addressed to women all over the world. The resistance poem was refigured and reshaped in a different context. This Palestinian poem of resistance in this context is featuring a feminist voice, whether against patriarchy or women role in fighting against occupation. Both reasons create a challenging voice for women all over the world.

Street Voice is a multi-lingual non-profit online library/journal. The website presents contemporary poetry and book reviews. People who were interested in literature created the website in order to provide a platform for writers and poets all over the world. The website published two different translations of Zayyad’s poem “Here We Shall Stay” with no date of publication.

The description offered by the editors of the website is neutral, and interesting in creating a collective work by poets all over the globe; translating it into English, the lingua franca, and publishing it to bring those poets, writers, and literature lovers together. The date of production is missing in the website. The condition under which the two translations were produced might be unspecified clearly, because the time of publication is unknown. Street Voice website published two translated versions of the poem as a part of a collection of translated poetry, in hopes to provide platforms for those interested.

Adib S. Kawar is from Nazareth – Palestine and lived in Beirut. He is a writer, researcher, translator, and specialist in the Palestinian and Zionist affairs. In addition, he studied Arts at the American University (1954). He also wrote many articles about the Palestinian-Israeli conflict; for example, ‘The Form of the Future or Arab State (1955)’, ‘Jewish Women in Occupied Palestine (1968)’, ‘Zionist Propaganda in American Fiction (2003)’, and ‘Testimonies of Uprooted Palestinians (2007)’. Kavar also coordinated the first and second Arab book fair in 1952 and 1953 (“About Adib Kavar in Arabic,” n.d.). Kavar published his translation of Zayyad’s poem “Here We Shall Stay” in 2010 during the Palestinian-Israeli ongoing conflict.

Sharif Elmusa was born in the village of Al-Abbasiya in the 1947. His family left the village during the Nakba in the midst of the creation of Israel in 1948 and grew up in as a refugee in Jericho. He is an associate Professor of political science at the American University of Cairo and a Palestinian-American poet. He recently published the first collection of his poetic works, *Flawed Landscape: Poems 1987-2008*. During the ongoing Palestinian-Israeli conflict, Elmusa translated Zayyad’s poem “Here We Shall Stay” in 2011 in the Arabic poetry Website.

3.2 Methodology of the Study

This thesis combines the theoretical frameworks of Product-Oriented DTS (Lambert & Van Gorp 1985) and the Three-Dimensional Model of CDA (Fairclough 1992). They comprise the methodological basis for data analysis in investigating Zayyad's poem and its English translations. This “interdisciplinary perspective should in all probability yield most promising results” (Schäffner 1996: 201), as it helps unveil ideological considerations which shape the textual structure (Schäffner 2007: 144) of these English translations of the poem under scrutiny.

Tymoczko (2010: 7) makes the point that Descriptive Studies have connected translation shifts with larger historical and geopolitical patterns in the target culture, “revealing political constraints on translator’s choices and implicit cultural and political initiatives undertaken by translators”. On the other hand, CDA intervenes between the structure of linguistic in a text, and between the political, social and historical contexts of the production and the reception of a text (Schäffner 2004: 138). Therefore, the two approaches should achieve the main purpose of this thesis, namely,

unveiling aspects of ideology, politics and culture in the seven English translations of Zayyad's poem.

3.2.1 Product-Oriented Descriptive Translation Studies

Descriptive Translation Studies was first developed in the early 1970s and boomed in the 1980s (Gambier & Doorslaer 2010: 94). Toury, who is considered the pioneer of DTS, defines it as “the study of what translation DOES involve, under various sets of circumstances, along with the REASONS for that involvement” (1995: 15). To examine Zayyad's Arabic and English texts, this thesis applies Product-Oriented DTS of Lambert and Van Gorp (1985).

Product-Oriented DTS is about the description of single translations, the descriptions of different translations of the same ST, and the description of larger corpora of translations (Gambier & Doorslaer 2010: 95). DTS is also a target-oriented approach of translation, which focuses on the role of cultural history (ibid.: 94). It also helps to study what translations look like on their own, separated from the ST (Schäffner 2004: 139). DTS describes both translation products and practices in respect to their political and cultural context (Tymoczko 2010: 5). Translation, as a product highlights sociocultural and political practices that can be significant in political discourse (Schäffner 2007: 147).

Lambert and Van Gorp's analytical model is systematic rather than intuitive (Lambert & Van Gorp 1985: 47), and could be used to investigate political texts (Ayyad 2011: 84). Lambert and Van Gorp (1985) scheme of Product-oriented DTS is based on four main sections: (1) preliminary data; (2) macro-level; (3) micro-level; (4) systemic context (1985: 52). Data analysis on the micro-structural level investigates the selection of terms, perspectives and points of view, grammatical patterns, and form of speech reproduction in addition to omission, addition and change of information (Lambert & van Gorp 1985: 52).

As long as no significant differences exist at the macro-structural level, this thesis focuses mainly on micro-structural level in analyzing the corpus. (cf. **Chapter IV**). It examines the seven English translations of the Arabic ST in their historical, socio-political, and institutional contexts in relation to conditions of text production. Thus, this research is 'descriptive' since it is concerned with translation as a product and

since it provides a comparative analysis of several TTs of the same ST (Salimi & Shahrestani 2009: 137).

3.2.2 Fairclough's Three-Dimensional Model of CDA

Methods of CDA are very adequate for the aim of this thesis for several reasons. To begin with, CDA “looks to establish connections between properties of texts, features of discourse practice (text production, consumption and distribution), and wider sociocultural practice” (Fairclough 2010: 88). Furthermore, CDA reveals translation as a decision-making process (Schäffner 2004: 134) since it focuses on the relationship between discourse and social elements (e.g. ideology, power, institutions etc.) (Fairclough 2013: 178). As CDA is concerned with ideology and power (Fairclough 2013: 340), it is necessary to apply this framework in analyzing Zayyad's poem “Here We Shall Stay” and its seven English translations to uncover hidden ideologies. CDA aims at unveiling power relations and stances of ideology in a text, including social actions (Wodak & Meyer 2009: 10), particularly the aspect of power asymmetry (Wodak & Meyer 2009: 7). In times of ongoing conflict, i.e. the Palestinian and the Israelis, there exists a disparity in power and narratives.

Last but not least, CDA provides a practical scheme for investigating the processes of production and reception of several translations of a single text (Ayyad 2011: 87). As the case of this thesis, i.e. one source text and seven English translations of the same text. Fourthly, since this thesis pays attention to the cultural aspect, CDA studies show how recipients in distant cultures receive identical texts and how readers are influenced by these texts (Schäffner 2004: 143). Notably, CDA does not only account for the condition of text production, it also accounts for the purpose this text serves in its respective culture (Schäffner 2004: 129).

Finally, as this thesis discusses concepts of politics, CDA reflects critically on the use of political aspects for accomplishing distinct political goals (Schäffner 2004: 121). The textual features of a text need to be associated with ideological and social contexts of both text production and reception (Schäffner 2004: 131-132).

The nature of social power and dominance is understood through adequate CDA (Van Dijk 1993: 254). Moreover, CDA accounts for text production, text interpretation, text distribution, text consumption, and the institutional settings of the text (Fairclough

2010: 118) (cf. figure 3.1). To uncover ideological, political and cultural motivated aspects, CDA assists analysis on the micro-structural level (cf. **Chapter IV**). It also assists in uncovering hidden ideologies within translated texts.

Fairclough (1992) Three-Dimensional Model of CDA is based on three dimensions; text analysis “description”, processing analysis “interpretation”, and social analysis “explanation” (2010: 132) (see figure 3.1).

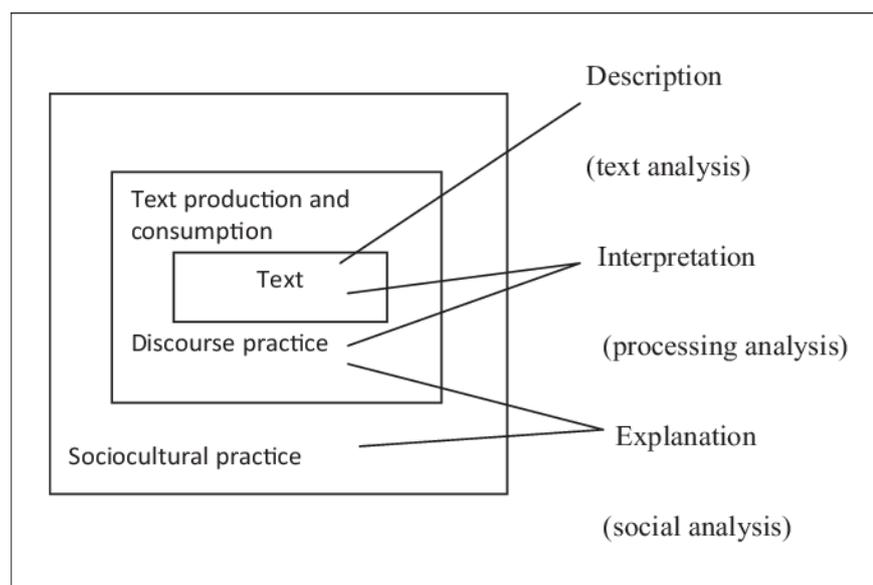


Figure 3.1

Figure 3.1: Fairclough framework for CDA for a communicative event (2010: 133).

