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Appropriating English in Arab-American counter Discourse

Susan ABULHAWA's '*Mornings in Jenin'* A Sample

By

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Dedication

I lovingly dedicate this work to:

My parents for their undying love and respect to education. Without their caring and support, I would not have pursued my education to this level.

All the inspiring teachers who have taught me throughout the course of many years till now.

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Abstract

The new millennium witnesses the emergence of a burgeoning sub-genre of literature known as Arab Anglophone literature. This literature is pioneered by writers of Arab origins. Arab-American women writers in particular discuss certain issues in their narratives among which readjusting the image of the Middle-Eastern culture is of premium importance. This dissertation deals with the linguistic phenomenon of "*appropriation*" and its implementation in the novel of the Palestinian-American writer Susan Abulhawa '*Mornings in Jenin'.* Through appropriating English, Susan Abulhawa dismantles its standard forms to display some linguistic and cultural features of the Arab and Muslim cultures that were misrepresented in Western literature and, hence, uses her narrative as a counter discourse. The main aim of this study is to explore the strategies of language appropriation and displaying the potential implications they convey. In this vein, this research raises three basic: Firstly, what is meant by appropriation in Arab American writings particularly? Secondly, how does the writer articulate this linguistic strategy on her novel? Thirdly, to what ends does the writer employ the textual strategy of appropriation? To answer these questions, the research is designed into four chapters. The first chapter will highlight the notion of discourse in postcolonial literature, the second will negotiate the issue of hyphenated identities in Arab Anglophone literature, the third will represent the theoretical background and an eclectic approach for analyzing the strategies of appropriation that are assumed to be found in the novel like glossing, untranslation, translation, syntactic fusion and code switching and the fourth chapter will be the practical implementation of the eclectic approach on the novel. The results of this research show that the writer mainly uses glossing and code switching to enhance the cultural and linguistic peculiarities of the Arab and Muslim societies.

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General introduction

The literary art is one of the most dauntingly rich and powerfully prominent linguistic arts. In fact, the written word has always been a catalyst for change. It has been sturdy enough to tackle delicate issues that spoken words fail to address painstakingly; such as oppression and subjugation of women, traumatic experiences of colonization and different forms of taboos. The power of the literary art does not only lie in the aesthetic effects it has or the freedom it possesses, rather lies in the revolutionary and reactionary functions it plays.

Writers used the written words with the will to bring social, political and cultural changes in societies that have been rife with ill representations, discriminations, stereotypes, biased images and aversions. Societies that have been depicted in such a debased way have mainly been subject to colonization.

Deeply affected by the insurmountable amount of injustice, racism, bigotry and stereotypical representations, postcolonial writers wrote back to the colonizer to restore their distorted images, proclaim their rights and denounce the biased descriptions of the colonial discourse.

These revolutionary and reactionary functions of literary art may ring familiar with the postcolonial literary counter discourse that falls within the category of postcolonial literature. Post colonial writers reacted to the discourse of colonization through implementing the process of decolonization and, hence, vouched for the political and cultural independence of the people who were or are still subjugated to colonial rule.

With the wake of the twentieth century, a new sub- genre of literature appeared within the midst of writers of Arab origins. Written from a diasporic abode or a native soil, Arab Anglophone literary texts straddle two worlds in which writers depict their multicultural experiences and two divergent cultures; specifically the home's country culture and the hosting country culture.

It is worth noting that this sub-genre of literature could be ranged with minor narratives, because it is written by a minority of Arab writers. Arab women writers are a minority of Arab writers who made a great contribution to the field of literature. Though their writings are multiculturally distinct in terms of themes, their works contribute to the emergence of a literature that is linguistically and culturally hybrid, multidimensional and heterogeneous.

For instance, Arab-British, or Arab-American writers like Fadia Faqir, Ahdaf Soueif, Leila Lalami, Mohja Kahf, etc convey an Arabic flavour and identity in their narratives.

Arab writers in general and Arab women writers in particular did not find their real reflections in the mirror of the Western discourse. Hence, they chose English as a medium of expression to convey their bicultural experiences and cultural values, assert their opposition to the perceived center, and thus restore their images. However, the salient peculiarity of these writers is that they are not only using the English language as a means of writing back to the empire like postcolonial writers did, but they remolded the English language by including many textual strategies that were not widely recognized before. On this basis, this research is intended to study a critical linguistic strategy known as appropriation in the novel of the Arab-American writer Susan Abulhawa.

The strategy of language appropriation was mainly introduced to the field of post-colonial theory by Bill Ashcroft and al,. in their book *'The Empire Writes Back'*, and was used as a strategy to remold the English language so that post-colonial writers emphasize their distinction and separation from the imperial powers. Susan Abulhawa adopts a set of linguistic textual strategies in her novel to describe the local reality of the Palestinian people and culture and tell the history of Palestine from a Palestinian point of view. Her counter discourse questions the legitimacy of the former Western discourse that had pejoratively depicted the Arabs and their culture. Similarly important, the dismantling of the standard forms of English reveals that former colonial literatures are not general or immutable truths and, hence, they must be urgently reread and questioned.

The strategy of language appropriation is central to the core of the study, mainly, to subvert '*the imperial appropriation'*, preserve the local culture and stress the influence of the vernacular tongue which distinguishes the local cultures. The Imperial appropriation, Shevchunk (2009) explains, seeks to deprive the colonized of their real identity and of their will to exist as separate and independent power. Thus, the overriding concern of the imperial appropriation is utilizing language as a central tool to produce an imperial ideology of domination, create stereotypical images, and falsify the colonized history. Arab authors became aware of their delicate political and cultural positions and, thus, strived to proclaim their political independence and history.

Throughout this study, Susan Abulhawa's style of arabizing and appropriating English will be investigated to observe how she produces a discourse of resistance. To this end, a set of questions and hypotheses are provided. The questions that will be addressed are the followings: firstly, what is meant by appropriation in postcolonial studies in general and Arab American writings in particular? Secondly, how does the writer articulate this linguistic strategy in her novel? Thirdly, to what ends does the writer employ the textual strategy of appropriation in her novel?

To answer these questions, the following hypotheses will be suggested; first, delineated definitions and explanations of the term appropriation in the field of postcolonial studies will be defined. Second, Appropriation strategies like glossing, untranslation, translation, syntactic fusion and code switching are assumed to be explored in Susan Abulhawa's '*Mornings in Jenin'*. Third, the appropriation of the English language is presumably implemented in the postcolonial counter discourse to resist the hegemonic discourse, subvert the stereotypical images the Western literature and media created about the Middle-Eastern culture and restore the local history and culture.

To understand the complexity and peculiarity of this linguistic strategy, this dissertation is designed into four chapters.

The first chapter is entitled Discourse: A Postcolonial Literary Perspective and is considered as an introductory chapter where a typology of concepts that pertain to the field of postcolonial literary discourse shall be highlighted.

The second chapter involves a description of Arab Anglophone literary discourse, Arab-American women narratives and their contributions in challenging the hegemonic discourse. This chapter represents the literature review where an eye bird view on Arab Anglophone literature, its major forerunners and the three generations of writers are displayed. Then, it proceeds with negotiating the issue of hyphenated identity. Finally, it accounts for the major commonalities and differences between Arab-American and Arab-British writers.

The third chapter is the theoretical background of the study. In this chapter, an eclectic approach for analyzing the strategies of appropriation that are assumed to be found in the novel is proposed. This chapter entails some definitions of the concept appropriation, the issue of re-writing in Arab Anglophone narratives and a description of the eclectic approach of analysis. The latter includes five linguistic techniques; glossing, untranslation, translation, syntactic fusion and code switching, as pointed by Aschroft and all (2002), Kachru (1983), Hassan (2012), Venuti (2007), Awan and Ali (2012), Rihane (2014), Al Bakry and Hunter (2008) and Alkhatib (2003). Some illustrations of these strategies will be provided from Arab Anglophone narratives.

The fourth chapter is the practical implementation of the eclectic approach of language appropriation in the novel. After having closely read the novel, analyzed each strategy and accounted for the potential implications it carries, the main results and findings will be discussed.

Chapter One: Discourse: A postcolonial Literary Perspective

1. Introduction

The vast bulk of people living in the world today had their lives remolded by the traumatic culminations bred by colonialism. Accordingly, the twentieth century European imperialism has initiated the colonized nations to fulminate vehemently against the inevitable aftermaths left behind the colonial regimes. The colonial powers claimed that they have used the English language and literature to enlighten and civilize the colonized nations under what they labeled: *the civilizing mission*[1]. However, they were only interested in augmenting their political interests, erasing the local heritage, manipulating the colonized minds and assimilating the natives' culture to theirs. In the British colonies, for instance, the colonized were converted to Christianity, then the English language was adopted and studying William Shakespeare and other canonical texts from the English literature was obligatory. In this literature, the colonized nations were depicted as the periphery. As a reaction, emerging elites from the colonized nations led the torch of anti-colonialism movements to proclaim their violated rights, emphasize the need to reject colonial powers, restore the local cultural domination, strip away conventional perspective and tackle issues of racism. In this introductory chapter a typology of concepts that relate to the postcolonial literature and its adherents will be defined.

2. Text and Discourse From the View Point of Linguists

Before defining the term *'colonial discourse'*, '*postcolonial discourse*' and '*counter discourse'*, it is pertinent to provide a brief linguistic view on the term text and how it is related to the term discourse.

On the brink of this issue, it is perhaps no exaggeration to say that attempts to supply a one all-embracing definition to the terms '*text'* and '*discourse*' are to no avail. According to Cook "text is a stretch of language that is interpreted

[1] The **mission civilisatrice** (the French for "civilizing mission"; Portuguese: *Missão civilizadora*) is a rationale for intervention or colonization, proposing to contribute to the spread of civilization, mostly in reference to the Westernization of indigenous peoples.

formally without context" (1989, p.158). Regarding Cook's view, a text has no contextual communicative function. Crystal (1992) provides another definition to the term text. He asserts: "a text is a piece of a naturally occurring spoken, written, or signed discourse identified for purposes of analysis" (1992, p. 72). That is to say, a text has an undeniable communicative function. An allied definition of the term is that of Brown and Yule who purport: "we shall use the text as a technical term, to refer to the verbal record of a communicative act" (1983, p. 6). This can be well explained by Fraiclough Neubert (1992) who contends that texts are used as tools to communicate something about or for someone.

The term discourse, on the other hand, is defined as a: "a continuous stretch of language larger than a sentence, often constituting a coherent unit, such as sermons, arguments, jokes or narratives" (Crystal 1992, p. 05). Through this definition, we may say that any discourse is not acknowledged as one unless it carries a communicative function. The study of discourse is, thus, "the study of any aspect of language in use" (Fasold 1990, p. 65). The systematic relationship between language structure and function is described by Halliday in the following way:

> Every text - that is everything that is said or written-unfolds in some context of use; furthermore, it is the uses of language that, over tens of thousands of generations, have shaped the system. Language has evolved to satisfy human needs; and the way it is organized is functional with respect to those needs- it is not arbitrary. A functional grammar is especially a natural grammar, in the sense that everything in it can be explained, ultimately, by reference to how language is used.
>
> (Halliday 1985, p. Xiii)

Widdowson (1978) presumes that the coherent sense of the text is made when the listener or reader relates it to the frame of reference. A closer look at this is advanced by Nunan (1993) who explains, that a coherent text is made up

of a set of sentences or utterances that seem to hang together, and contain what is referred to by text forming devices. Those are words and utterances that enable the writer and speaker to establish relationship across sentences or utterances boundaries, help to tie sentences in text together, and make a clear distinction between what is a coherent and random text.

As far as discourse is concerned, Bill Ashcroft and al., (1998) argue that discourse was used, in its humble beginnings from about the 16th century to mean any kind of speaking, talk or conversation. However, the meaning has been utterly altered to describe more elaborate and formal speech of narration or a treatment of any subject at length like; treatises, dissertations or sermons. More updated use of the term can be aligned with the definitions of linguists who described that discourse is any chunk or unit of language that is longer than a sentence.

From a Foucauldian perspective, discourse is interlinked with the social knowledge; a system of statements in which the world can be known. The main feature of this is that the world comes into being through discourse and not vice versa. It is also through discourse that speakers, hearers and writers and readers come to an understanding and determine their relationship with each other and their place in the world.

In his book '*Archeology of Knowledge'*, Foucault (1971) advocates that every society has a given procedure through which it can control discourse. He advances:

> In every society, the production of discourse is at once controlled, selected, organized and redistributed according to a certain number of procedures, whose role is to avert its powers and its dangers, to cope with change events, to evade its ponderous, awesome materiality.
>
> (1971, p. 216)

Drawing from this quote, it may be assumed that discourse does not occur randomly, for there are many social norms that determine its regulated occurrence. Hence, meaning is dynamic because it changes from one person to another, from one context to another, and from one period to another. Foucault adds that power of discourse is identified with reference to its institution. Nonetheless, a discourse gets its power through relations to another discourse which could be an opposing one. Pecheux (1975) argues that language does not determine the meaning of words but "…. words, expressions, etc change their meanings according to the position held by those who use them" (1975, p. 111). Pecheux extends this view arguing that discourse is a form of ideology. Peucheux's theory sprang from Althusser's (1970) essay '*Ideology and Ideological state Apparatuses'*. Althusser differentiates between two types of State Apparatuses; the Ideological State Apparatus which refers to the ideology of the ruling class and the Repressive State Apparatus which is composed of externally composed forms of social cohesion like police, military, churches, government, army etc. The Repressive State Apparatus is used as a tool to suppress and dominate the working class. He further contends that the Ideological State Apparatus ensures people education, religion, and culture. More importantly, through these institutions, powerful societies transmit their knowledge and guarantee their survival. Althusser's essay (1970) shares some common points with Foucault theory (1971). For example it shows how discourses come into being and how they attain their power.

Regarding this, Lincoln attests:

> Discourses […..] may be strategically employed to mystify the inevitable inequities of any social order and to win the consent of any social order and to win the consent of those over whom power is exercised, thereby obviating the need for the direct coercive use of force.
>
> (1989, p. 04)

This implicates that discourses are implemented to legitimize power and are, hence, controlled by the ruling classes. The ruling or dominant class stresses its hegemony, justifies its policies and appropriates the discourses by means of various discursive strategies.

3. Colonial Discourse

As discourse's scope was widened, it was joined to power and knowledge. An engaging example of this, as provided by Foucault (1971), is that those who have power are more knowledgeable, and hence, maintain power over those who are less powerful. He adds that this link between knowledge and power is exclusively vital when relating the colonizer to the colonized. Building upon this assumption, the colonial discourse emphasized the importance of Europe as a leading modern nation. Characteristics of such modernity are represented in different assumptions about the European technology, language, history, literature, etc. This has been unshakably embedded in Edward Said[2]'s discussion of '*Orientalism*' (1978) where he postulates that this way of knowing the Orient helps maintaining power over him. As such, the colonial discourse was included in postcolonial studies by Edward Said who views Foucault's notion of discourse as worthy for describing how that system within which that range of practices termed colonial came into being and, hence, initiated what they dub 'colonial discourse theory'. In 1980s, the colonial discourse became the field of study of the colonial theory.

Said's works' central focus lied in the importance of writing literary works as a process of reconstructing the image of the other. Said's conception was further accentuated when he promoted the colonialist discourse and contended that the 19th century English novel appeared as a part of the Empire that was

[2] Edward Said (1935-2003), a Palestinian-American theorist and a critic, he was born in Jerusalem where he lived with his family until 1948 Arab Israeli war. At that time, his family became a refugee in Egypt then Lebanon. Educated at Princeton and Harvard universities, Said taught at Johns Hopkins and authored a number of texts mainly the most influential work '*Orientalism*' (1978).

reflexively working with the forces of the imperial control to establish imperialism as a dominant ideology in the period. In furtherance, he made a clear distinction between colonialism and imperialism. He declared:

> Imperialism means the practice, the theory the attitudes of a dominating metropolitan centre ruling a distant territory. Colonialism which is almost always a consequence of imperialism is the implementing of settlement in a distant territory.
>
> (Said 1993, p. 88)

Additionally, Foucault's (1971) view of the role of discourse is accordingly extended when he contends that discourse is the key feature of modernity itself. Foucault clarifies, further, that what matters is not the subject of discourse but rather the act of discourse. For instance, the European nation's everlasting desire to control the world did not remain a dead letter, but it had led to what they dub '*the growth of Empires'* which was strongly bound to the European nations' ability in deeply inscribing their utility.

Nandy (1983) distinguishes two forms of colonization. The first one is the physical conquest of territories and the other one is the colonization of the minds, selves and cultures. The first mode is explicit or transparent in terms of greed and violence, while the second mode is that of the rationalists, modernists and liberals who thought themselves responsible for civilizing what they perceived an uncivilized world. Nandy comments on the colonization of the mind in addition to that of the bodies by claiming that they aim at altering the cultural priorities of the colonized societies.

Additionally, Colonialism is not only a practice of accumulation and acquisition, but it also fosters the European imperial ideology.

For example, the colonial discourse occurred under the premise that Africa was necessary evil and, thus, it had a debased culture that had to be redeemed by the

course of progress brought by European civilization torch-bearers. Regarding this, Patrick Brantlinger infers:

> [.....]Africa grew dark as Victorian explorers, missionaries and scientists flooded it with light, because the light was refracted through an imperialist that urged the abolition of savage customs in the name of civilization.
>
> (1985, p. 185)

This implies that it was compulsory for the colonialist to present the other as the breadline, the negative, the periphery, the other and the ugly so as to render the exploitation in the guise of bringing light to the continent.

> This discursive apparatuses of religion, education and other means of social control worked together to establish the myth of white superiority and to justify conquest and legitimize the continuation of the colonial presence.
>
> (n.d, p. 06)

So to prove his superiority, individuality and self-worth, the colonizer objectified and de-individualized the colonized.

Mimi advances that "the colonized is never characterized in an individual manner; he is entitled only to be drown in an anonymous collectively" (1965, p. 459). Not only is the colonizer stimulated by profit-making motives, but he also aims at creating a colonial situation in which he stresses his own superiority. Mannoni asserts:

> The very instant a white man [.....] appears in the midst of a tribe. So long as he is thought to be rich or powerful or merely immune to the local forces of magic and so long as he drives from his position a feeling of his own superiority.
>
> (1951, p.18)

Inexorably, it is the thought that matters. The colonizer's belief that he is superior and powerful is engraved in his mind, and thus, he acts as being so. However, the colonized thinks he is powerless and inferior, and he acts as such. But, this thought does not come from vacuum; it is rather embodied in the ruling class ideology. Regarding this, it is asserted:

> The colonial discourse contrives to stuff the native's mind with self-hatred which leads to an internalized oppression so much so that the native loses his cultural confidence and surrenders his cultural identity to the dominant culture and tries to win economic profits.
>
> (n.d, p. 08)

In his books '*The Wretched of the Earth' (1961)* and '*Black Skins White Masks (1952)',* Frantz Fanon[3] has provided thoughtful analyses of the consequences of colonialism. His findings are drawn from his experience as a psychiatrist. He argues that the colonial situation is represented

> in terms of Manichean division along the binary axes of colonizer/colonized, good/evil, white/black, civil,/savage, etc. The colonialist does not view the new world as one of difference, but as the opposite of all that is human and civil and paints the native as a sort of quintessence of evil.
>
> (Fanon 1961, p.32-33)

He adds that the Manichaeism (the radical division that divides the two worlds into paired oppositions) dehumanizes the local peoples and turns them into animals. This process brought in its trail "a sort of psychological marginalization and alienation" (1961, p. 32).

As a backup of this idea, Fanon (1952) indicates that color represents a 'cultural marker' or a 'Key signifier'. In fact, the European colonialists believe

[3]One of the most influential postcolonial theorists who supplied postcolonialism with two famous books: '*Black Skin, White Masks'* (1952) and '*The Wretched of the Earth' (*1961).

that their white complexion signifies their superiority and the African black color signifies their inferiority. Regarding this, he adds: “this fact of blackness alienated the Negro not only from his society but also himself so much that he longs to peel off the burden of that corporeal malediction” (1952, p.111).

As a result, the colonial discourse has led the colonized to endure severe psychological conflicts. Despite the fact that colonial discourse is produced “within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves”.

(Ashcroft & al 1998, p.42)

All in all, the colonial-discourse strived so hard to dispossess the colonized from their culture, humanity, history and soul.

4. Postcolonial Discourse

The term ‘post-colonial’ has multiple dimensions. Dirlik (1994) distinguishes between three uses of the term as follows:

> a literal description of conditions in the formerly colonial societies, as a description of global conditions after the period of colonialism and as a discourse on the above named conditions that is informed by the epistemological and psychic orientations.
>
> (1994, p. 332)

Therefore, postcolonial literature involves studying the culture of the unavoidable effects of the former colonies and was used to substitute literatures like ‘Third World Literature’, ‘Commonwealth Literature’ and ‘Literature Written in English’. Regarding this, Bahri claims: “the term which had a humble beginning as a descriptor for literature has now grown into the status of theoretical apparatus and a disciplinary entity” (2007 p.67).

Ashcroft and al., declare that the “term is used to cover all the cultures affected by the imperial process from the moment of colonization to the present

day" (2002:02). Thus, it entails all literatures produced by writers who have been or are still colonized by European powers. Subsequently, it encompasses all the literary productions both during and after the colonial independence. Additionally, postcolonial studies exclude any literature that displays either a British or an American viewpoint.

Pearson (2010) relates the beginning of postcolonial literature to the early 20th century when England political, social, economic ideological domination of its colonies began to dissipate. This process is known by *decolonization*. He adds that the concept of postcolonialism came into being when India gained its independence from the British colonies. In fact, it was coined by the French demographer Alfred Sauvy in 1950s along the course of India's independence. This decade has witnessed the end of France's long occupation in Indochina, the differing stream of thoughts between Jean Paul Sartre and Albert Camus over Algeria, Fidel Castro famous '*History Will Absolve Me'* speech (1953) and the publications of Frantz Fanon's '*Black Skins, White Masks'* (1952) and Chinua Achebe's novel '*Things Fall Apart* (1958).

Pearson (2010) avows that from the late 1970s onward, debates over the hyphenated *post-colonialism* and the non-hyphenated *postcolonialism have* emerged. He claims when the term is spelled with a hyphen, *post-colonial*, it indicates the chronological order which means the historical period of the time or the shift from colonial to post-colonial period. However, the non-hyphenated spelling, *postcolonial*, implicates that the term is not limited by historical and chronological contexts. Rather, it develops a critical approach that entails the body of ideas that are related to the anti-colonial resistance and which are adopted by postcolonial writers in their attempt to restore the falsified past, devalued culture and misrepresented history of the colonized. As such, the term refers to any set of writing that aims at resisting colonial perspectives. The third differing orthographic variant is *post/colonial*. Some critics argue that this term is more relevant than the two previous spellings because:

> It stresses the interrelatedness between an indeterminate number of literatures- be they Anglophone or not –that share a similar situation; the entangled condition that exist between colonial and post/colonial discourse and between coloniality and post/coloniality. Today the most common spelling of the three variants is postcolonialism.
>
> (Pearson 2010, p. 202)

Postcolonial literary critics like Bhabha[4] and Murkherjee argue that postcolonialism can be seen as a set of multiple methodologies that have no unitary quality. Critics like Said, Harlow and Spivak see postcolonialism as a number of cultural strategies that are centred in history. Postcolonial issues became more crucial with a set of prominent works in the field; like*: The Post-Colonial Studies Reader* by Ashcroft and al (1995). This work has been influential in other areas such as: universality difference, nationalism, postmodernism, representation and resistance, ethnicity, history, place and production. (Pearson, 2010)

The Postcolonial discourse is an effective way to restore the colonized people image and portray their frustrations, their direct and personal cultural clashes with the conquering cultures, the fears, hopes, and dreams about the future and their own identities. Hence, post-colonial writers found language a useful means to describe these controversial issues. Harrison (2003) asserts that the main concerns of postcolonial studies are as follow: firstly, European colonialism occurred and the British Empire was at the centre of colonialism. Secondly, the conquerors dominated not only the physical land but also the culture of the colonized peoples. Finally, the social, political and economic effects of colonization persist to the present day in the colonized countries.

[4] Homi K Bahba (born 1949) is one of the pioneering postcolonial theorists and critics who have been inspired by Edward Said's works. He is one of the most important figures in contemporary post-colonial studies, and has coined a number of the field's neologisms and key concepts, such as hybridity, mimicry, difference, and ambivalence. Such terms describe ways in which colonised peoples have resisted the power of the coloniser, according to Bhabha's theory.

Slemon inserts in his article *Post-Colonial Allegory and the Transformation of History* that "the colonial encounter and its aftermath, whatever its form throughout the post-colonial world, provides a shared matrix of reference and a shared problems for post-colonial cultures" (In Pearson 2010, p. 165).

In his written works, '*Black Skin,s White Masks'* (1952) and 'The *Wretched of the Earth'* (1961), Fanon implemented the psychoanalytic theory to examine the condition of blacks under French colonial rule. As a result of colonialism, Fanon asserts that the colonized, 'the other', and the colonizer suffer psychic wrappings oftentimes causing what Fanon describes as 'a collapse of the ego'. (Pearson, 2010) On parallel lines, Said in '*Orientalism* '(1978) develops key concepts that are integral in the postcolonial literary theory. Said assumptions steeped in what the nineteenth century European colonialists name Orientalism. Pearson (20110) comments that throughout Orientalism, they tried to explain the reason behind their conquests, and have, hence, created non-European Stereotypes suggesting that those who have been called Orientals were nothing but ignorant, brainless, sexually immoral, etc. This is the way they have described their newly acquired territories inhabitants in the East. However, Said (1978) notes that the colonizer was not revealing the real image of the colonized but they were, in fact, portraying their everlasting desire for wealth, territorial expansion, power and domination. In another work '*Culture and Imperialism'* (1993), Said established binary oppositions of the West/the East, self/other, centre/periphery, etc. The colonizer argues that the colonized are not like them and for that they must be ruled. These works have been central to the postcolonial theory, and have laid the fairground to new horizons in the postcolonial stream of thought.

Bhabha's '*The Location of Culture'* (1994), highlighted all that concerns the colonized. The colonized, has witnessed two clashing cultures; that of himself/herself and that of the colonizer. Bhabha (ibid) questioned the feeling of what he calls *unhomeliness* or *double consciousness* that the colonized often

suffer from. He, in fact, feels like neither cultures are his. This feeling of abandonment makes of the colonized a '*psychological refugee'.*

Another engaging contribution that rings very familiar with the concept of unhomeliness or double consciousness is that of ambivalence[5]. Bhabha (1998) believes that when two cultures intermingle, the nature of the distinguishing characteristics of the newly created one would alter both. Bhabha (ibid) calls this process hybridity. According to Bhabha, any writer who lives in such an intermingled culture "must create a new discourse by rejecting all the established transcendental signified created by the colonizer" (In Pearson, 2010: 206).

Fanon, Said and Bhabha works' have paved the way to many theorists who have continued the dialogue between what Bhabha named 'the Occident' and the 'Orient'. Building on what some name the '*flows of culture'*, many smaller theoretical schools have been created like: Marxism, Post structuralism, feminism, psychoanalytic criticism, etc. (Pearson, 2010)

Extending this idea, Ashcroft and al., (1998) posit that Feminism, for example, is of paramount importance to the postcolonial discourse for mainly two reasons; patriarchy and imperialism. Women were in fact, doubly colonized. Women suffered from double colonization or two types of colonization. The first type is the stereotypical depiction of the Western discourse that has portrayed them in the worst possible ways. For example, Cixous highlights Derrida's assertion that "the Western thought is phallocentric, that its binary logic privileges the masculine through the transcendental signifier of the phallus[6]" (In Nacer, 2010: 04). Another example unfolds when Nacer (2010) argues that female characters are depersonalized into voiceless symbols, mythical figures or similar abstractions. For example Joseph Conrad promotes sexism by portraying Kurtz's disparate mistress as weak, sad, and "endlessly grieving, and useless shell of a

[5] The idea of ambivalence sees culture as consisting of opposing perceptions and dimensions. Bhabha claims that this ambivalence—this duality that presents a split in the identity of the colonized other—allows for beings who are a hybrid of their own cultural identity and the colonizer's cultural identity.

[6] "The term 'phallus' refers not only to the male organ, but o the power accrued to its possessor in language and in culture". (in Nacer 2010, p. 04)

woman who seems to have no more purpose in life" after death of Kurtz (Ali 2008, p.03). Marlow describes her saying:

> She came forward in black; with a pale head…she was in mourning. It was more than a year since the news came; she seemed as though she would remember and mourn forever.
>
> (Conrad 1899, p. 118)

Both feminist and postcolonial critics reacted against colonization and the pejorative law of patriarchy taking into consideration women experiences of hybridity, dislocation, cultural influence, etc.

In this view of things, infers Valssopoulous, on Arab women writings holding that:

> Post-colonial theory seems an apt both geographically and historically and a relevant tool with which to investigate certain experiences in Arab women's writing not only do with the much debated issues of dislocation and hybridity but also with the discourses of modernity and cultural influence.
>
> (2007, p. 03)

In tandem with this, Arab women writers used their narratives "to resist the East with its oppressive regimes as well as the West which seems as domesticated or unenlighted the other" (Abderazak 2007, p.03).

In her turn, Spivak considers the woman as the subaltern who was depicted as silent subject throughout history. According to her, imperialism is a form of violence that silences natives especially females. In '*Can the Subaltern Speak?'(*1988) , she advances: "if in the context of colonial production, the subaltern has no history and cannot speak, the subaltern as a female is even more deeply in shadow" (1988, p. 28).

That is to say women were heavily burdened by the colonizer's attitude toward women. She was considered a shadow by the colonizers and the patriarchs of her society. As such, she was doubly colonized.

5. Hegemonic Discourse and Counter Discourse

In this section, the discussion will be about the notion of counter-discourse and how the letter is implemented in the narratives of Arab women writers. Besides, the notion of hegemonic discourse is highlighted correspondingly.

5.1. Hegemonic Discourse

It was the Italian Marxist Antonio Gramsci[7] who has first coined the term and made it gain its currency during 1930s. Gramsci (1998) has probed the reasons why the ruling class was always appealingly successful in spreading or promoting its own interests in society.

Interestingly enough, hegemony represents the power of the ruling class whose main concern is persuading the other classes that the interest of the dominating or ruling class is the interest of all classes. As such, power is not attained by physical force, or active attempts of persuasion, but rather it is achieved by more implicitly subtle powers. This power is, in fact, engendered by economy and state apparatuses like education and media. Education and media imply that the ruling class interests' are the most commonly pervading interests and, hence, are automatically taken for granted. This notion gave birth to another assumption known as '*the hegemonic discourse*'. Aschroft & al. (1998) argue that the term was integrated in postcolonial literature to describe how the imperial power was successful over colonized people. It describes how the hegemonic power suppresses the colonized despite the colossal number of its individuals that may outnumber any invading military force. Nonetheless, the colonized paralysis is

[7] **Antonio Gramsci** (22 January 1891 – 27 April 1937) was an Italian Marxist theoretician and politician. He wrote on political theory, sociology and linguistics. He was a founding member and one-time leader of the Communist Party of Italy and was imprisoned by Benito Mussolini's Fascist regime. Gramsci is best known for his theory of cultural hegemony, which describes how states use cultural institutions to maintain power in capitalist societies.

not due to its weakness or paucity of physical force, but its real paralysis, as stressed by Cramsci, lies in the dissipation of self-determination that was suppressed by a hegemonic notion of absolute good that was "couched in terms of social order, stability and advancement, all of which are defined by the colonizing power" (Ashcroft & al., 1998, p. 134).

Hegemony is highly important when discussing postcolonial literature because it offers lenses to see how the dominant European power influenced the thought of the colonized. In fact, shaking the colonized self-confidence, inscribing the European superiority and the colonized' inferior mode of life was the most important step in the imperial operation. For instance, a country is peculiar due to its cultural hegemony's effectiveness. Gramsci (1998) claims that the colonized consent is achieved unconsciously and, hence, Euro-centric values, premises, ideas, beliefs and attitudes are taken for granted as a natural fact. A pervading influence that is hardly noticed nor eschewed is the fact that the colonized identifies himself/herself peripheral to the Euro-centric countries, while acknowledging at the same time their centrality. In this context, Boheker points out: "cultural representations were central to the process of colonizing other lands" (1995, p.05).

In '*Signs Taken For Wonders: Hybridity and Resistance',* Homi Bhahba (1998) sheds light on how greatly important is the role of written words. He explained that written words construct the colonial hegemony and, thus, shape our understanding of the colonized.

This ideology has its roots' vividly articulated in the colonial Engish literary discourse. Gauri Viswanthan lays more stress on this context. He puts forward:

> [….] the administration discovered the power of English literature as a vehicle for imperial authority. The strategy of locating authority in these texts all have affected the sordid history of colonialist expropriating material and class and race oppression behind European world

> dominance. [….] the English literary text functions as surrogate English men in its highest and most perfect state.
>
> (1984, p. 23)

This explains that the English literary text was another implicit means of colonialism that established its authority over the colonized. Besides the real colonizer who had distorted history of the colonized and inscribed notions of inferiority, the English literary text played the role of the ideological domination.