Therefore, Fairclough’s Three-Dimensional Model of CDA forms an adequate model for explaining the differences in the translations of Zayyad’s poem based on their historical, socio-political and institutional contexts. The socio-political background of language users must be taken into consideration when scrutinizing translations (Schäffner 2004: 121). Based on these statements, this model could be very helpful in unveiling ideological stances, politics and culture that are mirrored in some of the seven English translations of Zayyad’s poem.

3.3 Conclusion

In this chapter we have outlined the corpus and methodology of this thesis. It traced the social, political and institutional conditions of production for the Zayyad's poem "Here We Shall Stay" and its seven English translations (TL).

The chapter answered one of the key questions of this thesis concerning the distinctive features of Tawfiq Zayyad's poem "Here We Shall Stay" as a political text, and its function in the source culture? In times of the Palestinian-Israeli conflict, Zayyad's poem was examined in its historical, socio-political and institutional context, focusing on conditions of text production and the function of the poem in the source culture. It also provided an overview of the agents taking part in the productions of these translations.

In addition, we presented the methodology of this study, namely, Product-Oriented DTS (Lambert and Van Gorp 1985) and Fairclough's (1992) Three-Dimensional Model of CDA. These two approaches are applied to data analysis in Chapter IV in order to disclose ideologically, politically, and culturally motivated considerations in the seven English translations of Zayyad's poem. This interdisciplinarity will unveil ideological, political, and cultural positions of the agents associated in producing the English translations.

The next chapter presents a micro-structural analysis of the English translations of Zayyad's poem.

Chapter IV

Micro Structural Analysis

Overview

According to Lambert & Van Gorp (1985) micro-structural analysis depends on the selections of words, narrative, perspective, point of view, forms of speech production and dominant grammatical patterns (1985: 52). This section of the thesis focuses on the selection of words, narrative, perspective, and point of view and poetic structure, in addition to change of information including addition and omission of information.

This thesis adopts the translation strategies offered by Chesterman's (1997) in order to account for the differences made by the agents involved in producing the English translations of "Here We Shall Stay". These strategies will identify the disparities between the seven English translations of the poem and the source text. Chesterman's (1997) translation strategies have three main classifications: syntactic, semantic and pragmatic (1997: 93). Syntactic strategies are used to detect differences in the grammatical structure between ST and TTs. At the syntactical level, two main strategies are proposed: literal translation, loan or borrowing (ibid.: 93).

Moreover, semantic translation strategies "manipulate meaning" (Chesterman 1997: 101). It has to do with lexical semantics, but also involves emphasis or thematic focus as an aspect of clause meaning. Semantic strategies include emphasis change which is used consistently by some of the agents involved in Zayyad's poem translation (ibid.: 101). Finally, pragmatic strategies refer to information selection in the target text, which is determined by the translator's knowledge of the readership (Chesterman 1997: 107). Pragmatic strategies are the outcome of the translator's decision in what is appropriate for translating the text as a whole (ibid.: 107). Chesterman's pragmatic strategies include cultural filtering, which is the culture-specific elements in the source language that are translated to comply with the target language elements (Chesterman 1997: 108), explicitness change -which refers to the way components are added explicitly in the target text that are implied in the source

text- (Ibid.: 108-9) and information change which includes addition and omission of information (ibid.: 108).

Chapter IV covers ideologically, politically and culturally sensitive terms, intertextuality, and examples of addition and omission of information in the seven English translations of Zayyad's poem "Here We Shall Stay". In order to provide an integrated examination, the analysis accounts for the historical and socio-political contexts in the provided examples. Key features of Zayyad's poem such as the conscious use of metaphors, simile, symbolism, sensitive political and cultural terms, intertextual references and information change are discussed in this chapter.

However, for the purpose of translation, lyrical poetry is characterized as imaginative literature (Newmark 1988: 39) due to the exuberant use of poetic devices within its production i.e. symbolism, metaphor, simile, etc. Moreover, symbolism is a main component in the composition of Zayyad's poem, and the main motives and themes produced by symbolism are: solitude, urban life, chromatics, the city, and some protesting attitudes (ibid.: 593). Accordingly, symbolism is defined throughout this thesis as "the system of associations whereby something concrete 'stands for' something abstract" (McGuinness 2000: 482). In this section, data analysis on the micro-structural level investigates, *inter alia*, selections of words, narrative, perspective, point of view, forms of speech production and dominant grammatical patterns, and symbolism.

4.2 Proper nouns

Names - considered a universal practice - are an important and crucial part of being a human (Crystal 2003: 140). In times of ongoing conflict, proper nouns are loaded with semantic content in the ST, and there are several considerations of how this content may be preserved in the TT (Zarei & Norouzi 2014: 160). Translating names might reflect political aspects in times of ongoing conflict, because names are not only seen as a physical character, they usually articulate ideological, political, cultural and historical affiliations during a conflict.

A toponym refers to place names, including those of populated places; country, city or town (Gornostay & Skadiņa 2009: 81). Place names usually present information

about the history, customs and past events of a society (Crystal 2003: 140). Therefore, when it comes to the translation of toponyms, the source text must be taken into account. Naming practices are very critical in the translation process during on ongoing conflict because they are linked to ideology, politics, culture and national identity. In this regard Ayyad (2011: 147) states that “naming practices are employed by each side to legitimize its claims and uphold its power while delegitimizing and contesting the claims of the other side.” The following analysis outlines the different English translation of the toponym ‘Lydda’¹³ (اللد).

4.2.1 Lydda

(4.1)	(ST)	كاننا عشرون مستحيل في اللد، والرملة، والجليل
	Naseer Aruri	We shall remain in <u>Lydda</u> , <u>Ramlah</u> , and Galilee.
	OOB	<u>As if we were a thousand prodigies</u> In <u>Lidda</u> In <u>Ramlah</u> In the Galilee.
	Abu Dheer	<u>As though we were twenty impossibilities</u> In <u>Lydda</u> , <u>Ramla</u> , and Galilee
	SVW	<u>As though we were twenty impossibilities</u> in <u>Al-Lid</u> , <u>Ar-Ramla</u> , and Galilee.
	SVW (2)	As though we were twenty impossibilities in <u>al-Lod</u> , <u>ar-Ramla</u> , and Galilee
	Sharif Elmusa And Charles Doria	In <u>Lidda</u> , in <u>Ramla</u> , in the Galilee
	Adib S. Kawar	As if twenty impossibles we are In <u>al-Lid</u> , <u>ar-Ramlah</u> and the Galilee

In this example, ‘اللد’ (al-Lid) was literally rendered in the translation produced by SVW and Kawar, Elmusa and OOB as ‘al-Lid’ and ‘Lidda’. Aruri and Abu Dheer translated ‘اللد’ as ‘Lydda’ which is the exact English synonym for ‘اللد’ (al-Lid).

On the other hand, the toponym ‘اللد’ was translated – following a cultural filtering strategy – as ‘Lod’ by SVW (2) which is the Israeli name of the city. ‘Lod’ has ideological, political, and cultural significance. In the Palestinian context, it is called ‘Lydda’ or ‘al-Lid’. According to Abu-Sitta (1998), ‘اللد’ was called Lydda on the

Lydda is a Palestinian city which was occupied by Israel in 1948.¹³

Palestinian map before the Zionist invasion of 1948. After the Israeli occupation of Palestine, the map of Palestine was destroyed, and the city of ‘Lydda’ was turned into ‘Lod’ in the map of Israel which is the Hebrew name of the city.

4.3 Sensitive Political Terms

Both political terms and ideological aspects are utilized to achieve distinct political and ideological aims (Schäffner 2004: 121). These aims are unveiled in the following examples. The translations provided by SVW and SVW (2) present aspects of ideology and politics in their translations.