Ashcroft and al., (1998) adds that Gramsci's study was appropriate in all cultural levels and hence been of epic importance in postcolonial literature and the role socio-political writings play within this miscellaneous field.

5.2. Counter Discourse

Postcolonial Literature obtained its relevance only when it became a counter discourse. It appeared as a counter discourse to dismantle the process of marginalization that was held for centuries by the colonial powers against people devoid of culture and civilization, and thus, restore their culture and civilization. Counter literature took its counterpart the canonical English literature which has been used, to put it in the words of Opranu, to promote "racial beliefs and assumptions regarding other geographic regions and other geographic groups" (2005, p.109).

The counter-text is seen by Elzette Steenkamp as any text that is characterized by "a desire to challenge normative European notions of power by giving voice to the marginalized, misrepresented and silenced other" (2008, p. 10).

Pearson (2010) state that Writers like Toni Morrison, Alice Walker, Gabriel Garcia Marquez, Carlos Fuentes, Gayatri Spivak, Edward Said, Frantz Fanon, and Judith Butler, to cite but few have deftly written and bravely denounced and challenged the dominant cultures.

They did not succumb to their supposed inferiority. They chose to defy silence. They believed that an individual's view of life, values and ethics are important. They aimed at inserting a different perspective, a different view point from that of the dominant culture. They believed that there is another way to view the world and its people. In this context, Pearson infers:

> They speak for not one culture, but many; not one cultural perspective but a host; not one interpretation of life, but countless numbers. Speaking for the oppressed, suppressed and silenced, these critic-scholars, Australian, African, female, male, gay and lesbian among others-are making themselves heard among the cacophony of insistent, dominant and generally overpowering culture. Believing that they can effect cultural change, these writers refuse to conform to their culture's hegemony.
>
> (2010, p. 199)

This wide group of literary critics and scholars can be classified under the umbrella of cultural studies and may involve an analysis of gender studies, African-American studies, postcolonial studies and more importantly Arab Anglophone literary studies. For example, along with creating a discourse that challenges the hegemonic discourse, Abu Haidar (2004) acknowledges the fact that Arab women writers aim at pioneering a modern fiction that is primarily accessible to the general reader suggesting literary works that have social as well as aesthetic dimension.

Bizzini (1998) contended that when tackling the issue of the colonized feminine identity the problem becomes a bit troublesome, because it indulges in the discourse of feminism which is in its turn a counter-hegemonic discourse. Inspired by the Gramscian approach, postcolonial women writers started to question the hegemonic discourse and, meanwhile, problematize the the idea of cultural hegemony. Regarding this, Bizzini claims:

> in order to write the history of the present (and change it), one has to understand how the history of the past has forged us into subjects. This critical idea is illustrated at the end of the Notebook when Gramsci writing on the history of the subaltern groups criticizes the mechanisms of the construction of subjectivity that the dominant class used in order to transform a different subject into an excluded subject.
>
> (1998, p. 06)

In '*colonial and Postcolonial Literature',* Ellen (1995) argues that the writing of postcolonial women intellectuals is one form of becoming visible to interact with a public cultural space. Through their writings, women retain their personal history, stress their belonging to a community of postcolonial women written texts, produce a counter hegemonic discourse and maintain the power of rewriting one's subjectivity. This kind of counter discourse adds Giroux "opens up a third space to allow a dialogue with ourselves and the world and central to that dialogue is a critical writing that refuses closure" (1995, p. 195). This rejection of closure is related to the necessity to understand oneself, understand one's origin and use the new knowledge to rewrite assigned identities.

In '*Power and Knowledge',* Foucault (1972) expounds that power cannot be monopolized by one agent only. However, it includes a variety of agents; those who accept and those who resist it. This means that wherever there is power, there is either acceptance or resistance.

Similarly, the flow of discourse is not always smooth, for it is challenged and resisted. That is to say that every discourse, be it social or political, encounters a counter discourse that challenges it.

In this respect, Terdiman claims that counter discourse "presupposes a world of competing contrary utterances against which it asserts its own energies" (1985: 36). A pertinent illustration of counter-discourse is embodied in the third chapter *Counter-images: Daumier and le Charivari* where Terdiman (1985) presents a study of the caricatured images that satirize the life style that pervaded early

nineteenth century France as counter-discourses to complacent bourgeoisies' ideology.

A counter discourse does not only aim at challenging the dominant discourse, but it also attempts to project the blurred reality in a different way, opposes the dominant discourse strategies, and, hence, elucidates the social reality. For example, postcolonial creative and critical discourses are utterly counter discursive, because they question the dominant discourse, resist and subvert it. They challenge the aspect of identity that was stressed in the colonial discourse. Since the post-colonial writer endeavours to represent the world in a different way, the colonized ceases to be seen as the other but different; in terms of color of complexion, culture and language (Terdiman, 1985). Postcolonial writers counter-discourse is not used to supplant the centre in the midst of "centre/periphery struggle, but to project itself as an acceptable difference" (n.d, p. 26).

Consequently, the postcolonial counter-discourse is supposed to re-read the colonial discourse, and dismantle its colonial hegemonic premises as a way of initiating the decolonizing process. In this regard, Tiffin argues: the decolonizing process "invokes an ongoing dialectic process between hegemonic centrist system and peripheral subversion of them" (1987, p. 95).

To sum up, the postcolonial counter-discourse attempt to, as Ray and Henry advance "question the hegemonic discourse of European modernity as the culture of reference for the rest of the world" (1995, p.150).

6. Conclusion

Ashcroft and al,. Contend that the term 'post-colonial' "cover all cultures affected by the imperial process from the moment of colonization to the present day." (2002, p. 02) Just like other sub-genres of literature, Arab American literature falls within the field of postcolonial studies for it engages with questions of identity, nostalgia, exile and a hybridity that fit comfortably into contemporary definitions of the postcolonial literature.

Most hyphenated Arab women writers, be they Americans or British come from the Middle East and were deeply influenced by the prolonged agony of war. Alongside the political discourse, they are denouncing the rigid stereotypical images the Western media and discourse spread about them. They, thus, produce a culturally distinct medium of expression that announces itself as different, even though it is English. Through this, it is assumed that a new genre of hybrid literature is born that is presupposed to abolish the deeply rooted and falsified realities about Arabs in general and Arab women in particular.

The second chapter will tackle issues of hyphenated identities, Arab women narratives, a comparison between Arab-American and Arab-British writers and the contribution of these writers in challenging the hegemonic discourse.

Chapter Two: *Negotiating the hyphen in Arab-Anglophone Narratives*

1. Introduction

With the wake of globalization, the twentieth century has witnessed the emergence of a trendy sub-genre of literature emanating from a minority of Arab writers living in diaspora. The most important questions of the three generations of Arab Anglophone writers are thematically diverging. The first generation of writers was under the wing of the literary organization of '*the Pen League'*, or what is known in Arabic by 'Al *Rabita Al Qualamia'* that was established by Amine Al Rihani, Khalil Gibran and other advocates of the literature of exile. Early Anglophone literature was pervasively teeming with a versatile of thematic issues including; homesickness and nostalgic feelings toward the home they left, or what they dub '*the paradise they were forced to flee'*, and a hybridity that negotiated a sense of misfit culture and incomplete identity that was lost between the homeland and the new abode.

Unlike the initiators of the Arab Anglophone literature, the second generation of writers involves Arab-British writers like Edward Atiya and Isaak Diqs. These writers chronicled their experiences of migration in Britain and how they acquired Englishness. The third generation of writers is unequivocally contemporary, for it tackles updated sociopolitical and cultural phenomena in a way that is assumed to challenge the hegemonic discourse. More particularly is the fact that it is predominantly pioneered by Arab women writers. To be backed up more consistently, among the contemporary writers within this category Fadia Faqir, Ahdaf Soueif and Leyla Aboulela to cite but few got published and were read frequently as worldwide women writers who endeavoured, through their writings, to abolish the falsified realities that have been deeply rooted in the hegemonic discourse about Arabs in general and Arab women in particular.

This chapter will be particularly about Arab Anglophone literary discourse, Arab-American women narratives and their contributions in challenging the hegemonic discourse. At the outset of this chapter, we will

acquaint ourselves with a close glance at Arab Anglophone literature and its major forerunners. Relying on some influential books about Arab Anglophone literature like Leila Al Malah's *'Arab Voices in Diaspora: Critical Perspective on Anglophone Arab Literature'* (2009), Amal Talat Abderazek's '*Contemporary Arab American Writers: Hyphenated Identities and Broder Crossing'* (2007), Maha Yahya 's *Gender Nation and Belonging: Arab and Arab American Feminist Perspective s*(2005), Wail Hassan's (2012) '*Orientalism and Cultural Translation in Arab American and Arab British Literature'*, and Awad (2011) doctorate thesis: Cartographies of Identities: Resistance and Trans-cultural Dialogue in the Works of Arab British and Arab American Writers, we will see the three trends of the three generations or what would be referred to as the three wings of Arab Anglophone writers and the thematic differences that distinguish each generation from the other. Then, we will proceed with investigating the original use of the term *'hyphenated'* and how it has been incorporated to the field of postcolonial Arab Anglophone literature. This would be followed by an account on the major commonalities and differences between Arab-American and Arab-British writers.

2. The Original Use of the Term 'Hyphenated Identity'

Higham (1955) states that the term hyphenated was first introduced in the United States from 1890 to 1920 to be used as an epithet to disparage Americans who were of foreign birth or origin, or those who have shown allegiance to a foreign country. When first appeared, it was mainly used to disparage German-Americans and Irish-Americans who called for US neutrality during the cold war. The early use of the term conveys an unsatisfactory revelation or denotes a negative connotation during the First World War, especially within German-American and also Irish-American ethnic groups because they were not well welcome. In this context the American President Theodore Roosevelt[8] said:

[8] the 26th US President (1901-1909)

> There is no room in this country for hyphenated Americanism. A hyphenated American is not an American at all. The one absolutely certain way of bringing this nation to ruin, of preventing all possibility of its continuing being a nation at all, would be to permit to become squabbling nationalities, an intricate knot of German-Americans, Irish-Americans, English-Americans, Scandinavian-Americans or Italian-Americans, each preserving its separate nationality, each at heart feeling more sympathy with Europeans of that nationality, that with the other citizens of the American Republic. [….] there is no such a thing as hyphenated American who is a good American. The only man who is good American is an American and nothing else.
>
> (Roosevelt 1915, p.13)

Likewise, President Woodrow Wilson (1919) regarded 'hyphenated Americans' with suspicion claiming: "Any man who carries a hyphen about him carries a dagger that is ready to plunge into the vitals of this Republic whenever he gets ready" (1919, n.d.).

However, the linguistic construction of the hyphen, as explained by Olsen (2000) implies ancestry, and carries within it the sense of straddling two worlds. One world is marked by the hyphenated individual's ethnic identity, while the other is influenced by the multicultural amalgam that is the host country 'Americana'. Nonetheless, some ethnic groups recommended the removal or the dropping of the hyphen because, for some, it implicates dual nationalism and an inability to be accepted as truly Americans. Not similarly, Lorraine (1975) infers that those who have been receptive to the hyphen claimed for the compatibility of American identities that make, on its turn, an amalgam of identities for the pursuit of upholding and strengthening the United States and its nation.

3. An Overview about Arab Anglophone Literature

The twentieth century witnessed the emergence of a literary genre that has gained a worldwide audience. In fact, Western bookshelves have witnessed a quantum jump in works written in English by authors of Arab origins. Arab Anglophone literature refers to a specific type of creative writing that is written in English by immigrant Arab authors or authors of Arab origins. In her book *'Arab voices in Diaspora: Critical Perspective on Anglophone Arab Literatur*e', Leyla Al Malah asserts that this type of literature was:

> A previously neglected corpus of a literary works that is now receiving an increasing attention not only from university departments with middle Eastern concerns, but also from intellectuals everywhere who are interested in postcolonial studies, the new literatures and indeed the larger domain of literature in English.
>
> (2009, p: ix)

Hyphenated Arab-American, Arab-British and Arab-Australian authors have confidently made their voices heard with a skillful originality. They aim, Leyla Al Malah adduces, at inscribing "a niche for themselves within other emerging literatures which use the lingua franca of English" (2009 ,p. ix).The term Anglophone has been coined to take the model of the term Francophone which has been found convenient enough to align those writers to a large group of one multicultural family. However, AlMalah (2009) posits that this description does not only refer to the linguistic shelter of those Arab writers, but it also provides a wider umbrella that would bring to the fore some major issues that have been always brought under diasporic questions; such as the tension between the homeland and the periphery, the tension between assimilation and preservation, family, issues of belonging, allegiance, etc.

Anglophone Arab literature has recently enjoyed a wide appeal of readers worldwide since the events of 9/11. Among the aftermaths of the events is a

growing eagerness from Westerners to understand the 'Arab mind'; culture, beliefs and society. Most Arab literature, Daraj infers, often focuses on politics, perhaps because "the Middle East has been deeply scared by colonialism, war and religious strife in the past century" (2002, p. 124). It is worth mentioning that the one of the most significant aspects about Arab Anglophone literature was not in the bookstores, but in the growing number of universities that began to add it to their curricula courses which, on the other hand, engaged students in the study of Arab Muslim mind, Islamic theology and Arabic culture.

This literature aims at showing that it is high time the world heard, as Rhys terms it "the other side of the account" (1966 , p. 02). That is to say, it is time for the West to listen to the voice of the subdued colonized cultures; the ones that have been perceived as inferior and simply incapable to represent themselves. Through this literature, novelists aim to "disrupt, disassemble or deconstruct the kind of logic, ideologies of the west" (Ashcroft and al 2002, p. 02).

4. The Three Generations of Arab Anglophone Writers

Wail Hassan (2012) advances that Arabs' narratives started to spread in the USA in the late 19th century and in Britain after the Second World War. Similar to other ethnic literatures, Arab-American and Arab-British narratives treat a variety of themes; such as the experiences of the immigrants, minorities' way of life and cultural and stereotypical misconceptions. Nonetheless, Arab immigrants' writings tackle a set of world issues such as politics in the Middle East, the influence made by the British Empire and the United States in religion, the portrayals of Arabs and the Arab culture in the British and American societies and the status of the Muslim Minorities after the period of 09/11. These issues have been the concern of Arab-British and Arab-American writers since the early days of the twentieth century.

Shakir, (1997) a proponent of Arab American literary studies, divides Arab Anglophone literature into three different stages: early, middle and recent; "each of them representative to the political currents of its day" (Shakir 1997, p .03).

4.1. The Early Stage of Arab Anglophone Narratives (1900-1920s)

The early stage of Arab Anglophone writers emerged first in America with the first novel '*The Book of Khalil'* (1911) by Ameen Al Reihani[9], and the first Arab-English autobiography Abraham Mitrie Rihbany's '*Far Journey'* (1923). Gibran Khalil Gibran's novel '*The Prophet'* (1923) has broken "the records and enjoyed unprecedented success for an Anglophone Arab writer" (Al Malah 2009, p. 09). In addition, Dusé Mohamed Ali's *' In the Land of Pharaohs'* (1911) can be considered as one of the earliest works written in English by an Arab. These writers displayed, in their works, a sense of collective optimism.

A pervasive issue in early Arab Anglophone works is hybridity. The latter negotiates a sense of misfit culture and an incomplete identity that is lost between the homeland and the new abode. Much similar to immigrant literature, most writers tend to chronicle their experiences of migration and settling into the new host country. This is vivid in the works of Abraham Mitri Rihbani's *'A Far Journey'* (1914), Ashad Ghawie's *'The Rainbow Ends'* (1942), Salloum Rizk's '*Syrian Yankee'* (1943), etc.