4.3.1 The Oppressor

(4.2)	(ST)	أفضل أن يراجع المضطهد الحساب.
	Naseer Aruri	Let <u>the oppressor</u> review his account.
	OOB	Omitted
	Ala Abu Dheer	It is better for <u>the oppressor</u> To correct his accounts
	SVW	For <u>the pursuer</u> it is worth the trouble To take a look at the accounts made up
	SVW (2)	<u>The pursuer</u> should correct his account
	Sharif Elmusa and Charles Doria	Omitted
	Adib S. Kawar	Omitted

In the Palestinian context, the oppressor is a synonym for the Israeli occupier. On the other hand, a pursuer is someone who is trying to achieve something.

Abu Dheer along with Aruri – following a literal translation strategy – translated ‘المضطهد’ as ‘the oppressor’. However, SVW and SVW (2) – following emphasis change strategy – translated ‘المضطهد’ as ‘the pursuer’ which is not the same as ‘the oppressor’. SVW translations show that translation reflects some sort of bias and mirrors purposeful selection of terms (Tymoczko & Gentzler 2002: xxi)

However, OOB along with Kawar, Elmusa and Doria omitted the whole stanza. This case of omission was carried through information change strategy. Notwithstanding the significance of ‘the oppressor’ or ‘the occupier’ in the Palestinian context, this omission does not show ideological or political differences.

4.3.2 Detention

(4.3)	(ST)	ونملاً السجون كبرياء.
	Naseer Aruri	And [fill] the <u>jail</u> with pride
	OOB	Filling your <u>dungeons</u> with pride
	Ala Abu Dheer	Saturate the <u>prisons</u> with dignity and pride
	SVW	The <u>prisons</u> with pride
	Sharif Elmusa and Charles Doria	Fill <u>prisons</u> with dignity.
	Adib S. Kawar	Fill <u>prisons</u> with pride

‘Prison’ is a very familiar term in the Palestinian context. Palestinians are being imprisoned and jailed on daily basis without any charges against them. Therefore, the term ‘prison’ is well-known in the Palestinian-Israeli conflict. In this example, ‘السجون’ (the prisons) was translated literally in the translations produced by Aruri, Abu Dheer, SVW, Kawar, Elmusa and Doria.

On the other hand, OOB translated ‘السجون’ as ‘dungeons’ – following emphasis change strategy – which is not usually used in the Palestinian context. ‘Dungeons’ is a term related to the medieval era, which is an underground prison under a castle. An imbalance in the level of lexicons in this translation is detected. Notwithstanding this choice of lexicon, this translation does not show ideological or political differences. But it might show cultural differences.

4.4 Intertextuality

Intertextuality is a distinctive feature of Zayyad’s poem “Here We Shall Stay”, which is a reflection of a typical Palestinian poem of resistance. Cases of intertextuality in the poem include extensive references to the Palestinian identity and culture, resisting the occupier, themes of revolution, resistance and homeland and religion. All these cases of intertextuality are expressed through metaphoric and symbolic references as an aesthetic requirement to writing Palestinian poetry of resistance.

Translation is regularly viewed as a distinct case of intertextuality (Garcia 2002: 27). Yet, translations as products usually involve recontextualization within cultures (Schäffner 2004: 143). Intertextuality is defined as the “relationships between a text and an embedded quotation, or explicit referent to another text, or an ‘allusion’ to a specific text” (Chilton & Schäffner 2002: 17). Bearing this in mind, the use of

cultural and religious references involved in the English translations of Zayyad's poem is obviously employed as a strategy to deliver the translator's ideological, and political aims.

4.4.1 Intertextual References to Culture

(4.4)	(ST)	وفي حلو فكم، كقطعة الزجاج كالصبار
	Naseer Aruri	Like the glass and <u>the cactus</u> In your throats
	OOB	And in your throat, we shall stick A piece of glass, <u>A cactus thorn</u>
	Ala Abu Dheer	And in your throat Like a splinter of glass, like <u>spiky cactus</u>
	SVW	We hurt your throat Like splinters of glass, like <u>Indian figs</u>
	Sharif Elmusa and Charles Doria	and in your throat like a shard of glass, <u>a cactus thorn,</u>
	Adib S. Kawar	In your throats Like a piece of glass, <u>like cactus</u>

Poetry is composed of a compound of connotative meanings and implicit messages conveyed through literary devices such as similes, metaphor and symbolism (Hariyanto 2003: 1). Cactus is a very significant symbol for the Palestinians it symbolizes 'patience'. Cactus, in the Palestinian context is as important as figs and the olive trees.

In this example, Aruri, Kawar, Abu Dheer, OOB, Elmusa and Kawar translated 'الصبار' as 'cactus' following literal translation strategy. On the contrary, SVW translated 'الصبار' as 'Indian figs' following cultural filtering strategy.

In the Palestinian context, 'cactus' possesses cultural references and therefore, translators usually opt for 'cactus' rather than 'Indian figs'. 'Cactus' is not only significant in the Palestinian context; it is as important in the Israeli context as well. 'Cactus' is called *Sabra* or *tzabar* – which is literal translation of 'cactus' in Arabic – in Israel and it symbolizes the Jews who were born anywhere in Israel (Hess 1997: 116-117).

In India, they call it Indian fig, while in Palestine it is called ‘cactus’. Even though Indian figs and cactus are the same despite their geographical barrier, the translator opted for a foreign term within the original text, which added a form of foreignness in the target text. Notably, the analysis of this example shows that the translation produced by SVW is ideologically, politically and culturally driven.

4.4.2 Intertextual References to Religion

(4.5)	(ST)	من قبل أن ينفصل الدولاب لكل فعل: ... اقرأوا ما جاء في الكتاب
	Naseer Aruri	Before the turn of the wheel For every action there is a reaction Read what is written in the <u>Book</u>
	Ala Abu Dheer	Before the pages rattle back “To every deed ...” – listen To what the <u>Book</u> says
	SVW (1)	before it is impossible to stop the wheel for every action, a reaction Read what the <u>Book</u> says!
	SVW (2)	Before everything falls to pieces for every action brings a reaction Read what the <u>Scriptures</u> say!

In this stanza, the poet speaks with a challenging tone of voice. He says ‘it is better for the oppressor to correct his account’ before it is too late. For every action, read what the Book says.

The poet says ‘اقرأوا ما جاء في الكتاب’. ‘الكتاب’ (lit. the book) is translated as ‘the Book’ with a capital letter. Capitalizing ‘the Book’ makes a reference to the Quran since the poet is a Muslim. As in the Quran, all the oppressors are punished for their vicious deeds, and this was implicitly articulated in the poem. Moreover, Mahmoud Hamad (2011) published his analysis of the poem in Al-Quds Institution for Culture and Heritage. He analyzed ‘the Book’ as ‘Al-Quran. He wrote ‘استقرأء قرآننا بما هو كائن’ (lit. translation: read our Quran as a whole).

Aruri, Abu Dheer along with SVW (1) employed a literal translation strategy. However, SVW (2) translated ‘الكتاب’ ‘the Book’ as ‘the Scriptures’ – following emphasis change strategy – which refers to the Bible, including the Old and New Testaments. As a Muslim poet, ‘the Book’ is an intertextual reference to the Holy

Book ‘the Quran’. However, the translator chose to write ‘Scriptures’ in the plural form, notwithstanding that ‘the Book’ is singular in the ST.

(4.6)	(ST)	انا هنا باقون فلتشرىوا البحر نحرس ظل التين والزيتون
	Naseer Aruri	You may drink the sea We shall guard the shade <u>Of the olive tree and the fig</u>
	OOB	Go then and drink the sea. Here We Shall Stay <u>Unblinking sentinels on our earth and trees</u>
	Alaa Abu Dheer	Here We Shall Stay Do your worst <u>WE guard the shade</u> <u>Of olive and fig</u>
	SVW	You may drink the sea - But we'll tend gladly <u>the olive trees and fig tree's shade</u>
	Sharif Elmusa and Charles Doria	we shall remain, guard the shade <u>of the fig</u> <u>and olive trees</u>
	Adib S. Kawar	Omitted

Figs and olives do not only possess intertextual reference to the Palestinian culture but also include intertextuality to Islam. Figs and olives (التين و الزيتون) were mentioned in the Quran verse (1) of Chapter 95 in Surat *At-tin*. The Surah has been named after the very first word *at-tin* (lit. fig). Allah starts the Surah by swearing by three different places, which are very significant to Islam. He swears by the fig and the olive (1) by Mount Sinai (2) and by this city of security¹⁴ (3)

وَالَّتَيْنِ وَالزَّيْتُونَ (1) وَطُورِ سِينِينَ (2) وَهَذَا الْبَلَدِ الْأَمِينِ (3)

According to Ibn Khathir’s interpretation of the Surah, fig and olive represent places in Surat *At-tin* (Abdul-Rahman 2008: 586):

[T]hese are three different places, and that Allah sent a Messenger to each of them from the Leading Messengers, who delivered the Great Codes of Law. The first place is that of the fig and the olive, which was Jerusalem, where Allah sent Isa bin Maryam¹⁵. The second place is Mount Sinin, which is Mount Sinai where Allah spoke to Musa bin Imran¹⁶. The third place is Makkah, and it is the city of security where whoever enters is safe” (Abdul-Rahman 2008: 588).