4.2. The Middle Stage of Arab Anglophone Narratives (1930s-1960s)

The second wing of writers to follow the mentioned initiators of the Arab Anglophone literature started with the movement of Arab immigration in the 1950s. Arab Students in the British soil were so fascinated by the English life-style that they yearned to deftly and creatively write in the language of the 'superior'. Edward Atiyah, one of the most prolific Arab Anglophone writers is a British citizen of a Lebanese origin and author of '*The Arabs'* (1958), '*An Arab Tells His story'* (1946), and *'The Thin Line'* (1951). He boasted of his acquired '*Englishness*' stating: "I have made English my language in which I can speak and write as well as most educated English men"(1946, p. 124). Al Malah (2009) stated that his novel '*The Thin Line'* has heighted the prose of Doughty or

[9] One of the major writers of the early period (1900-1920s), he was a travelogue writer, a novelist, playwright and poet. (Shakir, 1997)

Lawrence. The Palestinian Jabra Ibrahim Jabra wrote '*Hunters in a Narrow Street*' (1960) in English and then translated it himself into Arabic. The Lebanese Rima Alamuddin's '*spring to summer'* (1963) was her sole novel, followed by a collection of short stories. Unlike their predecessors (Rihbani, Gibran, Naimy), their works reflected their British education and intellectual formation. In 1967, Isaak Diqs '*Bedouin's 'Boyhood'* was described as a little classic written in biblical language, a work of great literary worth. (Al Malah, 2009).

4.3.The Recent Period of Arab Anglophone Narratives (1970s- to the present day)

The third phase or the group of Arab emigrants' narratives is that of those who started writing in 1970s. According to Shakir (1997), this period started in the 1970s and has witnessed a staggering emergence of Arab Anglophone poets, novelists and playwrights who came after the immigration reforms of 1952 and 1965 and US born writers of Arab origins. These writers are the four generation of hyphenated Arabs settling not only in the US, but also in Canada, Britain and Australia. The reasons behind their immigration, as put by AlMalah (2009), were numerous such as:

> the Palestinian exodus from their homelands in 1948, 1967 and 1973 wars with Israel, the Lebanese civil war and its aftermaths, the two golf wars, Iraq debacle, exile, flight from dictatorship, political pursuit of self-betterment through education and better work.
>
> (Al Malah 2009, p. 15)

Among the contemporary writers within this category, Diana Abujaber, Ahdaf Soueif, Leyla Aboulela, Fadia Faqir, etc got published and were read frequently as worldwide feminists. For instance, "Soueif novels were hailed for their powerful and distinctive writing which addresses the continuing personal and political aggression of Arab women" (Ibid: 16).

Faqir‘s novels on the other hand were highly praised for their powerful and distinctive writing which tackle women concerns. In ‘*In the Eye of the Sun’* (1994), Soueif, was described as “raw, accurate, and searing and she is ascribed as one of the most extraordinary chronicles of sexual politics. Nonetheless, she has been known as the intellectual heir of Edward Said” (ibid: 17).

More importantly, Soueif has fearlessly addressed many other issues, such as justice and peace for the Palestinians under the framework of political activism. Just like Soueif, Faqir has written a number of essays and monographs engendering democracy, Islam, the case of Jordan (2001), etc.

Wail Hassan (2012) extends this argument confirming the idea that Soueif works’ complete the project first initiated by Amine Rihani and are premised upon Said Orientalism. Soueif’s novels are known in Egypt, England and the US and they particularly emphasize the politics of empire during the 20th century.

Like Soueif, the Sudanese Scottish novelist Leila Aboulela stresses the nature of cultural exchange. What distinguishes her work is that it falls within another trend of Arab Anglophone literature; which is Muslim Immigrant Literature. Her main concern, throughout this literary trend, is displaying the Western world view on the British Muslim minorities.

Amal Tallat Abederazak (2007) expounds that Arab women writings marked a salient shift in themes and forms from their forerunners. While earlier Arab American writers’ major concern was creating a space within white American culture through different strategies of assimilation that led them to break away from traditions and homeland, Contemporary Arab women writers question the fact of living as a hybrid and investigate all the complexities that may come along with that. “They call for coexistence which differs from assimilation” (Aberazak 2007, p. 05).

Daraj (2002) states that writers like Rabih Alamedine have mainly highlighted the pervasive issue of hybridity. A typical example of hybridity,

Daraj, adds, can be discerned in Diana Abujaber's '*Arabian Jazz'* (1993). This novel is the story of the Jordanian-American girl Jem Ramoud who lives with her sister and their widower father in New York. She longs for understanding the sense of her incomplete identity that seems to be lost between the Arab social circles in New York. Because of this, she suffers of an agonizing pain until a cousin of her convinced her that a physical journey is not necessary for her to know her identity and that this identity can be found somewhere between Jordan and New York.

Home has multiple significances for Arab women writers. Commenting on this, Abderazak advances:

> In a world of intersecting and more frequently clashing Arab and American cultures and fluid and shifting geographical and cultural boarders, home may refer to the reservoir of public and private memories, as it may refer to the newly adopted place from where they write, or that third space where women go after alienation from the original home and the adopted one.
>
> (Tallat 2007, p. 02)

She argues, further, that Arab women writers like Leila Ahmad, Mohja Kahf, Leila Halaby and Diana Abujaber have negotiated the issue of hyphenated identities considering the hyphen as more intensified within the conflict between Arab communal values and the freedom that seems to be offered to the American individuals. This led to the struggle of assimilating the new culture at the expense of losing the original one. As a result, the bicultural process has conspicuously intensified the hyphen.

Arab women writers are committed artists and have a complete savvy about local and global economic and sociopolitical dynamics. Bearing in mind the turbulent Arab American relationship, they remain both loyal to the US and their home countries. Yet, "Arab Americans have sometimes felt alienated by the US

government‘s anti-Arab bias and by a society that sounds hostile to their presence” (Tallat 2007, p. 05).

Leila Aboulela fiction, as advanced by Sarnou (2014), reveals an experience of practicing Islam in a British society. Unlike most Arab women fiction that is secular[10], Abdulla’s narratives stem from an Islamic perspective. This particularity makes her work a challenge to both the English literary cannon that has been predominantly islamophobic, and most Anglophone narratives that is mainly secular.

Another recent trend of literature within the midst of Arab Anglophone writers is queer fiction. Hassan (2012) maintains that it is pioneered by the Jordanian-American Ramzi Salti and the Lebanese-American Rabih Alameddine. Their works are preoccupied with homosexuality, the question of storytelling, epistemology of politics[11], etc. For example, Allameddine’s fiction is about the representation of gays in the US, whereas Salti criticized it in Jordan.

5. Arab Women Narratives: Similarities and Differences

5.1. The Hyphen and Other Similarities between Arab-American and Arab-British Writers

Arab-American or Arab- British literature is the outgrowth of numerous debates on post-colonial theory. Post-colonial writers, encompassing Arab Anglophone writers living in Diaspora, found language a vital weapon to fight back the cruelty and harshness of the imperial powers and hence proclaim their violated rights, emphasize the need to reject colonial powers, restore the local cultural domination, strip away conventional perspectives, tackle issues of racism, and Americanized identities and subvert all forms of borrowed cultural assimilation. Regarding this, Awad states:

[10] not pertaining to or connected with religion(opposed to sacred): Available in http://dictionary.reference.com/browse/secular

[11] Political epistemology means the study of political ideas and knowledge—as variables that affect political action, as objects of political disputation, and as products of political behavior and institutions. Available at https://politicalepistemology.org/

> Arab American fiction more constantly engages with issues of anti-Arab racism and foreground social problems facing Arab American communities such as the concern of parents over the future of their Americanized children as the works of Laila Halaby, Diana Abu Djabir, Suzan Muaddi Darraj and Randa Jarra Show.
>
> (2011, p. 34)

Awad (2011) propounds that those Arab-women writers use language as a mode of resistance, subversion and transformation to express their cultural difference in the language of the dominant culture as a way of vindicating their contribution to the English literature and "challenge assumptions that literature is an elite Western discourse"(Ibid: 16). More stimulating is the fact that Awad acknowledges a discrepancy between Arab-American and Arab-British literature. Yet, before displaying the major differences, we will highlight the question of the hyphen, as a meeting point between Arab-American and Arab-British women writers, and emphasize the main issues that are tackled in Arab-women narratives.

In an article entitled: *The Hyphenated Identity and the Question of Belonging*: *A Study of Samia Serageldin's 'The Cairo House',* Sharobeem (2003) argues that the term *'hyphenated identity'* implicates the sense of dual identity or an ethnocultural one. The term generates many questions and debates that pertain to the individual's belonging; which side of the hyphen he/she belongs to. These individuals are those immigrants who left their own country to settle in another, making a transition from one culture to another. Sharobeem claimed that the hyphen splits those immigrants into three categories: the first category of immigrants is that of those who are oscillating between two cultures and are often suffering a constant feeling of cultural tension. The second category is that of those who often assimilate the new culture at the expense of their ancestral one. Finally, the third one relates to those who strive to keep equilibrium between the traditional culture and the adopted one. It is likely that the literature produced

by the three categories of writers would tackle relatable issues. Such issues would have multicultural and multi-ethnic dimensions. She adds that this literature has previously considered the label of '*melting pot*[12]*'* where immigrant writers coming from different places were assumed to debate similar issues.

They were required to adapt their old values to what Boudakian defines as the: "white supremacist US mainstream culture wherein[….]people of color are urged to consider themselves physically, historically and ideologically white" (In Sharobeem 2003, p.35).

However, Kadi, (2003) an Arab American writer, shows her pride in the term Arab-American or Arab-Canadian stating: "it affirms our identity and links us to our brothers and sisters in Arab countries" (Ibid).

The literature produced by Arab-American writers and writers of various ethnic groups has enriched American Literature and created '*a hybrid literature'*. It has caused a change in its venues and sensibilities and themes and made it a continually evolving multicultural literature. Samia Seradgeldin posits:

> The American literary scene, once the preserve of the sweeping Great American novel, has increasingly come to reflect the trend of celebrating diversity as Americans of various ethnicities discover their hyphenated identities
>
> (2003, p.192)

This emerging voice, to quote Abinader: "is experiencing a renaissance" (2000:01), and she attributes it to that recent atmosphere of enjoying and celebrating immigrants literature in the United States. Serageldin (2003) also remarks that the last decade has witnessed a '*flowering*' of novels and non-fiction narratives in English by writers of Arab origin. As such, they are losing their

[12] The **melting pot** is a metaphor for a heterogeneous society becoming morehomogeneous, the different elements "melting together" into a harmonious whole with a common culture. It is particularly used to describe the assimilation of immigrants to the United States. United States. Bureau of the Census (1995).

invisibility. Along similar lines, Abinader argues that the overriding concerns of Arab-American writers are the complexity of identities, the preservation of the Arab identity and a delineated involvement in the Middle Eastern politics. Lisa Majaja Suhair (2007) believes that this literature is intrinsically American and it must be discussed within the framework of assimilation[13] and multiculturalism[14].

These assumptions permeate both Arab-American prose and poetry. The underlying argument in favor of this is that of El Said who considers Arab-American poetry as: "a search for identity and a place to house this identity in" (in Sharobeem 2003, p. 16). The theme of identity is well illustrated in the poem of Carol Ann Dufly:

A search for identity and a place to house this identity

I lost a river, culture, speech, sense of first space. And the right space.

Now, where do you come from? Stranger originally?

And I hesitate.

(Ann 2007, p. 06)

Through publishing works that won a profuse critical acclaim, Arab women writers specifically have insured their heterogeneity. Such diversity is supposed to challenge the homogenous images that displayed them as restless and helpless victims of the pejorative law of patriarchy. For example, "Arab and Arab-American masculinities are increasingly marked as hyper-patriarchal" (Yahya 2005, p. 15). The homogenous view of double colonization regarded

[13] The process whereby a minority group gradually adapts to the customs and attitudes of the prevailing culture and customs.

[14] Multiculturalism is a body of thought in political philosophy about the proper way to respond to cultural and religious diversity. While multiculturalism has been used as an umbrella term to characterize the moral and political claims of a wide range of disadvantaged groups, including African Americans, women, gays and lesbians, and the disabled, most theorists of multiculturalism tend to focus their arguments on immigrants who are ethnic and religious minorities. Available in http://plato.stanford.edu/entries/multiculturalism/

women as being necessary submissive to their male patriarchs either in Arab-American men narratives or in Western discourse. For instance, in their article *Palestinian Women and the Politics of Reception,* Saliba and Kattan argue:

> Arab Women's Texts are often interpreted not within the anti-colonialist/nationalist framework, but rather within one that ascribe the worst form of sexism to Arab-Islamic culture. More often, these interpretations discard the entire political context of women's literary production, rendering the Arab society as timeless, unchanging world of traditions hopelessly oppressive to women
>
> (2000, p .06)

However, to debunk all the misconceptions of the homogenous view, Arab-British and Arab-American women writers adopted a heterogeneous approach where they have surpassed the falsified views attributed to them. The particularity of these writers is that they debate controversial and taboo themes either from their home lands or foreign countries. As far as Arab women authors are concerned, they proved that women are not supposed to be just cute and mute but they are intellectuals who would penetrate the literary art and vividly contribute to it. Awad (2011) discusses the heterogeneity of Arab women writers in Diaspora through comparing and contrasting the thematic expressions of texts produced by Arab women writers in Britain and the United States. He adduces: "I contend that Arab immigration and settlement patterns in Britain and the US have entailed highly localized patterns of interaction with prevailing social, political and economic conditions" (2011, p. 11).

Another crucial point made by Awad (2011) is the fact that the collective Arabic identity has given premium importance to Palestinians and their rights to self-determination. Significantly, their literature involves political concerns like the political crises as the two Palestinian uprisings (intifada), in 1998 and 2001, the event of 09/11 and the subsequent war of terror. This opened the gate for activists to bring sociopolitical changes.

5.2. The Disparity Between Hyphenated Arab-American Writers and Arab-British Writers

Though Arab-American and Arab-British writers' commonalities outnumber their differences, there are certain differences to be explored. Geoffrey Nash (1998) examines the diasporic experiences in the works of Arab British writers, referring to this as '*the Anglo-Arab encounter'*. Nash maintains that the works of these writers are distinct from each other, for they contribute to a nexus of topics. He argues that the themes explored by Diqs, Jabra and Ghali, Arab writers who wrote in English despite the fact of living in the Arab world for most of their lives, are connected to the works of earlier writers such as the works of: Ameen Rihani, George Antonius and Edward Atiya. To portray this issue, Nash added that these works moved "through the postcolonial era and into the world of confused dissolving identities that is synonymous with the present period of globalization" (Nash 1998, p. 17).

More interestingly, he considers Ameen Rihani's *book' the Book of Khalid'* as the predecessor for works by Diqs, and Jabra who are in return the predecessors for Soueif, Aboulela and Faqir.

Salhi (2006) has classified various categories of Arab writers living in diaspora. Among them she cites: "exiles, refugees, expatriates and émigrés. Exiles, she puts: "Keep an idealized image of home as a paradise they were forced to flee [….] they share feelings of solitude, estrangement, loss and longing" (p.03).

As far as the dissimilarity is regarded, Awad (2011) expounds, Arab-British women novelists tend to foreground a cross-cultural dialogue representing a more accentuated cross-cultural strategy. Unlike them, Arab-American women writers tend to employ different literary strategies to resist stereotypes and misconceptions about Arabs in American literary productions and popular culture. For instance, Arab-British women novelists strive to create links between the Arab characters they depict and other characters of different ethnic backgrounds. In contrast, though aware of the vitality of the cross-cultural

alliance, Arab-American women writers tend to stick to the issue of contradiction that often occurs within the Arab-American community. Arab-British women writers' characters are not necessarily Arabs. Indeed, Non-Arab characters are the most prominent ones. Arab-American women writers, on the other end of the spectrum, tend to prioritize Arab characters giving them major roles. For instance, South-Asians and Latin-Americans, African-American and Native Americans are often marginalized in the works of Diana Abu-Jaber and Halaby. To state this differently, unlike the Arab-American women discourse which is preoccupied by a sense of misfit culture and longing for an identity that is lost in the '*third space'*, works of Arab-British women novelists occupy discourses of ethnicity and multiculturalism. Nonetheless, Arab- British women writers are interested in engaging debatable dialogues with other groups in Britain especially about the growing hostility against Arab population in Britain i.e. those who were invisible and marginalized in the racial and ethnic discourses in Britain. Their unheard voices could echo in magazines that promote Arabic literature and culture in Britain like; *the Middle East international Magazine*, and internet-based cultural and discussion groups on Facebook and Twitter. Furthermore, while Arab-British women novelists show a tendency to foreground cross-cultural dialogue strategies, Arab-American women writers implement different literary and textual strategies to resist stereotypical depictions and ill representations of Arabs and Islamic culture in general and Arab women in particular.