¹⁴ The place of security refers to Makkah in Suret At-tin (Abdul-Rahman 2008: 523).

¹⁵ Isa bin Maryam is the Islamic name of Jesus, the son of Mary.

¹⁶ Musa bin Imran is the Islamic name of Prophet Moses.

Debatably, figs and olives represent the Holy land of Palestine, where figs and olives are exuberant and very symbolic. However, OOB omitted both ‘fig’ and ‘olives’ – following information change strategy – and inserted ‘our earth’ and ‘trees’ instead. On the other hand, Aruri, Abu Dheer, SVW and Elmusa opted for the literal translation strategy in translating this intertextual reference to Quran.

4.5 Addition of Information

Information change is one of Chesterman’s (1997) pragmatic strategies of translation. Chesterman (1997: 109) refers to information change as “either the addition of new (non-inferable) information which is deemed to be relevant to the TT readership but which is not present in the ST, or the omission of ST information deemed to be irrelevant (this latter might involve summarizing, for instance)”.

Added information includes cases of explicit political, ideological, and cultural interpretations and assumptions, which are reflected in the translations of Zayyad’s poem. The following subsections present and analyze these cases.

4.5.1 Twenty Impossible

(4.7)	(ST) Naseer Aruri	<p>كأنا عشرون مستحيل في الد، والرمل، والجليل</p> <p><u>It is a thousand times easier</u> <u>For you</u> <u>To pass an elephant through the needle’s eye</u> <u>To catch fried fish in the Milky Way</u> <u>To plow the sea</u> <u>To teach an alligator speech,</u> <u>A thousand times easier</u> <u>Than smothering with your oppression.</u> <u>The spark of an idea</u> <u>Or forcing us to deviate</u> <u>A single step</u> <u>From our chosen march.</u> <u>Like twenty impossibilities</u> We shall remain in Lydda, Ramlah, and Galilee.</p>
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OOB	<u>It is much easier for you</u> <u>To pass an elephant through a needle's eye</u> <u>Or catch fried fish in galaxy,</u> <u>Plough the sea,</u> <u>Or humanize a crocodile,</u> <u>Than to destroy by persecution</u> <u>The shimmering glow of a belief</u> <u>Or check our march</u> <u>One single step.</u> <u>As if we were a thousand prodigies</u> Spreading everywhere In Lidda In Ramlah In the Galilee.
Alaa Abu Dheer	<u>As though we were twenty impossibilities</u> In Lydda, Ramla, and Galilee
SVW	<u>It would be a thousand times easier for you</u> <u>to lead an elephant through the eye of a needle</u> <u>to catch fried fish on scorched earth</u> <u>to plough the seas</u> <u>to make crocodiles talk</u> <u>it would be a thousand times easier</u> <u>than to extinguish, through persecution,</u> <u>a glimmering thought</u> <u>of the way we have chosen.</u> <u>As though we were twenty impossibilities</u> in Al-Lid, Ar-Ramla, and Galilee.
Sharif Elmusa and Charles Doria	In Lidda, in Ramla, in the Galilee,
Adib S. Kawar	As if twenty impossibles we are In Al-Lid, Ar-Ramleh and the Galilee

In this example, the phrase ‘as though we were twenty impossibles’ ‘ كأننا عشرون ’ ‘ مستحيل ’ is repeated three times throughout the poem. It carries the crucial message of the poet, which is, the impossibility to displace Palestinians from their home.

Explicitness change is one of Chesterman’s (1997) pragmatic strategies of translation. For him, explicitation is a very common strategy in translation, and it refers to “the way in which translators add components explicitly in the TT which are only implicit in the ST” (Chesterman 1997: 108-109). Moreover, emphasis change strategy (semantic strategy) is noticed in these translations as well. The translators added a completely new stanza to emphasize the implicit meaning of ‘twenty impossibles.’

In this example, Abu Dheer along with Kawar literally translated the beginning of the first stanza, ‘as though we were twenty impossibilities’. Based on the dates of publications provided in Chapter III, Aruri’s translation was in the 1970s, and one year later, OOB published its translation, i.e. in 1971. However, SVW published its translation with undeclared date of publication. It is notable from this stanza that OOB and SVW translations were dependent on Aruri’s translation of the poem, based on the similarities between them and on the dates of publication.

‘As though we were twenty impossibilities,’ written in the source text might be ambiguous to the foreign readers. The poem is emphasizing the impossibilities of Palestinians leaving their homeland, claiming it as not only one impossibility, but rather twenty. A challenge for the occupiers, you can imprison us, detain us, we are going to keep fighting with our words, it is twenty times impossible to stop us.

Aruri, OOB, and SVW translations inserted completely new lines in the poem. They added twelve extra lines to the beginning of the original poem in order to give a better definition for the twenty impossibilities. Arab speakers in general, and Palestinians in particular understand by heart what did the poet mean. The explicitness change in this example might also be due to the differences between both Arabic and English Languages. Alotaiby and Foda (2014: p. 809) state that “Arabic is a richer and more complex language than English”.

OOB translated ‘كأننا عشرون مستحيل’ as ‘spreading everywhere like a thousand prodigies’. ‘Impossibilities’ or ‘impossibles’ is rendered as ‘prodigies’ in the translation of the poem. The phrase ‘like a thousand prodigies’ does not convey the intentions of the poet. It does not mirror the same quality of the language as the original text. It does not express the ‘us-them’ dialogue utilized by the ST.

SVW published its translation with unknown date of publication. SVW ideological concerns are neutral and it aims at publishing translated literature to make the world a smaller place (cf. **Chapter III**). In this chapter, the neutrality of SVW translation is proved false. ‘It is a thousand times easier for you’, to catch fried fish on scorched earth, ‘to make crocodile talk’, ‘through persecution’.

Elmusa and Doria omitted ‘كأننا عشرون مستحيل’ ‘like twenty impossibles. This omission might be due to incompetence in translation.

4.5.2 Like a Wall

(4.8)	(ST)	هنا على صدوركم، باقون كالجدار
	Naseer Aruri	Here upon your chests <u>We shall remain</u>
	OOB	Here We Shall Stay, <u>A wall</u> upon your breast
	Ala Abu Dheer	Here We Shall Stay Like <u>a brick wall</u> upon your breast
	SVW	<u>We rest on your chest like a wall</u>
	Sharif Elmusa and Charles Doria	We shall remain <u>like a wall</u> upon your chest,
	Adib S. Kawar	Here ... on your chests, staying <u>as a wall</u>

In this example, Aruri opted for information change strategy, omitting the term ‘كالجدار’ ‘like a wall’ and stating the sentence directly ‘we shall remain on your chest’. Moreover, OOB along with Abu Dheer, Elmusa and Kawar opted for literal translation strategy in translating the term ‘كالجدار’. SVW translated ‘كالجدار’ as ‘like a wall’ through literal translation strategy. However, in the same line, SVW opted for emphasis change strategy when it inserted ‘we rest’ instead of ‘we stay’.

4.5.3 We Blind Your Eyes

(4.9)	(ST)	وفي عيونكم زوبعة من نار
	Naseer Aruri	A <u>fiery whirlwind</u> in your eyes
	OOB	And in your eye A <u>blazing fire</u> .
	Ala Abu Dheer	And in your eyes A <u>chaos of fire</u>
	SVW	And <u>we blind</u> your eyes Like an <u>inferno of flames</u>
	Sahrif Elmusa	And in your eyes A <u>sandstorm</u> .
	Adib S. Kawar	And in your eyes <u>A storm of fire</u>

In this example, Aruri, OOB, Abu Dheer and Kawar – following literal translation strategy – translated ‘زوبعة من نار’ as ‘fiery whirlwind’, ‘a blazing fire’, ‘a chaos of fire’ and ‘storm of fire’. Moreover, Elmusa opted for emphasis change strategy in translating ‘sandstorm’ instead of ‘زوبعة من نار’ ‘a storm of fire’. However, SVW –

following information change strategy – opted for adding a non-existent phrase in its translation, ‘we blind your eyes’ instead of ‘in your eyes’.