Abdelrazeq (2007) has fostered a debate on the tension of the hyphen arguing that it becomes more intense when Arab-American writers try to find themselves a home in the hostile environment. This has become tenser since 9/11. Among women writers who made a drastic change, there are: Leila Ahmad, '*A Border passage'* (1999), Mohja Kahf's '*E-mail from Scheherazad*' (1999), Leila Halabi'*s West of Jordan* and Diana Abudjaber's *Crescent (2003).*

Dissimilarity lies also in the fact that Arab-American authors constitute the combination of first, second, third and fourth generation of citizens, whereas

Arab-British writers are mainly the first generation of exiles, academics, refugees and professionals. Awad (2011) further argues that Arab American women fictions predominantly engage with anti-Arab racism foregrounding social problems encountered by Arab-American communities. This is best illustrated in Darraj's debut novel: '*The Inheritance of Exile'* (2007) that is a pertinent example of the predominant tendency of Arab American women novelists to write about issues of migration, settlement, identity generational differences, Anti-Arab racism, stereotyping and anti-assimilation discourses. This novel also portrays the heterogeneous nature of first generation Palestinian women immigrants in the US.

The events of 9/11, added Awad, have been pointedly remarkable in the works of Arab American women writers. While Arab British writers have not widely probed the aftermaths of this event on Arabs in Britain. Instead, Arab British women discourse emphasizes rationalized minorities that focus on religion. In this regard, Tahir Abbas, a political British Muslim, infers:

> Identity has become increasingly highlighted in popular anti-terror discourses in Britain. [….] the inclusion of a Muslim category in 2001 has led to the emergence of a Muslim identity in Britain that has indeed come to occupy a central place in broader debates on migration, integration and multiculturalism within Britain. In contrast, in the US where differences is primarily organized according to racial/ethnic categories, Arab ethnicity has become increasingly politicized with the beginning of war on terror as Arabs and Americans of Arabs descents have become victims of institutional and popular profiling and violence.
>
> (Abbas 2004, p. 26)

Through the use of English, Arab-British women writers like Fadia Faqir shadow their womanhood as Arabs and make English receptive with acclaim in the midst of Arab and non-Arab audiences. Dissimilar to their American counterpart who are preoccupied by their inability to straddle two conflicting

worlds, the homeland and the host country, and still stumbling in what is '*the third space' spot* , Arab-British women advocate both worlds theirs. For instance, Faqir has sustained this idea arguing:

> I am neither an Arab author writing in Arabic, nor a British author writing about little England, nor a British author of Arab origins. I represent a new Arab/British breed if this is possible. I am a cross-cultural, transnational writer par excellence.
>
> (Faqir 2013, p. 77)

Interestingly, Faqir (2013) considers herself a '*mongre*l' who abides by no held norm, neither does she adhere to any rule when writing. She, in fact, legalizes her innovative rules as a way of inscribing her own critical projections.

6. Minor Literature and the Deterritorization of Language

Literature by Arab Anglophone writers in general and Arab Anglophone women writers in particular does not only fall within the category of postcolonial feminism, hybrid literature and subaltern literature, but it is also referred to as minor literature. The idea of minor literature harkens back to the book of Franz Kafka*: 'Toward a Minor Literature*' that was initially published in 1986. Through it, the two authors Gilles Deleuze and Felix Guattari endeavour to create a manifesto known as a minor literature.

Hwang (2012) denotes that the ambiguity of the term resides in the word *'minor'*, because it implicates a negative connotation, that is, this literature is subsidiary or coming from a minority. However, the intended meaning by minor, here, designates any literature germinating from the heart of an established literature to perform a revolutionary attempt. Mackenzi, argues:

> If a work is minor, it can be understood to be childish or under-developed. Though society reads these meanings into the word minor, it can be understood to be childish or under-developed. Though society

> reads these meanings into the word minor, Deleuze and Guattari strive to redeem the word, and thus the works qualified as such. They elevate the position of minor writer making him essential to a national configuration.
>
> (2003, p. 01)

Andrew Seal (2009) accounts that those who have established the so called great literature have accorded minor literature with seamy connotations, because they hold their own with high esteem and think it is high above their heads, unrivalled, inaccessible and beyond reach. Nonetheless, he goes on to say that a minor literature is not associated with a minor language, but rather, that which a minority construes within a major language. Worded differently, it is the literature written in 'the large nation' language, but not by advocates of the pan-European history and culture, rather by a minority of revolutionary writers. In this context, Deleuze and Guattari state: "the possibility of setting up a minor practice of a major language from within allows one to define popular culture, marginal culture and so on" (2008, p. 18).

The reason why Deleuze and Guattari picked Kafka as their example is the fact that he did not write in Czech, though he lived in Prague, but in German which was a dominant language (Seal, 2009).

However, the way he has written German was innovative, that is to say; it was a new German that distinguished itself by downplaying the German linguistic standards. This is an example of a deterritorialized German Prague that falls within the gambit of minor literature. Building on this assumption, Arab writers living in diaspora, in America, Britain, Australia, etc could be examples of writers who are writing a minor literature.

In his book, ' *Deleuze on Literature'*, Ronald Bogue explicates:

> The concept of minor literature cuts across at least three different categories: the literature of numerically small nations and groups; the

literature of the oppressed minorities, and the literature of the modernist Avant-grade.

(2003, p .112)

This implies that the number of writers who contribute to this literature is but small, it permeates marginalized minorities; like in our research Arab-American literature is associated with a group of Arab writers that is considered a minority of Arab women writers.

To get a fully graspable idea of the term, we need to condense the definition of minor literature with the three basic characteristics pertaining to this sub-genre of literature. In fact, Deleuze has defined minor literature through three main characteristics; the deterritorialization of language, the political component and the collective value.

As far as the deterritorialization of language is concerned, minor literature is very rich with linguistic and grammatical deviation from the normal usage of language. Some examples of deviations, infer Deleuze and Guatarri (1987), are embodied in the use of dialects, ungrammatical statements, slangs, etc. This is remarkable in African American literature, particularly '*The Color_Purple'* (1982) which well exemplifies what the authors conceive of deterritorialization.

Hwang (2012) notes that Alice Walker, the author of the text, writes from a minority group that encounters racism, segregation and oppression. Still, the same group coexists within a larger society. Through the use of this strategy, Alice Walker told the story from this particular group, yet in the language of the oppressive society. She has deviated from the normal usage of language through writing phonetically in an accent and voice of an uneducated African American woman. She wrote in a language that is both familiar and alien to her.

When considering that this literature is political in nature, it means everything in it seems to be linked to politics. For example, in the novel to be analyzed*, 'Mornings in Jenin'*, the writer's language is sufficiently rich with

political advents such as the famous wars of Sabra and Shatila, al intifada, the establishment of Isreal, the refugees' camps, etc. These events have affected Arab authors and, hence, they became so aware of their delicate political and cultural positions that they felt the need to write about them. Therefore, they strive to proclaim their political agency, political independence and history. This has, ultimately, given birth to the Ara- American counter discourse.

The third characteristic of 'a minor literature' is its collective value that is closely tied to the political nature. Deleuze and Guatarri advance (1987) that every individual is speaking in a collective voice. Similarly important, this literature triggers solidarity among a collective group of writers. For example, the feminist discourse and the postcolonial one are complimentary as they share many meeting points. Among these: they are both political discourses that strive to deny the supposed supremacy of the hegemonic power and authority and they both concern themselves with suppressing the oppression and segregation of the colonized especially women. Relating this assumption to the context of this study, it is worth emphasizing the unity or the collective solidarity of Arab women writers who created a counter discourse of their own to resist the double colonization they suffered from for yonks. This is very adaptable to Palestinian women who have been depicted in the Western literature in general and the literature written by Jews as dependent fellows to their oppressive patriarchs and traditions. For instance; in their article, 'Palestinian Women and the Politics of Reception**',** Saliba and Kattan argue that:

> Arab women's texts are often interpreted not within the anti-colonialist/nationalist framework, but rather within one that ascribes the worst form of sexism to Arab-Islamic culture. More often, these interpretations discard the entire political context of women's literary production, rendering Arab society as timeless, unchanging world of traditions hopelessly oppressive to women.
>
> (2000, p. 06)

Another example that is very in line with this is seen in Leila Usarian's novel: '*The line of the Snake*' which engages with women's roles in the Palestinian family. She states: "and yet, this um Yusuf who is being so admiringly described has once boasted that in her role as midwife, she brought only male babies into the world" (Ibid, p. 06). As might have been expected, this implicates that woman vital role in society is procreation. More importantly, her greatest pride is sensed when she gives birth to male new borns. Notwithstanding, Arab women writers reconsider such themes.

Unlike the predecessors of the Palestinian literature written in English, Susan Abulhawa is pioneering a new writing style to create, as Fadia Faquir puts it:

> a different language where women's daily experiences and oral cultures are placed at the epicenter of the current discourse. Since the dominant language excludes them, they pushed Arabic closer to the colloquial in order to be able to present their experiences as completely as possible.
>
> (2007, p. 87)

Another example can be applicable to Gayatri Spivak's (1998) *Can the Subaltern Speak?* She brought under scrutiny the problem of the subaltern by examining the condition of Indian women or what she dubs the doubly dispossessed, the invisibly irritated subaltern among the subalterns in the colonial discourse. This entity, adds Spivak, has been subjected to the worse kind of oppression. This unfairly denied minority by both the pejorative laws of patriarchy and colonialism could blast the obstacle of silence and, thus, make their voices heard amid the tumultuous voices (Ashcroft and al, 1998).

7. Conclusion

When we turn over the pages of history and land at what is now, the United States of America, we notice that the vast bulk, if not all historians would admittedly define the United States as a cosmopolitan nation because it entails a dynamically multicultural population. This cultural diversity goes hand in hand

with the diversity of literature. For centuries, if not for an entire millennium, the American literature is seen as dazzling, exiting, evolving and differing.

However, today witnesses the renaissance of a new literature that took the wind out of its snail. Arab Anglophone literature in general and the Arab-American literature in particular have caused revolutionary alterations in the hegemonic literature; in terms of genre and themes. Nonetheless, it helped to shape considerable ripples that made a radical change in the world audience today. Another particularity that stems from this minor literature is that it is predominantly echoing the voices of prolific Arab women writers who, hinging on the perspectives of postcolonial literature, have expressed their ideas, desires, emotions and experiences at home or at diaspora. More interestingly, they forged a new horizon where they, to a certain extent, could unearth the true lies and stereotypically biased images the Western discourse ad media spread about Arabs in general and Arab women in particular.

Despite the intensity of the political strife endured in their territories, Arab women writers have rewritten their distorted history and redeemed their memory adopting many strategies of survival and resistance.

In the following chapter, attention will be shed on linguistic strategies of survival and resistance that are assumed to be found in novel of Susan of Abulhawa '*Mornings in Jenin'.*

Chapter Three: Linguistic Strategies of Appropriation in Arab Anglophone Narratives

1. Introduction

The existing tension between the East and the West culminated to extreme results. Among the most serious results is the perilous policy of assimilation. Said (1993) criticized writers who have completely immersed themselves in the culture of the centre denying their origins and, hence, became more English than the English within the process. On parallel direction, this tension has also produced strong and inevitable desire to subvert the centre of power, the centre of canons in literature and the centre of values and, thus, establish a power coming from what was perceived marginal and peripheral.

Postcolonial writers thought of other strategies of resistance without the use of violence. Language became the main medium of power to question the assumption of cultural superiority. This type of postcolonial writing is referred to as *the new literatures in English.* In this vein, postcolonial writers adopted some linguistic strategies in their novels to re-write their histories, emphasize their separation from the metropolitan cultures and highlight their cultural distinctiveness. Like many postcolonial narratives, the Arab-Anglophone novel abounds with examples of linguistic strategies of appropriation. The appropriation of English is achieved through the reconstitution of English language into new usages by appropriating it to the writers' original languages.

Throughout this chapter, attention will be paid on multifaceted and tangential issues; departing from the phenomenon of re-writing as a way of rehabilitation in Arab Anglophone writings, I will provide a definition to the term appropriation and how it relates to the term abrogation. Then, I will account for the reasons which led Arab Anglophone writers to choose English as a medium of expression. After, I will proceed with some strategies of language appropriation as pointed by Aschroft and al, Kachru, Wail Hassan, Lawrence Venuti, Awan and Ali,

Walid Rihane, Mohamad Al Bakry and Patsy Hunter and Hayat Alkhatib. Some illustrations of these strategies will be provided from Arab Anglophone narratives.

2. The issue of Rewriting in Arab Anglophone Narratives

Colonialism used to impose its powerful authority by means of a number of ideologies and devices. Language was one of the most prominent devices to be used by the colonial writers. In this context, Foucault advances: "those who hold language hold power […] ,language not only constructs and colours our experience of the world, it can also be used to marginalize, to constrain, to enable" (In Young 1995, p. 17). Being so, language is considered as a medium that is used to perpetuate or prolong "the hierarchal structure of power" (Ashcroft and al 1998, p. 17), and the medium that establishes conceptions of truth, order and reality. The postcolonial voice emerged as an effective voice to blast the obstacle of the so called European power and, hence, jeopardizes its effectiveness.

For Postcolonial writers, language is not only a vital element for resistance, but it is also an important element for restoring one's identity by vindicating one's voice. To produce an effective counter discourse or a discourse of resistance, as pointed out by Gawad (2010), postcolonial writers have adopted many strategies among which writing history from the point of view of the silenced and appropriating the English language by using traditional forms and languages are at the epicentre. For instance, the post 09/11 sensibility made time ripe for marginalized Arab American women writers to sound their voices. Writers like Leila Ahmad '*A Border Passage*' (1999), Mohja Kahf '*E-mail from Scheherazade'*(2003), Leila Halaby *'West of Jordan'* (2003) and Abujaber *'Crescent'* (2003) use their writings as a way of resistance to explore how it feels to belong to

> a nation that wages war in their Arab homelands, supports the elimination of Palestine and racializes Arab men as terrorists and Arab women as oppressed victims. They study the Eurocentric realization of Arab culture as inherently backward, uncivilized and patriarchal.
>
> (Abderazak 2007, p .05)

Additionally, Postcolonial women intellectual writings became a form of visible interact in public cultural space to represent the place postcolonial women writers possess in society. Through their writings, they aim at retaining their cultural history, and challenge the hegemonic cultural practices that are produced in the colonial discourse. Nonetheless, they maintain the power of re-writing one's subjectivity. To extend this argument, Ciroux emphasises: "this kind of cultural discourse opens up a third space to allow a dialogue with ourselves and the world" (1995, p. 195). Ashcroft and al (1998) add that when questioning the whole issue of postcolonial women literature, it becomes clear that postcolonial women writers are intellectuals who try through writing to recast those realities that have been either erased or misinterpreted.

Similarly, Arab women authors see beyond what Mohja Kahf calls the "blind Spot" (03, p. 2003). They reacted against the stereotypical images the Western media spreads about them. Gawad (2010) argued that the vast majority of postcolonial Arab women writers have urgently rewritten the official history which excluded and misrepresented them for a long period of time. She declares, further, that the act of rewriting did not flourish in postcolonial literature. Rewriting, she emphasizes, is a general feature of literature. Today's writers may write without referring to previous texts, but more interestingly they challenge versions of history written by previous texts that were written by representative of colonial powers. Thiene considers,

> rewriting as the way of writing back in an attempt to contest authority of the canon of the English literature. It is the fact of re-placing the text, of looking back of seeing with fresh eyes of entering an old text from a new critical perspective.
>
> (In Ashcroft and al,. 2002, p. 78)

In tandem, Fatema Hamdy (2010) pinpoints that rewriting grants those marginalized people a place in the stage and a chance to tell their story themselves and, hence, put them on equal footing with their English counterpart.

In a nutshell, throughout employing the strategy of rewriting, Arab women writers aimed at re-examining the relationship between the colonizer and the colonized which has been silenced and kept in background position in most European works. This re-examination aims at conveying examples of the ways many postcolonial rewritings challenge defy and refute the colonial assumptions made of the colonized in the colonial texts.

3. Reasons behind Using English

When asked why she chose to write in English despite her fluency in Arabic, Serageldin (2004) provided a multi-layered reason. She argued that the fact of spending many years in Anglophone countries made English her dominant language. She adds that when choosing to write in English, immigrant writers write in a way that highlights their new identities. They also consider readers they write for. Moreover, through using the English language, Arab writers find themselves at ease to express their cultural inhibitions that may not be fully expressed if written in Arabic. Regarding this she claims:

> Language, moreover, is an entire codification of culture and cultural inhibition; what a writer may express freely in one language she may feel far too inhibited to find words for in another. Add to that the particularity of Arabic: all native speakers of Arabic are diglossic. Rendering dialogue spoken in colloquial idiom into literary Arabic becomes a matter of some difficulty and considerable artifice.
>
> (2004, p.135-136)

She argues, further, that the reason behind this choice does not lie in the fact that she mastered English at the expense of Arabic. The most captivating reason is that English is "more liberating" (in El Sherif 2013, p. 50).

Hence, she did not choose to write in Arabic to "avoid feeling under enormous pressure to circumvent anything that could be construed as offensive" (ibid).

Additionally, she states that writing in English is like a therapy that helps easing the pain from the wars that are occurring in their home counties. She clarifies: "writing in English let me pretend that the wars in the Middle East were someone else's wars and that it was not me, but rather someone else who, endured their horrors and suffered great loss" (Ibid).

On Parallel lines, El Sherif states that English permits the writer to grapple with the cruelty of wars that dominated her or his life. Thereby, "English became in a sense a liberating and therapeutic medium of expression" (Ibid).

Justifying the same reasons for her choice to write in English, Faqir states:

> Relationship with the Arabic Language was a forbidden love, laden with danger and taboos. In a society governed by strict traditional values, the use of language freely was hazardous [...] the tripartite of politics, religion and sex were neither discussed at the home nor in the classroom. I felt incarcerated both physically and linguistically.
>
> (Faqir 2013, p. 70)

Faqir came to London with the idea that she can be whatever she wants regardless of who she is or where she comes from; "one could be whatever one wanted". More interestingly, English seemed 'free of taboos'. (Ibid)

Still, English language dumped her as it has its own taboos as well. She used English to speak about the unspeakable in her own culture and her experience of otherness. Regarding this, she advances:

> to get the language to speak the unspeakable about both her culture and her experience of otherness, Faqir found it necessary to explore woo and conquer the language to be able to use it to create an Arab book in the language of the other.
>
> (Faqir 2013, p .70-1)

'My Name is Salma' (2007), is perceived as a major success, as it grapples with issues of identity and exile. Her Bedoiun female Salma blundered into one of the most dishonouring, mistakes when she became pregnant outside wedlock's. She has been sent to England where she became Sally Asher. However,

> turning into a Sally proves to be almost impossible. Not only is Salma haunted by her relentless yearning for the daughter she never knew and the past, the dark shadow stalking, but she is also battling with an identity too deep-rooted to be eradicated and a new identity too hard to assume or adapt to.
>
> (Ibid, p. 51)

In addition to depicting the position of a woman in an austere patriarchal society, Faqir's '*My Name is Salma'* reveals "the exilic condition, alienation and battles of an Arab woman" (El Sherif, 2013: 52). Faqir expresses these meanings through the use of an Arabized Enlish.

> My name is Salma is rife with Arabic sounds, words and expressions, Arabic images and smells and tastes. And above all, an Arabic perception of an alien world of the land and culture of the other.
>
> (Ibid)

All in all, the reason behind choosing English as a medium of literary expression is due to the fact that English was the language of colonial, political and cultural powers. Nevertheless, Arab writers seem to employ the language to "write back" and to break free from the inhibitions set by the mother cultures.

4. Textual Strategies of Rewiring

The definitions of the word strategy vary according to the context in use. Chesterman (1998) provided multiple definitions to the term. One definition is that a strategy is a long term or a long course of systematic actions that are employed to realize particular goals and objectives. He adds:

> a strategy is planned, deliberate, goal-oriented, and has an identifiable procedure that is achieved with a sequence of coordinated decisions linking development goals with the actions required to achieve them.
>
> (1998, p .87)

This is to say a textual strategy is a planned method that is achieved by the use of a set of linguistic structures such as: the manipulation of the syntactic structure and its symantics by postcolonial writers as a way of striking back to the empire.

Regarding this, Ashcroft and al., argue

> A textual strategy refers to the writer's use of linguistic structure of the borrowed language, English, and his manipulation of the syntactical structure and its semantics to convey his peculiar stance against the centre.
>
> (1998, p. 59)

Among the most important strategies of writing back to the Empire are appropriation and abrogation. Ashcroft and al., (2002) identified these strategies as the tools "with which the postcolonial writers seized the language of the power, the perceived English to reverse whatever assumptions of power the language had" (2002, p. 37). They explain that the fundamental role of language as a medium of power requires that postcolonial writers seize the language of the centre and re-place it with a discourse that is utterly adapted to the colonized original culture.

4.1. Appropriation and Abrogation

The first strategy highlighted by Ashcroft and al., is abrogation which also means denying the privilege of English. It entails a rejection of the metropolitan power over the means of communication. The second is appropriation which means the "reconstitution of the language of the centre; the process of remolding the language to new usages" (Ibid, p. 37). The reconstitution of language indicates a separation from the site of colonial privilege.

On one hand, *abrogation* is defined as the rejection or the denial of the colonizer's culture and language. It is also defined as:

> the refusal of the categories of the imperial culture, its aesthetic, its illusory standard of normative or correct usage and its assumption of a traditional and correct usage and its assumption of traditional and fixed meaning inscribed in the words.
>
> (Ibid)

However, without the process of appropriation the moment of abrogation cannot be achieved. On the other hand, *Appropriation* is the process by which the language is taken and made to bear the burden of once own cultural experience or as Rao puts it; "to convey in a language that is not once own the spirit that is once own" (Rao 1938, p. vii). Language is, hence, used as a tool to express different cultural experiences.

Ashcroft and al., (2002) contend that strategies of appropriation are shared by most postcolonial writers be they monoglossic, diglossic, or polyglossic to share their various cultural experiences. More than abrogation, appropriation is looked upon with high regard, because it conveys a sense of separation and distinction from the Standard English. Highlighting the disparity between abrogation and appropriation, Awan and Ali state:

> The linguistic abrogation is the postcolonial writers' rejection of the notion of a singular Standard English. Postcolonial writing pursues this agenda. However, appropriate may be the dominant language to capture and describe the local reality, the Standard English is no longer the language of cultural imperialism.
>
> (2012, p .479)

The strategy of language appropriation is central in postcolonial women writings, mainly, to subvert '*the imperial appropriation*', preserve the local culture and stress the influence of the vernacular tongue which distinguishes the local cultures. (Ashcroft, 2002) The Imperial appropriation, Shevchunk (2009) explains,

"Seeks to deprive the colonized of a sense of their authenticity and with it of the will to exist as separate, self-sustained and self-producing culture" (p. 359). This strategy is used by "no canonical authors who ally themselves with the colonized" (Ibid, p. 360) to produce a counter-discourse of resistance.

One way of demonstrating appropriated English, Ashcroft and al., (2002) postulate, is by creating a hybrid English that is different from the English of the metropolitan cultures. Unlike appropriation that is embodied in a variety of linguistic textual strategies, abrogation is abstract. Regarding this, Daroy states:

"While abrogation is a mental stance, appropriation is a process by which the language, (the centres), is consciously brought under the influence of vernacular and its cultural nuances" (1993, p. 94). These strategies are not only implemented as means of resistance to political and economic pressures but more importantly resistance to the dominating cultural values. Daroy (1993) argues that these strategies are mainly pertinent in the novels of Kenya's Ngugi, of Jamaica's Reid, of Nigeria's Acehebe, of India's Santha Rama Rao, of Guana's Wilson Harris, to cite few of the postcolonial countries and their respective writers.

Appropriation is a hallmark in postcolonial literature. It is defined by Ashcroft and al., as a "process which reconstitutes the language of the centre to express the differing cultural experiences" (2002, p .38). It seizes the language of the centre and replaces it in a discourse fully adapted to the colonized place. Zabus (2007) advances that both appropriation and abrogation serve as "conscious strategies of decolonizing where writing with an accent serves to convey ideological variance" (2007, p. xvi).

Marginalized writers restructure language so that they validate their own cultural experiences and invert the structure of domination, i.e. the centre is placed on a subordinate level while the marginalized is declared the centre. This "runs counter to the goal of resisting or seeking an identity of postcolonial cultural experiences on a separate but equal footing" (Ashcroft and al 2002, p .175).

El Sherif (2013) infers that the idea of appropriation germinates from the writers' desire, as put in the words of Joy Harjo (1997) to reinvent the enemy's language so as to colonize the language of the colonizer. Postcolonial writers appropriated the language they have struggled with over the course of many years and used it as a means to express and preserve their cultures which have been distorted by the colonizer long time ago. As such, the English language is perceived as a liberating medium of expression, particularly by contemporary writers of Arab origins living in Anglophone countries.

In *Between Worlds*, an article written by Edward Said, he (1998) decried the English education stating that it taught him to believe and think like an English boy, but he was also trained to understand that he was an alien, a non-European other, educated by what he called 'his betters' to know his station, but not to be British.

On the same lines, the Egyptian-American scholar Leila Ahmed also reinforces the same idea affirming that she has grown up with 'false perceptions' and unexamined prejudices "not only against the Arabic language, but even against our kind and the most cherished people in our lives who were marked as naive and inferiors" (In El Sherif 2013, p. 43). El Sherif (2013) argues, further, that immigrants living and writing in Anglophone countries believe that writing in English is not a choice, but an obligation. Despite their ambivalence and sense of doubt, or more accurately perhaps due to their ambivalence and doubt, they used English in their writings to criticize colonialism. In this sense, for them and for many other writers,

> English has become a medium to write back to the Empire; the English has been wrested from the dominant culture to carry the burden of communicating the feelings and experiences of the previously dominated.
>
> (El Sherif 2013, p. 44-5)

This indicates that the appropriation of language was used to reverse perceptions, correct the misunderstanding and wrestle the hegemonic language and its power.

Education in English was used to emphasise these falsified conceptions, but it has been employed by postcolonial writers too to displace the native languages of the colonized. Consequently, it became a weapon of writing back to erode and destroy the valid sense of the colonized. El Sherif (2013) added that postcolonial writers, just like many Native-American writers have adapted the English language to tell their "truth employing different techniques like the speech patterns of oral story-telling, songs, and Native words. They were and "are reinventing the Enemy's language" (Harjo 1997, p. 23-4).

In the following table, Safeer and Ali (2012) mentioned the main strategies of language appropriation as pointed by Kachru (1983) and Aschroft and all (2002).

4.1.1. Strategies of Language Appropriation as Pointed by Kachru and Ashcroft and al.,

Kachru (1983)	Ashcroft and al., (2002)
. Lexical Innovation . Translation equivalence . Contextual redefinition . Rhetorical and Functional . Styles	. Glossing . Untranslated words . Interlanguage . Syntactic fusion . Code switching and Vernacular Transcription

Awan and Ali (2012 analyse the main linguistic strategies of appropriation that Khaled Hosseini is supposed to employ in his novel '*A Thousand Splendid Suns'* (2007).

Among the most pivotal strategies the writer implements in his novel, Awan and Ali cite the followings:

> the parenthic translation of individual words that indicates the cultural difference, Another strategy of conveying the sense of cultural distinctiveness is leaving the words un-translated. Sometimes such words are left un-glossed with a context to give their meanings; some

> postcolonial writers fuse the linguistic structures of two languages generating an inter-culture. Further, a blend of local language syntax with the lexical forms of English is also frequent in postcolonial writings, code switching, lexical innovation, contextual redefinition, etc
>
> (2012, p .479)

5. **Postcolonial Literature and Appropriation**

A substantial body of works has emerged when postcolonial writers have sharpened their pens to the former metropolitan centres. They wrote about their own cultural experiences using different linguistic strategies that are new to the English audience.

In this respect Awan and Ali advocate:

> Such postcolonial writers devised linguistic strategies to express the indigenous themes. Acehebe for instance altered the colonial language considering that it can carry the weight of [his] African experience.
>
> (2012, p. 480)

In the 'the *African Writer and the English Language'*, Achebe (2003) has approached this strategy by providing examples from *Arrow of God* (1964) where he appropriates English language by using expressions like: "I want one of my sons to join these people and **be my eyes there**", he also uses the expression: "I am sending you as my **representative there**" (1964, p. 62). In these quotes , he emphasizes his Africanized version.

Kachru (1983) attests that the above mentioned examples are specific to the African culture. He notes that the theoretical background of the *Englishization* is mostly similar in Asian and African cultures. However, the linguistic innovations differ from one culture to another.

Safeer and Ali (2012) advance that after Achebe's utilization of this linguistic experimentation, many African postcolonial writers like; Ngugi, Sidhwa, Khushwant,

Sinh, Arundhati Roy, Khalid Hosseini, and others have followed his path. Ergo, English was adapted, appropriated and altered into various linguistic varieties. Meanwhile, some of these varieties stop being perceived as being just linguistic varieties, but they were acknowledged as separate languages. An example of this, Fasold present (1999), is the African-American vernacular English (AAVE) or Ebonics[15]. This variety was first considered as a corrupt form of American English but now is accepted as a language as good as any other language. World englishes are the offsprings of various Strategies of appropriation. Some postcolonial writers fuse the linguistic structures of two languages generating an inter-culture (Ashcroft and al, 2002).

Up to date arguments for choosing English as a medium of literary expression are envisaged in the fact that English is a liberating and global medium of expression that calls for an urgent revision of the colonial writings, and is, hence, becoming an exclusive reason for writing back. Faqir (2013) made it clear that, though valid and legitimate, writing back is not the only reason behind postcolonial writing. She points out that "the concept becomes reductive when we take into consideration that the process of engaging, adapting, adopting and deconstructing dominant and master narratives is complex and ongoing" (Faqir 2013, p. 75). The Arab-American Barbara Aziz (2012) puts forward the view that the appropriation of language is a therapeutic and liberating medium of communication. It allowed Postcolonial writers not only to tell their stories, but also to engage, revise, re-evaluate, negotiate and deconstruct the masters' narratives. Thus, it also offers a golden opportunity to Arab Anglophone writers to sound their unheard voices.

El Sherif comments:

> Probably this explains the fact that many of the writers of Arab and/or Muslim origins in the West who engage in this double discourse in English are women who need to deconstruct Western stereotypical

[15]It was originally coined to refer to the language of the African Diaspora. Since the mid-1990s, it has been used colloquially to refer to a distinctive lect, or variety, of English spoken by African Americans, which most linguists refer to as African American Vernacular English.

misconceptions of Muslim and Arab women and culture, and at the same time re-evaluate their own patriarchal cultures.

(El sherif 2013, p. 53)

Through a crucial amalgamation of linguistic techniques (glossing, code switching, translation, etc), these writers fashion the language of the text into a new hybrid style that fits the complexity of their situation. Bakhtin defines this as a process of appropriating language. He writes: "(the word) exists in other people's mouths, in other people's contexts, serving other people's intentions: it is from this that one must take the word and make it one's own" (Bakhtin 1981, p .294). This appropriation stems from what Bakhtin calls earlier in his essay '*Discourse in Novel'* double-voicedness and double-accentedness which he explains as : " a mixture of two social languages within the arena of an utterance, between two different linguistic consciousnesses, separated from one another by an epoch, by social differentiation or by some other factor" (Bakhtin 1934, p. 358).

6. Strategies of Appropriation in Arab-Anglophone Narratives

6.1. Glossing

Ashcroft and al., (2002) define the term glossing as a parenthetic translation of individual words. Glossed words mainly occur in cross-cultural texts to foster continual reality of cultural distance. They claim that glossing's major purpose is signifying difference.

Awan and Ali (2012) note that glossing is one of the most prevailing devices by authors in cross-cultural texts. They add that this may also be the explanatory comment that can be attached to a text. It may be a word, a sentence or a clause that aims at qualifying the non-English word. They add that Khalid Hosseini's novel '*A thousand Splendid Suns'* (2007) is teeming with strategies of appropriation. Awan and Ali present some examples of glossing from the novel. They postulate that Hosseini has deliberately used the word *harami* in the first sentence of the novel. Clearly, most English speaking Western readers are not likely to understand the word. But, when the writer repeats the word many times,

the reader may assume its meaning throughout the context. This is exemplified in the following quote:

"You are a clumsy little *harami*. This is my reward for everything i've endured. "…an heirloom-breaking, clumsy little *harami*" (2007, p .04).

The writer aims at making the reader able to understand the word without help. Yet, the forthcoming sentence is what makes the preceding word graspable. Awan and Ali add that the word *harami*, unlike its English counterpart *thief* conveys an intense cultural connotation. Likewise some Standard words may vary from one culture to another. Awan and Ali exemplify this by stating that signification imbedded in words like '*bastard*' and the euphemistic expressions like '*love child'* may indicate a set of social norms and beliefs. Moreover, an illegitimate child or child who is born out of wedlock in US for instance, may be legitimized after a mutual agreement between the couple to register the child, but this seems to be very awkward in the Arab social world.