4.5.4 We Produce Children

(4.10)	(ST)	ونصنع الأطفال ... جيلاً ثائراً ... وراء جيل
	Naseer Aruri	We <u>breed rebellions</u> One after another
	OOB	<u>Rearing vengeance</u> in new generations
	Ala Abu Dheer	Keep on making children <u>One revolutionary generation</u> <u>After another</u>
	SVW	We turn our children into a generation <u>Which carries on our hate, redoubling it</u>
	Sharif Elmusa and Charles Doria	<u>Ferment rebellion in our children</u>

In this example, Aruri and Abu Dheer translated this phrase through literal translation strategy, ‘we breed rebellions’ or ‘keep on making children one revolutionary generation’ is almost the same as ‘و نصنع الأطفال ... جيلاً ثائراً ... وراء جيل’. Moreover, OOB along with Elmusa translated ‘و نصنع الأطفال ... جيلاً ثائراً ... وراء جيل’ as ‘rearing vengeance in new generations’ and ‘ferment rebellion in our children’ through information change strategy.

However, SVW translated ‘و نصنع الأطفال ... جيلاً ثائراً ... وراء جيل’ as ‘we turn our children into a generation which carries on our hate, redoubling it’ – following information change strategy – SVW added the term ‘hate’ and ‘redoubling hate’ which are non-existent in the source text. When this line is read by non-Arabic speakers, it would sound like that Palestinians turn their innocent children into a generation that inherit their hate and ‘redouble’ it. It is undeniable that the poet points out to some sort of inheritance, but certainly, it is not hate, but rather revolution.

4.5.5 Your Blue Fangs

(4.11)	(ST)	حتى نسل لقمة الصغار من بين انيابكم الزرقاء
	Naseer Aruri	To extract a piece of bread <u>From your blue teeth</u> For the little ones
	OOB	To snatch a bite from <u>your blue fangs</u>
	Ala Abu Dheer	To snatch a crumb for our children <u>From between your blue fangs.</u>
	SVW	And thus we snatch the bread for the little ones <u>from your blue teeth accustomed to robbery.</u>
	Sharif Elmusa and Charles Doria	to snatch a bite for our children <u>From your blue fangs.</u>

In this example, the poet discusses the oppression faced by the indigenous people. They are forced to work for the occupiers in order to provide food for their children, and they are being servants in their own homeland. He says that even if we face humiliation every day to feed our kids, we are going to endure the situation and we will never leave our country.

Aruri, Abu Dheer, OOB and Elmusa provided a relevant translation to snatching bread from the occupier's blue fangs following literal translation strategy. They translated 'من بين انيابكم الزرقاء' as 'from your blue fangs' and 'from your blue teeth'. However, SVW translated 'من بين انيابكم الزرقاء' as 'from your blue teeth accustomed to robbery' through the use of information change strategy. 'Accustomed to robbery' is non-existent in the source text. The poet mentions your 'blue fangs' to indicate the state of oppression faced by his people, to reiterate the presence of 'them' and 'us' in an unequal manner.

4.5.7 The Unconquerable

(4.12)	(ST)	يا جذرنا الحي تثبت واضربي بالقاع يا أصول
	Naseer Aruri	Our roots are entrenched Deep in the earth
	OOB	<u>Here we are the unconquerable.</u> So strike deep, strike deep, My roots.
	Alaa Abu Dheer	O living roots hold fast And still reach deep in the earth
	SVW	take hold! you, living roots - and deeply penetrate the ground!
	Sharif Elmusa and Charles Doria	Omitted
	Adib S. Kawar	Omitted

The poet is addressing his roots, calling it a living root. As long as the root is alive, it will keep growing and growing, it will hold fast to the ground and will grow stronger, making its extrication arduous. Roots are eminently symbolic; they bring union with Mother Earth and represent originality. In this case, ‘roots’ may represent a collective memory among Palestinians, and a collective case of resistance.

In this example (4.12), Aruri along with Abu Dheer and SVW opted for literal translation strategy in translating the phrase. Furthermore, Kawar, Elmusa and Doria opted for information change strategy, they omitted the whole phrase. This omission of information might be due to incompetence in translation. On the other hand, OOB added “here we are the unconquerable” – following information change strategy – which is nonexistent in the ST.

4.5.8 Unblinking Sentinels

(4.13)	(ST)	انا هنا باقون فلتشرّبوا البحر نحرس ظل التين والزيتون
	Naseer Aruri	You may drink the sea <u>We shall guard</u> the shade Of the olive tree and the fig
	OOB	Go then and drink the sea. Here We Shall Stay <u>Unblinking sentinels on our earth and trees</u>
	Alaa Abu Dheer	Here We Shall Stay Do your worst <u>WE guard</u> the shade Of olive and fig
	SVW	You may drink the sea - <u>But we'll tend gladly</u> the olive trees and fig trees shade
	Sharif Elmusa and Charles Doria	we shall remain, <u>guard</u> the shade of the fig and olive trees
	Adib S. Kawar	Omitted

In this example, translations produced by Aruri, Abu Dheer, SVW and Elmusa opted for literal translation strategy in rendering 'نحرس'. The term 'نحرس' (guard) was rendered by these translators as 'we shall guard', 'WE guard', 'we'll tend gladly' and 'guard'. However, OOB replaced 'نحرس' with 'unblinking sentinels', following information change strategy. A sentinel is a person employed to guard something, and unblinking indicates the loyalty in protecting. Sentinels portray a soldier with a weapon that is watching the surroundings carefully. Unlike Palestinians, who are weaponless in their fight.

4.5.9 The Coldness of Galilee

(4.14)	(ST)	برودة الجليد في أعصابنا
	Aruri	The coldness of <u>ice</u> is in our nerves
	OOB	Here We Shall Stay with <u>ice-cold</u> nerves
	Alaa Abu Dheer	Our nerves are <u>packed with ice</u>
	SVW	<u>Coldness of ice</u> in our nerves
	Adib S. Kawar	<u>The coldness of the Galilee</u> in our nerves

In this example, Kawar translated 'برودة الجليد في أعصابنا' as 'the coldness of the Galilee in our nerves'. The toponym 'Galilee' was explicitly added through information change strategy in this line. The Galilee has a political and a cultural significance to Palestinians. The city was occupied in 1948, and people were expelled out of their homes. The translator replaced 'ice' with 'Galilee' to emphasize how cold their nerves are in a patriotic expression.

4.5.10 Angry Dances

(4.15)	(ST)	ونملاً الشوارع الغضاب بالمظاهرات
	Back Translation	And we fill the <u>angry streets</u> With demonstrations
	OOB	Swarming <u>the streets with our wrath</u> ,
	Ala Abu Dheer	Sweep <u>the sick streets</u> with our <u>angry dances</u>

In this example, Zayyad used personification. In order to express the enthusiastic determination of the Palestinian resistance case, Zayyad describes streets as angry. Angry streets represent angry people in the protests against oppression. In this regard, Abu Dheer translated 'الشوارع الغضاب' (lit. angry streets) as 'sick streets'. He also translated 'مظاهرات' (lit. protests) as 'angry dances'.

Nonetheless, OOB translated the exact same line as 'swarming the streets with our wrath'. The translator did not mention protests or demonstrations explicitly. The translator did not mention demonstrations or angry streets, but rather 'swarm the streets with our wrath'. Explicitness change shows that the translator replaced 'demonstration' with 'our wrath', which certainly does not convey the same

message since protests and demonstrations are very important and significant in the Palestinian context.

4.5.11 Red Hell

(4.16)	(ST)	وفي قلوبنا جهنم حمرا
	Naseer Aruri	And a <u>burning hell</u> in our hearts
	OOB	<u>Red hell in our nerves</u> and hearts.
	Ala Abu Dheer	And <u>hellfire warms</u> our heart
	SVW	And <u>glowing fire</u> in our hearts
	Adib S. Kawar	<u>Live coal ... hell in our hearts</u>

Hell has a well-known reputation of punishment; it also stands for danger. The color red is connotatively connected with anger and threat. And ‘a red hell in our hearts’ means that there is rage and a desire for revolution in our souls for those who oppressed us.