Another example of glossing in their novel is the word *Kolba.* At the beginning of the novel the word was left unglossed. When glossed, the novelist provided more than one word for readers to facilitate for them understanding the exact meaning of the word in the target language. He elaborated this as follows:

> In the clearing, Jalil and two of his sons Farhad and Muhsin, built the small Kolba where Meriam would live the first fifteen years of her life. They raised it with sun-shine, dried bricks and plastered with mud and handfuls of straw. It had two sleeping cots, a wooden table, two straight-backed chairs, a window, and shelves nailed to walls where Nana clay pot and her Chinese tea set.
>
> (Hosseini 2007, p.10)

This passage highlights the implicit void between the word '*Kolda*' and *'Hut'*.

Awan and Ali made another remark about the reversed way of using the glossed words. They presume that Hosseini uses this reversed way because the glossed words convey more than their English equivalents. They argue that for native

readers to understand the glossed words are better be positioned in the first place and then followed by the glossed words or a close alternative like ; the queen, the malika, thank you, tashakor, etc.

6.2. Untranslation

Ashcroft and al., (2002) purport that this textual strategy is a technique of selective lexical fidelity that keeps some words untranslated in the text to leave the readers with a sense of cultural distinctiveness. They put forward:

"Such a device not only acts to signify the difference between cultures, but also illustrates the importance of discourse in interpreting cultural concepts" (2002, p. 63). To illustrate, they claim that the Australian writer Randolph (1935-2010) Stow's novel *Vistants* is a noteworthy example of this device, for he has kept multiple Australian words untranslated throughout the English text. Building on this example, they state that untranslated words are used to highlight the fact the language whicht adds information to the novel is another language that is to be recognized. They emphasized this point claiming:

> This not only registers a sense of cultural distinctiveness, but forces the reader into an active engagement with the horizons of the culture in which these terms have meaning. The reader gets some ideas about these words from the subsequent conversation, but further understanding will require the reader's own expansion of the cultural situation beyond the text.
>
> (2002, p .64)

They further accentuated the notion by arguing that this cultural distinctiveness is a sign of post-colonial discourse. Ultimately, while word to word translation is not totally accepted, glossing gives the translated word and, thus, the receptor culture the highest status.

Relating this textual strategy to Arab Anglophone literary discourse, Awan and Ali (2012) claim that Khalid Hosseini has extensively used untranslated words to

allude to the effectiveness of discourse in explaining cultural concepts that intrigue the reader to find meanings. For instance, a word of peculiar cultural significance is *Jinn*. This word has other significance in other cultures. For example in South Asian societies, like in the culture under discussion, the *jinn* is considered to be an invisible power possessing an individual, and, hence make him follows his dictates or instructions, whereas in Western cultures it is believed to be a superstitious creature that may be referred to as a fairy and Ghost. They add that the writer chose the word jinn and not ghost or fairy, because "it springs from a whole world view and a faith system" (Awan and Ali 2012, p .486). Likewise, since most of novels' actions are set in Muslim society, some religious terms that have no equivalent in English like azan[16] , muezzin, sajda , etc are highlighted. Words from the South Asian cuisine are also kept untranslated. Just like the continental cuisine dishes[17] (Pizza, Hambuger, Tirramissou etc), words like Kichiri, Halwa, Kofta, etc are kept untranslated because they are culture-specific words.

6.3. Translation

The history of English translation of Arabic texts conveys the dynamicity of power in the post colonial age. Regarding this, Hassan (2012) argues that Arabic literature written in English is an illustrative case of the newly established works in the field of translation studies. Clearly enough, Literary translational texts, like postcolonial texts, entail a mediating process between languages and cultures. To indicate the linguistic and ethnic specificity of their cultures and languages, Arab Anglophone writers adopt the foreignized translation strategy. Effectively, foreignized translation is a means by which they have forged a new horizon where they could unearth the true lies and the stereotypically biased images the Western media and discourse spread about the Arabs in general and the Arab culture in particular.

Wail Hassan (2012) advances that translational literature questions the notion of the original culture and puts to the fore the notion of deterritorialization that

[16] "Though it may be translated as a call for prayers in English, but doing so will not convey its full religious significance." (Safeer and Ali, 2012:486)

[17] Names of dishes belonging to the continent of Europe; eg Italian and French dishes.

was advanced by Deleuze and Guattari. For instance, translational texts may Arabize English by transliterating words and expressions for which there is no English equivalent and that are to be explained afterward in a glossary. On the other hand, literary translation "may be used to transfer the cultural-linguistic character of one language, its idiomatic expressions and its sensibility" (Hassan 2012,p. 754).

In her *article Postcolonial Writing and Literary Translation*, Maria Tymocko argues that:

> literary translation is concerned with differences not just in language (transposing word for word), mechanically but with the range of cultural factors that a writer must address when writing to a receiving audience composed partially and primarily of people from a different culture.
>
> (In Anastasia 2007, p. 13)

Throughout this quote, Tymoczko sheds light on the similarity of the task both the translator and the postcolonial writer undergo. The commonality lies in the fact that both of them ensure a cultural context for gaining a new audience.

In his book '*The Scandals of translation'*, Lawrence Venui (1998) revealed the important role of translation in conveying and constructing cultural identities. According to him, not only does translation reproduces stereotypes of the source culture as depicted by the West, but it also aims at reinforcing dominant discourses and self-images of the target culture.

Translation theorists like Antoine Berman and Venuti state that an ideal translation is fluent enough to turn the translator invisible, while giving the reader the impression that the work is original and not a translation. They insisted further that "instead of eradicating the foreignness of the translated text, a good translation [….] manifests in its own language the foreignness of the foreign text" (Venuti 1998, p. 11). This kind of translation, Venuti adds, gives the reader a chance to learn about peoples' cultures and histories that are different from his/her own so that he/she begins to know what he/she has been missing. Departing from

Lawrence Venuti '*Ethics of Translation'*, Hassan claims that the concept of translational literature aims at "resisting Orientalist discourse by enacting cultural translation in the original itself" (Hassan 2012, p. 31).

Regarding this, Laouyene (2012) argues:

> By infusing the target text with the linguistic and cultural idioms and characteristics only of the source text, it creates for the target audience an untranslatable foreignness that calls into question the audience's Orientalist assumption.
>
> (p.1)

In the postcolonial context, there are texts that straddle two languages and two distinct cultures. These cross-cultural texts perform, foreground and also question the act of translation. Hassan (2012) assumes that contemporary cross-cultural texts emanating from an in-between space pertain to the field of translational literature. Hassan puts forward that Ahdaf Soueif[18]'s '*The Map of Love*' is (1999) is an example of an Anglophone Arabic novel that is considered as a translational literature. Her first, *in 'the Eye of the Sun'* (1992), and short collection '*Aisha'* (1983) and '*Sandpiper'* (1996) conveys a poetics of translation. But, her latest novel '*The Map of Love'* enacts the highest degree of translation. Just like other translational texts, '*The Map of Love'* draws attentions to the invisible agency of the translators and the fluency and transparency of their translations. Interestingly enough, translational texts' function as a way to resist the stereotyped cultural identities.

In performing acts of cultural translation in the original itself, translational literature questions "the notion of the original and stages what Gilles Deleuze and Félix Guattari describe in the context of minority literature, as deterritorialization of language" (Hassan 2012, p. 754). For instance, translational texts may Arabize, Africanize, or Indianize English. This is done mainly by translating words and

[18] Soueif writes fiction in English and literary criticism and political commentary in Arabic and English. . Soueif's works question the issue of translation as an interpretative process to the selection, translation and marketing of Arabic texts in Britain and the United States.

expressions for which there is no English equivalent, and then explaining them within the text or in a glossary. “Alternatively, literary translation may be used to transfer the cultural-linguistic characteristics of one language, its idiomatic expressions and its sensibility-into English” (Ibid). Hassan argues further that these texts are not only concerned with translation techniques in a strictly linguistic register, but they also represent translation as a central theme. He comments

> Translational texts are performances of interlinguistic cross-cultural communication, operating on several levels of mediation and contestation, alternating between auto ethnography and the rewriting of the metropolitan narratives from the perspective of the imperialized societies.
>
> (ibid, p. 755)

Elsewhere, Hassan posits that translational literature is the hybrid offspring of a bilingual love of two languages that are semantically, linguistically and ideologically infused by each others. For example, ‘*The Map of Love’* is a paradigmatic translational novel as it enacts a poetics of translation on several levels; plot, theme, language and discourse. Through enacting various Arabic words, the novel articulates both formally and thematically the relation among ethics, love and translation.

6.3.1. Examples of Translation Strategies

Chesterman mentions that: “in the area of translation strategies, there is considerable terminological confusion” (1997:87). He lists a set of broad characteristics of translation strategies: they apply to a process, involve text manipulation, and are goal-oriented. They should also be intersubjective; meaning that anyone other than the one using them must understand them. Researches in the field agree that strategies are used by translators when they find it hard to provide a direct literate translation for the task they are working on. One of the main crucial translation strategies used in Arab Anglophone novels is the foreignazation

translation. Before exploring the notion of foreignazation translation, the notion of domesticated translation[19] must be defined.

Venuti (2007) defines domesticated translation as a translation strategy adopted by the translator to reduce the foreign text to the target language cultural values. It is a way of bringing the reader back home. In such a case, "the translator is supposed to erase every shred of foreignness by creating a familiarized and an immediately recognizable text that must be adjusted to the target text's linguistic and cultural dimension" (2007, p.20). The most important task of the translator, as such, is transferring the original idea of the text as exactly as possible without any potential explanations, interpretations, explanations or adaptations. Followers of the domesticated method claim that the primary aim of any literary translation does not lie in the technical side, but it should be invisibly embedded in the spirit of the original work; a spirit that must successfully convey the target culture. In other words, it should bring the foreign culture closer to that of the reader.

On the other hand, Natalia Vid (2007) explains that foreignized translation offers readers enough information about the foreign culture, but it tends to harden the task of interpreting the text. That is to say, it demonstrates a foreign language and culture and for that reason requires a certain level of knowledge about the source cultural environment. Vid adds that unlike the domesticated translation, the Foreignized translation aims at keeping the original text as authentic as possible.

On parallel lines, Behtash and Firoozkoohi (2009) state that the foreignness of the original text (Source Text) takes the reader to the foreign culture and make him or her able to sense the linguistic and cultural differences. As such, "It encourages a translation practice in which traces of the foreign are left as much as possible within the translated text (Behtash and Firoozkoohi 2009, p. 1577).

[19] Domestication and foreinazation in translation are two terms in translation studies that are coined by Lawrence Venuti. The two terms can be traced German philosopher Scleirmarcher's speech in 1813 where he stated that there are only two methods of translation.

Forms of the Foreignized translation that are to be found in the Arab Anglophone novel may be: proverbs, turns of phrase, dialogues, etc. Regarding this Hassan upholds:

> Examples of foreignizing translation abound in the novel: proverbs that convey a worldview and ethics, turns of phrase that reveal the relation between the rhetoric and logic, bits of dialogue that identify characters regional and class affiliation, and Arabic words and phrases explained in the text or in the glossary. These stylistic elements function at once to maintain the theme of translation consistently before the readers who are never allowed to forget the complexity of cultural and linguistic mediation, and offer insights into the working of the Arabic language.
>
> (2012, p. 758)

Hassan Further expounds that illustrations of this strategy may be scenes portraying acts of translation and language from Ahdaf Soueif's '*The Map pf Love*'. For example:

Amal, explains to Isabel, who has just learnt the Arabic alphabet, how to build her Arabic vocabulary:

> Everything stems from a root. And the root is mostly made up of three consonants-or two. And then the word takes different forms… The root q-l-b, qalb….Qalb: the heart, the heart that beats, the heart at the heart of things…Then, there's a number of forms…-a template almost-that any root can take. So, in the case of "Qalb", you get "qalab" to overturn, overthrow, turn upside-down; "mutaqalib", changeable; and "inquilab", a coup. So at the heart of things is the germ of their overthrow; the closer you are to the heart, the closer to the reversal…Every time, you use a word, it brings with it all the other forms that come from the same root.
>
> (Soueif 1999, p. 81-82)

This passage indicates the richness and immense capacity of the Arabic language in yielding further crop of words of exact expressions through just one word, unlike other languages that add affixes[20] to generate small number of root words. Throughout, Hassan sums up that foreingizing translation highlights some shades that may disappear in the domesticated translation. Thus, the Foreignized translation intrigues the reader to learn a foreign language.

Another example supplied by Hassan is the following:

> Amal, who have translated novels before, found it hard to translate the word *tarab*. She thought:
>
> How do I translate *tarab,* without sounding weird or exotic, describe to Isabel that particular emotional, spiritual, even physical condition into which one enter when the soul is penetrated by good oriental music? A condition so specific it has a root all to itself: t/rb. Anyone can be a singer- a mughani, but to be a mutrib takes an extra quality.
>
> (Ibid, p. 332)

In this passage, the protagonist displays her inability to provide an exact translation to the word 'tarab', because it is a state of "emotional, spiritual and physical condition" (ibid) that can be only felt when one listens to a good oriental music.

6.4. Syntactic Fusion

It is defined by Awan and Ali (2012) as the combination of two linguistic structures that are completely different from one another. It is also defined as the mixing of the syntax of local language with the lexical forms of English. It is the outcome of a meshed influence of two linguistic structures. Ashcroft and al., present the following explanation to the word: "it is the adaptation of vernacular

[20] An affix (in modern sense) is a morpheme that is attached to a word stem to form a new word. Affixes may bederivational, like English *-ness* and *pre-*, or inflectional, like English plural *-s* and past tense *-ed*. They are bound morphemes by definition; prefixes and suffixes may be separable affixes. Affixation is, thus, the linguistic process speakers use to form different words by adding morphemes (affixes) at the beginning (prefixation), the middle (infixation) or the end (suffixation) of words.

syntax to standard orthography to make the rhythm and texture of vernacular speech more accessible" (Aschroft and al 2002, p. 69).

They remark that this technique is neither standard nor a direct transcription.

> It falls between two stools of art speech and vernacular. Its purpose is not verisimilitude, but rhythmic fidelity, for the poetic mode in any speech is a constituted dimension. This form of syntactic fusion is more than purely linguistic, for it includes the ranges of allusion, the nature of allusion, the nature of imagery and the metaphoric orientation of the language of an oppressed people deeply immersed in biblical discourse.
>
> (Ashcroft and all, 2002:70)

Nonetheless, Awan and Ali (2012) argue that in postcolonial text, neologism[21] is a highly important sign between language and culture. More interestingly, it is a particular form of syntactic fusion which brings to the fore the assumption that "words do not embody cultural essence as new lexical forms in English may be evolved employing the linguistic structures of the mother tongue" (2012, p. 487). To illustrate, they confirm that syntactic fusion is another strategy that is implemented by Hosseini in his novel. For example, he employed plurals like haramis (p.100), chapans (p.38), hamwatans (p.92), garis (p.28). In these examples, the writer applied the syntactic grammatical rules of English on native words.

6.5. Code Switching

Code Switching or language switching is a crucial linguistic phenomenon that can happen in the speech of bilingual either consciously or unconsciously. Albakry and Hunter (2008) advance that the vast majority of studies of code switching tend to focus on the natural occurrence of code switching either in social interpersonal interaction or spoken media. However, few studies have been undertaken "to analyse the deliberate use of code-switching technique as an aspect of literary or bilingual creativity in world

[21] is the name for a newly coined term, word, or phrase that may be in the process of entering common use, but that has not yet been accepted into mainstream language. Neologisms are often directly attributable to a specific person, publication, period, or event.