A burning hell, red hell, hellfire, and live coal hell [in our hearts] all indicate the huge amount of anger. All these translations were literally rendered ‘جهنم حمرا’ (lit. red hell). However, the translator in SVW chose ‘glowing’ to describe ‘fire’. ‘Glowing does not convey the same level of anger, as ‘red hell’.

4.6 Omission of Information

The following example display omission of information. Omission of information is one of Chesterman’s translation strategy; information change.

4.6.1 Cactus

(4.17)	(ST)	وفي حلوقكم، كقطعة الزجاج، كالصبار
	Back Translation	And in your throats like a piece of glass, <u>like a cactus</u>
	SVW (2)	like a splinter of glass in your throat... <u>like a thorn in your eyes</u>

SVW (2) translated ‘كالصبار’ (lit. like a cactus) as ‘like a thorn’. Cactus was omitted from this translation. As mentioned earlier (cf. 4.4.1), cactus is very symbolic to Palestinians and represents their culture and heritage. ‘Like a cactus’ takes a huge part in the poem, and its omission means abolishing a very important cultural element.

4.7 Repetition

(4.18)	(ST)	وبالدم الزكي لا نبخل ... لا نبخل ... لا نبخل هنا لنا ماض .. وحاضر .. ومستقبل
	Naseer Aruri	<u>Or grudge our blood</u> Here we have a past A present And a future
	OOB	Here <u>we shall spill our dearest blood.</u> Here we have A past A future
	Ala Abu Dheer	<u>Our blood is pure</u> <u>But we shall not hoard it</u> Our past lies before us Our present inside us Our future on our backs
	SVW	<u>We are not miserly with precious blood</u> Here is our past Here, presence and the future
	Sharif Elmusa and Charles Doria	Omitted
	Adib S. Kawar	<u>Our redolent blood we don't spare ...</u> <u>We don't spare ... we don't spare ...</u>

Blood is symbolic in almost every Palestinian work of resistance, where it represents sacrifice. Palestinian poets of resistance always include the idea of sacrificing their lives for their country. Here the poet highlights the idea of sacrifice in the Palestinian context.

Repetition is necessary in the case of poetry, “Here We Shall Stay” was repeated three times throughout the poem, of course to highlight the importance of staying and not departing. So ‘as not sparing our blood’, was repeated three times in a row to emphasize the exuberance of blood ‘sacrifice’.

Aruri kept blood with no description, the recurrence of ‘grudge or spare’ disappeared. The translator ended the line exactly as the poet did. OOB translation did not use a verb that indicated ‘to keep’. Nonetheless, the opposite verb was used ‘spill’. We spill our ‘dearest’ blood.

Abu Dheer described the blood as ‘pure’, notwithstanding that the vocabulary is of positive influence. Pure evokes a sense of originality, nonetheless it was not

mentioned in the ST, but works out the same. Instead of 'spare' he chose 'hoard' which is close in meaning. He eliminated the repetition in 'spare' and added extra descriptions to past, present, and future. Past lies before us, means our unforgettable history, our present still lives inside of us, and our future is unknown like a burden on our shoulders. The last line indicates a pessimistic insight for the Palestinian future, which is non-existent in the original source.

SVW replaced the verb 'spare' with 'we are not miserly'; it might indicate the same message in different words. 'Precious blood' means that of a value or importance. However, all of the above translations omitted the repetition 'لا نبخل.. لا نبخل.. لا نبخل'

Elmusa and Doria omitted the entire line. This omission could be due to incompetence in translation. Finally, Kawar translated 'لا نبخل.. لا نبخل.. لا نبخل' literally as 'we don't spare.. we don't spare.. we don't spare'. The translator did not omit the repetition.

4.8 Conclusion

This chapter has provided data analysis of the English translations of Zayyad's poem "Here We Shall Stay" on the micro-structural level. The analysis aimed at uncovering and accounting for ideological, political and cultural considerations that appeared in the translations of the poem. Data analysis was carried out to unfold ideological, political and cultural views of the agents involved in producing the translations of the poem. It showed that Zayyad's poem, as a sensitive text, could be subject to several interpretations for distinct ideological, political and cultural reasons.

Micro-structural analysis contributed to answering two of the key research questions of this thesis: "How do the Seven English translations of the poem under scrutiny differ from one another under micro-structural level?" and "What ideological, cultural, and political aspects do the different translations reflect?" Situating these differences in the seven different English translations of Zayyad's poem in their historical, socio-political and institutional context showed that translation is not a neutral exercise; it intended to support some aspects of ideology, politics and culture. Notwithstanding that some examples in the data analysis do not show ideological or political differences. Data analysis examined the translation of proper

nouns, sensitive political terms, intertextuality and cases of addition and omission of information in the seven English translations of Zayyad's poem.

The next chapter introduces the conclusion of this thesis. It summarizes the findings, the contribution to Translation Studies and future research.

Chapter V

Conclusion

Overview

This chapter is composed of three main sections. Section (5.1) provides the major findings of this thesis. Section (5.2) presents the main contribution of this thesis to the field of Translation Studies and finally section (5.3) presents suggestions for future research based on the major findings of this thesis.

5.1 Major Findings

This thesis examined Zayyad's Arabic poem "Here We Shall Stay" and its seven English translations in their historical, socio-political, and institutional conditions. The analysis of these translations indicates that features of ideology, politics and culture are, first and foremost, mirrored on the text produced (cf. **Chapter IV**). Again, the positioning of the different translations of the poem within their historical, socio-political and institutional contexts reveals that the translation process possesses profound concerns and aspects of the TT audience, which appears through the selection of lexical choices that indicate certain connotations which conform to the translators' expectations (cf. 4.2, 4.3, 4.4 & 4.5).

Literature review in the thesis showed that research on the translation of Palestinian poetry of resistance, particularly from Arabic into English compromised a largely under-researched area within Translation Studies (cf. **Chapter II**). This was one of the limitations of this study (cf. 1.4).

As a product, Zayyad's poem -a sensitive literary text with political weight- and its seven English translations were examined in their relevant historical, socio-political and institutional settings (cf. **Chapter III**). To this end, this thesis applied the theoretical framework of Product-Oriented DTS (Lambert and Van Gorp 1985) and Fairclough's Three-Dimensional model of CDA (1992) (cf. **Chapter III**). This

provided the methodological background for data analysis in the study of Zayyad's poem and its translations.

The micro-structural analysis of the translations of Zayyad's poem indicated ideological, political, and cultural considerations in some of the translations (cf. **Chapter IV**). This textual analysis investigated the choice of sensitive terms regarding ideology, politics and culture (cf. 4.3). It also examined intertextual references (cf. 4.4), and change of information by means of addition (cf. 4.5), omission (cf. 4.6) and repetition (cf. 4.8). Regarding textual analysis, Chesterman's (1997) classification of translation strategies was utilized to describe the translation strategies used by the agents involved in the translation process.

Aruri used the same expressions as the poet, the same imagery and chose to translate literally to be as close to the poet as possible. Notwithstanding the completely new stanza he inserted at the beginning of the poem (cf. 4.5.1), his translation is still more source text oriented as it preserved the same meaning and lexical choices. Similarly, Abu Dheer's translation is source text oriented. It maintained the meaning and the lexical choices of the source text. His translation opted for literal translation strategy throughout the rendering of the poem.

The translation by OOB was published in a journal concerned with feminism. According to the data analysis, this translation does not show ideological or political differences. OOB translation employed both information change and emphasis change strategies consistently. Its translation exhibits romanticism and unrealism; it also sounds fanciful. The choice of lexical items indicates the ignorance in translating, such as replacing the impossibles with prodigies (cf. 4.5.1), and prisons with dungeons (cf. 4.3.2), as well as the omission of some significant terms such as revolution (cf. 4.5.4). Data analysis shows that OOB translation is more target oriented. It opted for change in meaning and in lexical choices. Despite the differences detected in OOB translations, it does not reveal ideological or political differences.

Elmusa and Doria along with Kawar translation employed information change strategy; omission of information consistently. The use of omission of information in their translations is very obvious. Zayyad's poem is composed of 39 lines,

however, Kawar rendered it into 27 lines, and Elmusa and Doria rendered it into 25 lines only. Notwithstanding this change of information, their translations are source text oriented and do not show ideological or political differences.

The conclusion of this thesis assumed that the seven different English translations would reflect ideological, political and cultural differences. However, after the analysis it turned out that some differences found in some translations of the poem are not i.e. Aruri, Abu Dheer, OOB, Kawar, Elmusa and Doria.

On the other hand, data analysis disclosed that the two English translations produced by SVW are ideologically, politically and culturally motivated (cf. **Chapter IV & V**). Both translations by SVW employed information change, emphasis change and cultural filtering strategies consistently throughout their translation. Their translations opted for change in meaning, and in lexical choices through the use of these strategies. For example, they opted for distinct lexical items in the translation of sensitive terms relating to politics. They translated 'المضطهد' as 'pursuer' (cf. 4.3.1), 'الصابر' as 'Indian figs' (cf. 4.4.1), 'اللذ' as 'Lod' (cf. 4.2). They also added non-existent terms to their translations, i.e. 'hate' (4.5.4) and 'accustomed to robbery' (cf. 4.5.5).

SVW overall translations of the poem resemble the Palestinian resistance ambiance. However, when scrutinizing the translated poem, a hidden ideology is implicitly observed. Data analysis on the seven English translations showed that, both translations produced by SVW are the only ideologically, politically and culturally motivated translations in the corpus of this thesis (cf. **Chapter IV**). Data analysis displayed that SVW translations opted for ideological and political differences which made both translations target text oriented.

This thesis attempts to give a reason why there exist seven different translations of the poem. It concluded that some translations were recontextualized¹⁷. Not all translations were according to the authentic source text. In some instances, translations were according other target texts (Ayyad 2011: 263). Recontextualized

Recontextualization refers to "the process of reformulating or 'translating' an original utterance in ¹⁷ a way that skews the likely interpretation on the part of the hearer or reader" (Chilton and Schäffner 2002: 18).

texts are presented as new translations after some lexical choices are added or omitted.

Describing the seven English translations of Zayyad's poem and their conditions of text production by applying Product-Oriented DTS of Lambert and Van Gorp; micro-structural analysis (1985) and Fairclough's Three-Dimensional Model (1992) on the data contributed to answer the main questions of the study (cf. **Chapter I**).

This first question is answered in chapter III (cf. 3.2), the second and third questions are answered in chapter IV (cf. 4.7) in this thesis. Lastly, the thesis has also answered the fourth key question of the research: "What role does the translation of resistance poetry plays in portraying Palestinian struggle against Israeli occupation and solidarity with the Palestinian people?" This thesis stresses the importance of translation as a product during ongoing conflict. It also highlights the role of the translator as an active agent in the process of translation, especially in times of conflict (Baker 2010, Baker 2013 & Tymoczko 2010). Therefore, the role translation of resistance poetry plays in portraying the Palestinian struggle against the Israeli occupation, is played through the agents who are taking part in the process of translation. The agents taking part in the translation process do reflect their ideologies and politics in producing the text as a product. Moreover, during ongoing conflict, translation as a product shows solidarity with the Palestinian people if the translated text is more source text oriented.

Furthermore, generalization based on the findings of this thesis is very limited as it is based on a small corpus. A larger corpus is needed to make a broader generalization about the findings.

5.2 Contribution to Translation Studies

First of all, by investigating Zayyad's poem and its English translations within their historical, socio-political and institutional contexts, the thesis highlights the translator's role as an active agent in the process of translation (Baker 2010, Baker 2013 & Tymoczko 2010). This thesis also highlights the significance of translation as a product in the context of the Palestinian-Israeli conflict, as translations are produced by different agents each of which act in a certain way during the conflict (Tymoczko 2010: 9).

Secondly, this thesis contributes to Translation Studies by providing and analyzing original data (Williams & Chesterman 2014: 2) that was not investigated before. It investigated seven different English translations of Zayyad's Arabic poem "Here We Shall Stay". It situated the Palestinian poem of resistance in two different frameworks: DTS of Lambert and Van Gorp (1985) and Fairclough's CDA Model (1992). This thesis is the first to apply DTS and CDA on the study of Palestinian poetry of resistance. The combination of these two frameworks appeared to be very promising in analyzing Palestinian poetry of resistance in terms of ideology, politics and culture.

Thirdly, it contributed to enriching the literature on the manipulation of Palestinian poetry of resistance. It presented a practical case of the translations of Palestinian poetry of resistance. Finally, results and findings of this thesis answer questions that may arise regarding translations as product in times of ongoing conflict and colonialism.

5.3 Future Research

Firstly, the original text of Zayyad's poem "Here We Shall Stay" was translated into several languages e.g. English, French¹⁸, German¹⁹, Spanish²⁰ and Italian²¹. Thus, findings of this thesis can be compared to the findings of such studies. Secondly, Zayyad has written a number of resistance poems, which were translated to several languages. This would constitute an interesting corpus for Translation Studies, particularly in the area of ideology, politics and culture.

Thirdly, the lack of full account of the conditions of text production of the translated texts, namely, SVW translations, constituted a key limitation in this research. Therefore, further research on the full account of the condition of text production of the translated text can be an object for further future research. Lastly, the combination of both DTS and CDA is very promising in analyzing translations in times of ongoing conflict and colonialism. This "interdisciplinary perspective should in all probability yield most promising results" (Schäffner 1996: 201) in examining

http://www.francoweb.net/pal_old/index.php?option=com_content&view=article&id=377%3Aici-nous-resterons&catid=37%3Atawfiqzayyad&Itemid=1 ¹⁸

<http://www.street-voice.de/SV3/Z/zayyad1a.html> ¹⁹

<http://cuadernoderaya.blogspot.com/2012/04/aqui-nos-quedamos-tawfiq-zayyad.html> ²⁰

<http://www.infopal.it/resteremo-qui-cento-anni-di-cultura-palestinese/> ²¹

poetry of resistance from Arabic into English. It also helps in unveiling stances of ideology and politics, as well as aspects of culture which is a key term in this thesis.

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Annexes

Annex 1: The Original Source Text of Zayyad's Poem

هنا باقو

كأننا عشرون مستحي
في اللد , والرملة , والجليل
هنا .. على صدوركم , باقون كالجدار
وفي حلوقكم
كقطعة الزجاج , كالصبار
وفي عيونكم
زوبعة من نار
هنا .. على صدوركم , باقون كالجدار
تنظف الصحون في الحانات
ونمأ الكؤوس للسادات
ونمسح البلاط في المطابخ السوداء
حتى نسل لقمة الصغار
من بين أنيابكم الزرقاء
هنا على صدوركم باقون , كالجدار
نجوع .. نعري .. نتحدى
ننشد الأشعار
ونمأ الشوارع الغضاب بالمظاهرات
ونمأ السجون كبرياء

ونصنع الأطفال .. جيلا ثائرا .. وراء جبل
كأننا عشرون مستحيل
في اللد , والرملة , والجليل
إنا هنا باقون
فلتشربوا البحر
نحرس ظل التين والزيتون
ونزرع الأفكار , كالخمير في العجين
برودة الجليد في أعصابنا
وفي قلوبنا جهنم حمرا
إذا عطشنا نعصر الصخرا
ونأكل التراب إن جعنا .. ولا نرحل
وبالدم الزكي لا نبخل .. لا نبخل .. لا نبخل
هنا .. لنا ماض .. وحاضر .. ومستقبل
كأننا عشرون مستحيل
في اللد , والرملة , والجليل
يا جذرنا الحي تشبث
واضربي في القاع يا أصول
أفضل أن يراجع المضطهد الحساب
من قبل أن يفتل الدولاب
لكل فعل :- ... إقرأوا
ما جاء في الكتاب

Annex 2: Aruri's English Translation

We Shall Remain

It is a thousand times easier
For you
To pass an elephant through the needle's eye
To catch fried fish in the Milky Way
To plow the sea
To teach an alligator speech,
A thousand times easier
Than smothering with your oppression.
The spark of an idea
Or forcing us to deviate
A single step
From our chosen march.

Like twenty impossibilities
We shall remain in Lydda, Ramlah, and Galilee.
Here upon your chests
We shall remain
Like the glass and the cactus
In your throats
A fiery whirlwind in your eyes.

Here, we shall remain
A wall on your chests.
We wash the dishes in the hotels
And serve drinks to the masters.
We mop the floors in the dark kitchens
To extract a piece of bread
From your blue teeth
For the little ones.

Here, we shall remain
A wall on your chests.
We starve,
Go naked,
Sing songs
And fill the streets
With demonstrations
And the jails with pride.
We breed rebellions
One after another.
Like twenty impossibles we remain
In Lydda, Ramlah, and Galilee.

Here, we shall remain.
You may drink the sea;
We shall guard the shade

Of the olive tree and the fig,
Planting ideas
Like the yeast in the dough.
The coldness of ice is in our nerves
And a burning hell in our hearts.
We squeeze the rock to quench our thirst
And if we starve
We eat the dirt
And never depart
Or grudge our blood.

Here – we have a past
.....a present
.....and a future.
Our roots are entrenched
Deep in the earth
Like twenty impossibles
We shall remain.
Let the oppressor review his account
Before the turn of the wheel.
For every action there is a reaction:
Read what is written in the Book.
Like twenty impossibles
We shall remain – in Lydda, Ramleh and Galilee.

Annex 3: Abu Dheer's English Translation

Here we shall stay

As though we were twenty impossibilities
In Lydda, Ramla, and Galilee

Here we shall stay
Like a brick wall upon your breast
And in your throat
Like a splinter of glass, like spiky cactus
And in your eyes
A chaos of fire.

Here we shall stay
Like a wall upon your breast
Washing dishes in idle, buzzing bars
Pouring drinks for our overlords
Scrubbing floors in blackened kitchens
To snatch a crumb for our children
From between your blue fangs.

Here we shall stay
A hard wall on your breast.
We hunger
Have no clothes
We defy
Sing our songs
Sweep the sick streets with our angry dances
Saturate the prisons with dignity and pride
Keep on making children
One revolutionary generation
After another

AS though we were twenty impossibilities
In Lydda, Ramla, and Galilee!
Here we shall stay.
Do your worst.
WE guard the shade
Of olive and fig.
We blend ideas
Like yeast in dough.
Our nerves are packed with ice
And hellfire warms our heart.

If we get thirsty
We'll squeeze the rocks.
If we get hungry
We'll eat dirt
And never leave.

Our blood is pure
But we shall not hoard it.
Our past lies before us
Our present inside us
Our future on our backs.
As though we were twenty impossibilities
In Lydda, Ramla and Galilee
O living roots hold fast
And--still--reach deep in the earth.

It is better for the oppressor
To correct his accounts
Before the pages riffle back
"To every deed..."--listen
To what the Book says.

Annex 4: OOB's English Translation

HERE WE SHALL STAY

It is much easier for you
To pass an elephant through a needle's eye
Or catch fried fish in galaxy,
Plough the sea, Or humanize a crocodile,
Than to destroy by persecution
The shimmering glow of a belief
Or check our march
One single step.

As if we were a thousand prodigies
Spreading everywhere
In Lidda In Ramleh In the Galilee.

Here we-shall stay,
A wall upon your breast,
And in your throat we shall stick
A piece of glass,
A cactus thorn,
And in your eye A blazing fire.
Here we shall stay,
A wall upon your breast,
Cleaning dishes in your bars,
Filling cups for your masters,
Sweeping your sooty kitchens,
To snatch a bite from your blue fangs For our hungry children.
Here we shall stay,
A wall upon your breast,
Facing starvation,
Struggling with rags,
Defying, Singing our songs,
Swarming the streets with our wrath,
Filling your dungeons with pride.
Rearing vengeance in new generations.
Like a thousand prodigies
We roam along In Lidda, In Ramleh

Here we shall stay
Go then and drink the sea.
Here we shall stay
Unblinking sentinels on our earth and trees.
Here we shall stay
To ferment our cause as yeast does dough.
Here we shall stay with ice-cold nerves,
Red hell in our nerves and hearts.
We squeeze the rock to quench our thirst And lull starvation with dust.
But we shall not depart.
Here we shall spill our dearest blood.

Here we have
A past
A future
Here we are the unconquerable.
So strike deep, strike deep,
My roots.

Here We Will Stay

In Lidda, in Ramla, in the Galilee,
We shall remain
Like a wall upon your chest,
And in your throat
Like a shard of glass,
A cactus thorn,
And in your eyes
A sandstorm.

We shall remain
A wall upon your chest,
Clean dishes in your restaurants,
Serve drinks in your bars,
Sweep the floors of your kitchens
To snatch a bite for our children
From your blue fangs.

Here we shall stay,
Sing our songs
Take to the angry streets,
Fill prisons with dignity.

In Lidda, in Ramla, in the Galilee,
We shall remain,
Guard the shade of the fig
And olive trees,
Ferment rebellion in our children
As yeast in the dough.

Annex 6: Kawar's English Translation

Here We Stay

As if twenty impossibles we are
In Al-Lid, Ar-Ramleh and the Galilee
Here ... on your chests, staying as a wall
Remaining we are addition
In your throats
Like a piece of glass, like cactus
And in your eyes
A storm of fire
Here ... on your chests, staying as a wall*
Remaining we are..
Hungry we get ... naked ... we challenge ...
Chant poems
Fill the street with angry demonstrations angry streets
Fill prisons with pride
Produce children ... a revolting generation ...
after generation
As if twenty impossibles we are
In Al-Lid, Ar-Ramleh and the Galilee

Plant ideas, like yeast in dough
The coldness of the Galilee in our nerves the coldness of ice
Live coal ... hell in our hearts 'addition'
If thirsty we get rocks we squeeze
If hungry we get soil we eat ... and we never leave
Our redolent blood we don't spare ...
We don't spare ... we don't spare ...
Here we have a past ...
A present ...
And a future

*Had the poet lived, he would have said "Like your separation wall" >> Macro analysis

The Impossible

It would be a thousand times easier for you
to lead an elephant through the eye of a needle
to catch fried fish on scorched earth
to plough the seas
to make crocodiles talk
it would be a thousand times easier
than to extinguish, through persecution,
a glimmering thought
of the way we have chosen.

As though we were twenty impossibilities
in Al-Lid, Ar-Ramla, and Galilee
we rest on your chest like a wall,
we hurt your throat
like splinters of glass, like Indian figs
and we blind your eyes -
like an inferno of flames.

Here we rest on your chest like a wall.
We are washing dishes in the restaurants
and fill glasses, for the masters
we clean tiles in black kitchens
and thus we snatch the bread for the little ones
from your blue teeth accustomed to robbery.
Here, on your chest we persist,
We'll stay here, a hard wall on your chest
starved, naked,
defiant

chanting poems
and filling the angry streets with demonstrations
the prisons with pride.
We turn our children into a generation
which carries on our hate, redoubling it,
as though we were twenty impossibilities,
in Al-Lid, Ar-Ramla, and Galilee.
Here we shall stay.
You may drink the sea -
But we'll tend gladly
the olive tree's and fig tree's shade
and plant the thoughts like yeast into the dough.

Coldness of ice in our nerves
and glowing fire in our hearts
thus, plagued by thirst
we squeeze the rocks

and our hunger do we still
with earth.
We don't give way.
We are not miserly with precious blood.
Here is our past
here, presence and the future.

As though we were twenty impossibilities
in Al-Lid, Ar-Ramla, and Galilee
take hold! you, living roots -
and deeply penetrate the ground!
For the pursuer it is worth the trouble
to take a look at the accounts made up
before it is impossible to stop the wheel.
For every action, a reaction -
read what the Book says!
As though we were twenty impossibilities
in Al-Lid, Ar-Ramla, and Galilee.

We'll Stay Here

We'll stay here
It would be a thousand times easier for you
to lead an elephant through the eye of a needle
to catch grilled fish in the Milky Way
to plough the sea
to teach a crocodile how to speak
it would be a thousand times easier for you
than to persecute a thought in us that flares up
and to extinguish it
or to turn us away by a hair's breadth
from the path we have chosen.

As though we were twenty impossibilities
we, in al-Lod, ar-Ramla, and Galilee
we'll stay here
like a wall on your chest
like a splinter of glass in your throat... like a thorn
in your eyes
like an inferno of flames
we will stay on your chest.
We are washing dishes in your restaurants
and serving drinks for the masters
cleaning the floor in black kitchens
to catch crumbs for the children
from your blue teeth...
We'll stay here, a hard wall on your chest
We starve, lack clothes and defy

We chant poems
fill the furious streets with demonstrations
and the prisons with pride
We make children:
avenging generations!
As though we were twenty impossibilities
in al-Lod, ar-Ramla, and Galilee
we'll stay here.
You may empty the sea
We'll tend the shade of olive and fig trees
and sow thoughts
which are like yeast in dough
Our nerves are as cold as ice
and the hearts aglow.
Being thirsty; we squeeze a rock
and hungry, we eat dirt

But we don't go away.
Our blood that is fragrant we won't spare.
No, we won't. No, we won't.
Our past is in front of us
Our present inside us
Our future is on our backs
As though we were twenty impossibilities
In al-Lod, ar-Ramla, and Galilee.

Cling to it, you, our roots -
penetrate deep into the ground
The pursuer should correct his account
before everything falls to pieces
for every action brings a reaction
Read what the Scriptures say!
We are the twenty impossibilities,
we in al-Lod, ar-Ramla, and Galilee.