English literatures" (2008:2). In fact, as Nash (1998) puts it, but few researches are available when we embark on the Anglo-Arab literature, and more specifically on deployment of code switching in Arab-Anglophone narratives. They emphasize that Code Switching or Language Switching in literature is a conscious effort made by the writer to use more languages. For instance, Arabic and English are interchangeably used in the pursuit of creating particular literary effects, and, hence transmitting social and cultural elements to the readers. Lipski contends that:

> Unlike code switching in speech, literary code switching may not be representative of the community that is targeted because of the process of writing, editing and rewriting, which is not possible in spontaneous speech.
>
> (1985, p. 73)

Rihane (2014) purports that the speaker or writer may not only shift from one language to another, but also from one dialect to another or from one style to another. Afterwards, he mentions an interesting point adhered by Joan Swann and Indra Sinka (2007) who assert that definitions of code switching vary from one linguist to another. Among the various definitions, we cite the definition of Spolsky (1998) who announces that code switching occurs when a bilingual individual uses a word from language A in language B in a way that make B understand language A even if he or she does not know it. Ultimately, this can happen in many places in the sentence; bilinguals may switch between their two languages in the middle of the conversation, it may also be positioned between or even within sentences, involving phrases or words or even parts of words. In this respect, Hoffman infers: code switching is "the alternate use of two languages or linguistic verities within the same utterances or during the same conversation" (1991, p .101). Jhon Gumperz defines what he names '*conversational code-switching'* as:

> the juxtaposition within the same exchange of passages of speech belonging to two different grammatical systems or sub-systems….as when a speaker uses a second language either to reiterate his message or to reply someone else's statement.
>
> (1982, p. 59)

The sociolinguist Kathryn Woolard defines the term as: "the investigation of an individual's use of two or more languages varieties in the same speech event or exchange" (2004, p .73). Besides, Rihane (2014) lists the most important reasons behind code switching. He adduces that speakers may switch from one language to another either to show solidarity with a social group, to make oneself distinct, to be part of a social encounter, to discuss a given topic, to express emotions and feelings, or grab people attention or impress them, or convince an audience. Regarding showing solidarity, Janet Holmes indicates that "a speaker may switch to another language as a signal of group membership and shared ethnicity within an addressee." (2000, p. 05)

Elsewhere, Dr Hayat Al Khatib (2003) manifests in a research she conducted, entitled *Language Alteration among Arabic and Youth Bilingual and Bilingualism* that speakers may use code switching to indicate that they belong to a high social class. This implies that writers who code switch tend to show power over the less powerful. This equally means that writers who code switch master more than one language and, they are hence reflecting their educational status. In this respect, Yassir Suleiman advances: "the phenomenon of CS is very common and is looked upon as something prestigious and a sign of education and competence in more than one language" (1999, p. 06).

Kachru puts forth the assumption that code switching or language switching is the creative offspring of two languages when combined together. It is also the result of "societal, cultural, aesthetic and literary norms with a distinct

context of situation" (1985, p. 223). He, further, offers fresh insights into the possible ways through which a text authenticity is achieved. These are:

> the use of native similes and metaphors, the transfer of rhetorical devices for personalizing speech, interaction, the translation of proverbs, idioms and other devices, the use of culturally dependent speech styles, and the use of syntactic devices.
>
> (1985, p. 133)

Based on Kachru (1985) interpretative framework, Albakry and Hunter (2008) created a database for all the Arabic words, loan words[22] and expressions transferred from Arabic of each chapter in Ahdaf Soueif's novel '*the Map of Love' (*1999). Intersecting Arabic with English demonstrates a brilliant use of literary code switching defining cultural and linguistic types: traditional honorific titles and terms of respect, references to customs and tradition, historical references, greeting and conversational formulas, etc.

Exemplifying traditional honorific titles and terms of respect, they supply the following illustrations: among the numerous Arabic and Turkish honorific names in the novel, there are:

> Bey, Basha (mid-ranking and high ranking Ottoman titles bestowed on wealthy men in colonial times), Umdah (Village chief, usually the wealthiest man in the village); the formal fadilatukum (an honorific title

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[22] A **loanword** (or **loan word** or **loan-word**) is a word borrowed from a donor language and incorporated into a recipient language without translation. It is distinguished from a calque, or loan translation, where a meaning or idiom from another language is translated into existing words or roots of the host language.

Examples of loan words in English include: café (from French café 'coffee'), bazaar (from Persian bāzār 'market'), and kindergarten (from German Kindergarten'children's garden'). The word loanword is itself a calque of the German term Lehnwort,[1] while the term calque is a loanword from French.

used to address high-status religious clerics). Other terms of respect are kin titles such as: am (paternal uncle), Khal/Khalu (maternal uncle); Abeih (a title used by siblings to address the oldest brother of family).

(Albakry & Hunter 2008 p. 226)

This implies the hierarchical nature of the colonial Egyptian class society as well as the politeness' and respect that is shared between relatives, elderly and religious men in Egyptian culture.

7. Conclusion

Ngugui is of the view that "language has always been at the heart of two contending social forces; imperialism and the struggle for liberation from imperialism" (1985:109). Departing from the objective of liberating one's country, culture and history from imperialism, post-colonial writers including Arab-Anglophone writers wrought an extreme change in the way they fashion English language. This change is made possible by the adoption of many strategies of linguistic appropriation. Through the strategies of appropriation, Arab Anglophone writers haunted English by an Arabized spirit to convey their fidelity to their origins and transmit, as Leith puts it, "those virtues of warmth, sincerity and local dignity that are associated with the minority languages" (1983, p.155).

Therefore, Writers found it compulsory to use English language so that they not only take advantage of its universally, privileged position and status, but also to transmit all the cultural meanings that pertain to these virtues of warmth, sincerity and local dignity which minority languages possess and the English language lacks. Thus, "one purpose of appropriation is to bring all these virtues into English" (Awan and Ali 2012, p. 481).

By means of appropriation ; glossing, translation, untranslation, syntactic fusion and code switching, as inferred by ElS (2013), these writers could increase the literary merits of their texts and use English as a liberating medium of cultural

expression and not only a medium of writing back to the empire. Another pointed purpose of language appropriation is shedding light on different socio-cultural specific items that are part and partial of the Arabic culture and are distinct and separate from those of the Westerns. Bringing this difference to the fore aims at bringing the Western reader closer to the author's culture and, hence, arouse his/her curiosity to learn more about this culture and see the truth in its true lights. Consequently, language appropriation is a means of cross-cultural reconciliation between the East and

the west. It aims at showing that difference is to be cherished and accepted rather than abhorred and rejected.

Chapter Four: Appropriating English in Susan Abulhawa's '*Mornings in Jenin'*

1. Introduction

Susan Abulhawa is an Arab-American writer, poet and human activist who wrote a bestselling novel that is overloaded with history and Political events. Abulhawa's writing is distinct from the literature that stems from English and American literary canon, for she implements an innovative style that differs from accustomed styles of fictitious writings in the English and American literatures. Though history and literature go hand in hand in the novel under scrutiny, some of the characters are not real, and it is through the discourse they exchange or narrate that we notice and analyze how English is appropriated. Susan Abulhawa's hybrid genre of writing falls within the field of postcolonial literature that is considered a literature of resistance. Within the scope of writing back to the empire and counter discourse, the writer deploys the Arabic language, violates some of the English rules and, hence, appropriates the English language.

This chapter represents the practical implementation of the eclectic approach that was theoretically described in the third chapter. This analysis will cover the five linguistic strategies of appropriation that are expected to be detected in the novel '*Mornings in Jenin.'*

Initially, the first textual strategy of appropriation, glossing, will be analyzed then, some illustrations from the novel and comments on their implications will be provided. After, I will investigate how the technique of untranslation is implemented in the novel and account for both the context where it occurs and its potential implications. After that, I will closely examine the strategy of translation and its deployment in the novel. This shall be followed by analysing the syntactic fusion technique. Through this technique of language appropriation,I will display how the writer mixes the grammatical forms of English language with the syntactic forms of the Arabic language and the effects that such combination creates. The last technique to be probed is code switching. This linguistic technique is distinguished by the intersection of two languages; Arabic and English. Code

switching serves as a vital strategy to portray some culture specific aspects of the Palestinian society such as: traditional honorific titles, terms of respect, references to custom and traditions, historical references, greetings and other conversational formulas. After this analysis the main results and findings of the study will be discussed.

2. Strategies of linguistic Appropriation in Mornings in Jenin

2.1. Glossing

As mentioned in chapter three, glossing is the parenthic translation of individual words or an explanatory comment by the end of the book that aims at enhancing the cultural distinction and significance of the author's background.

The following examples of glossing are extracted from the novel after thorough reading.

Example One

> it was still dark, only the babies sleeping, when the villagers of Ein Hod prepared to perform the morning **salat**, the first of five daily prayers. The moon hung low, like a buckle fastening earth and sky, just a sliver of promise shy of being full. Walking limbs stretched, water splashed away sleep, hopeful eyes winded**.** **Wudu,** the ritual cleansing before Salat, sent murmurs of the **Shehadeh** into the morning fog, as hundreds of whispers proclaimed the oneness of Allah and service to his prophet Mohammad.
>
> (Abulhawa 2010, p .12)

The writer, initially, uses the Arabic words "Salat", "Wudu" and "Shahada", then, provided their meanings. The Morning "salat" is followed by a sentence that explains to the readers what the morning salat is; the first of five daily prayers. Though she might have referred to the word wudu as ablution in English, the writer has mentioned the words '*water*' and '*cleansing*' to refer to

a set of ritual and practical actions of cleanliness that Muslims do to keep a spiritual and physical hygiene before the performance of prayer. Afterwards, the writer mentions the word "Shehadah", which is to be uttered after the practical ritual of "Wudu" or ablution. When glossed, the word "Shehadah" became in English, the proclamation of the '*Oneness of Allah'*. Throughout, the writer indicates that announcing the "Shehadah" is the most important ritual of all the five pillars of Islam. All in all, the passage indicates that the Palestinian villagers of Ein Hod are hardworkers who prepare themselves to work the soil early in the morning before the dawn. This may also indicate the strong tie that links them to their land.

Example Two

> Satisfied by the morning's pace, Yehya performed the **thohr** salat and sat on the blanket where Basima had arranged the lentils and makloobeh with lamb and yogurt sauce. Nearby, she set another meal for the migrant helpers who gratefully accepted the offering. Lunch, she called to Hassan and Drweesh who had just completed their second salat of the day.
>
> (Ibid, p .14)

At the beginning of this passage, the writer describes another salat called the "Thohr salat". Then, by means of retardation she goes on describing one of the most important roles of the Palestinian matriarchs; which is preparing and serving food delightfully to their husbands and sons who have been laboring for hours during the morning. She delayed glossing the word dohr salat and kept it in the last position; 'the *second salat of the day'* , to imply that lunch time in the Palestinian culture, just like in other Middle Eastern countries , is taken after the performance of the second Salat of the day.

Example Three

"He had become **Haj** Salem after his pilgrimage to Mecca, and the new title bestowed him with age beyond that of Yehya." (Ibid)

In this example Susan Abulhawa Kept the word Haj unglossed and provided the meaning of this epithet, Haj, explaining that the word is given to a person after he or she comes from the pilgrimage. Additionally, the word is relatively related to age, for it is accustomed in the Arab world that people who go to the Hadj are generally old.

Example Four

> Dalia made no sound as the burning metal seared the skin of her right palm. The crowd gasped. How cruel the Beouins are, said a woman. Some people implored Dalia's father to stop in the name of Allah, to have mercy because Allah is Merciful. **Al Rahma.** But a man must be the ruler of his home. My honor shall have no blemish. Step back, this is my right, the Bedouins demanded this was his right. La Hawla wala Quwatta ella billlah.
>
> (Abulhawa 2010, p. 24)

Through this example, the writer decries the cruel law of the Bedouins who might burn their daughters' hands publically for the sake of restoring their social image as a way of punishment and redressing a bratty behaviour. Though this social attitude was held in the illiterate bedouins societies, there were people who did not approve this act of violence, for it does adjust children misbehaviours and breads nothing but violence. In this example, the writer provides the word mercy then gives the reader its equivalent glossed word in Arabic "Al Rhma". Nonetheless, she adds that people should have mercy because Allah the Almighty is merciful.

Example five

> Baba, are the jews going to bomb us too? Yousef's question pierced his father's heart. Allah will protect us, son. And I will protect you and your mother and brother, especially, Hassan reassured his son, looking at Dalia as he spoke. His eyes held an ocean of love for her, and that day, five years into their marriage, as Hassan held her feet in his hand and

made a promise to their son, Dalia realized how deeply she loved her husband.

(Ibid, p .35)

Though unglossed, the word "Baba" is made clear enough to mean father. Words and phrases like, *son, I will protect and your mother and brother*; make it easy for the reader to understand that the word Baba means father. Nevertheless, the passage indicates the strength, manhood and dauntless courage of the Palestinian man as a father and a husband. It implicates that the Arab Palestinian man is always there to uplift his family and overload it with love, courage and affection in the tensest moments of war. Through this passage, we see how ardently the Palestinian husband loves his wife; an image that challenges the image of the Arab violent patriarch who is overrun by fury.

Example Six

"**Jiddo,** can I go home now? Youssef asked his grandfather. Yehya could not lie, nor could he tell the truth. He kissed his grandson, pulled him closer, tighter, to his chest, and said "Get some rest, ya ibni, get some rest now ya habibi. My son, my beloved.

(Ibid, p. 42)

In this example, the word "Jiddo" is uttered in the first sentence, and then it is glossed in the following sentence by its proper meaning 'grandgather'. Two more Arabic words are glossed "Ibni"; my son and "habibi"; my beloved. These words are also indicating the strong emotional family ties within the Palestinian family between the grandfather and his grandson.

Example Seven

I loved it when my father called me habibti, my beloved. No one can own a tree, he continued. It can belong to you, as you belong to it. We come from the land, give our love and labor to her, and she nurtures us in return. When we die, we return to the land. In a way, she owns us. Palestine owns us and we belong to her.

(Ibid, p .70)

Like the previous quote, glossed words in this quote "Habibti" my beloved, imply that the Palestinian father is the most influential person in his daughter's life. Nurturing his daughter's spirit with love and affection helps his daughter develop into a confidently strong woman. More importantly, he made her realizes that the earth is part and partial of them. They belong to her as it belongs to them. As such, Palestine belongs to them.

Example Eight

"But it's too dangerous. Don't be foolish, my friend. **Wahhid Allah!**"

"La ellaha ella Allah", Yehya answered the call to proclaim Allah's Oneness" (Ibid, p. 50).

This passage highlights the necessity of proclaiming Allah's Oneness as a way of calming a seething wrath and managing rage. The unglossed expression Wahid Allah is put in an imperative form as a gentle reminder to the angry person who is about to blunder into a foolish mistake. After saying the words, "La ellaha ella Allah", the writer makes it clear that this is the answer to that imperative sentence; Wahid Allah. The glossed words 'yehya answered the call to proclaim Allah's onesness' facilitate for non-Arab readers to understand the meaning of the passage.

In another passage, the writer portrays how important is the fact of uttering Al Shahada[23]. For example:

> "Oh God. Let's say the Shehadeh and pray for forgiveness.
> Ashhado an la ellaha ella Allah . We recited the words that would get us into heaven."
>
> (Ibid, p .76)

This passage describes a scene where two little girls, Amal and Huda, were hiding in a kitchen hole when the massacre that was taking place outside. Scared

[23] Bearing witness that there is no deity other than Allah. and that the prophet Muhammad peace be upon Him is his servant and Messenger

to death, the little girls started saying “the Shahada”. When glossing “Al Shahada” here, the writer did not provide its meaning as done before, but she rather emphasizes one of the most integral Islamic rituals that true Muslim believers would do before death if they ever remember which is saying “the Shahada”; an act that would guarantee their admission to heaven.

Example Nine

“It was dark by the time we arrive at Dar el Tifl el Araby, Home of the Arab Child” (Ibid, p. 144).

The glossed words, in this example, are juxtaposed. It is easy for non-native reader to grasp the meaning of Dar el Tifl el Arabi to be an orphanage of the Palestinian Arab children. Even the adjective dark at the beginning of the sentence implies the gloomy atmosphere that is supposed to pervade a place like an orphanage.

Example Ten

Do you like **Kahwe**? Ah….Arabic coffee. Yes, I would love some. (Ibid, p. 264)

In this example, the glossed words are also juxtaposed; Kahwe: Arabic coffee. The sentence is a type of offer Amal made to her visiting brother. This implicates an essential aspect of hospitality in the Arabic culture in general and the Palestinian one in particular. Coffee is mentioned because it is one of the most famous and favorite Arabic hot drink to be offered to guests in the Arabic culture. Tea may be included as well.

Example Eleven

> Allahoo akbar…allaaaaaaaaaaho akbar…. Poured in musical lilt from the sky over us and we broke the fast in the name of Allah. The Most merciful and Most compassionate (Ibid, p. 153).

In this first passage, the first words are left unglossd, but their meanings become clear when the writer says we broke the fast, which is a religious ritual that Muslims do in the holy month of Ramadan. In fact, Muslims must break the fast when they hear the call for prayer or in Arabic the adan[24].

2.2. Untranslation

Untransation is another technique of appropriation. This strategy is a technique of lexical fidelity where some words are kept untranslated to convey to the reader a sense of cultural distinctiveness. In this novel, Susan Abulhawa has left many words in Arabic without adding explanatory notes like in the aforementioned technique. This might have been done purposefully to incite the Western readers to learn about the Arabic language.

The writer uses this device (leaving some words unglossed/untranslated) to maintain the cultural distinctiveness of her country Palestine. This technique not only emphasizes the saliently distinguishable cultural aspects between cultures, but it renders non-Arab readers active by involving them in demystifying the abstruse meanings of Arabic words throughout the context.

2.2.1. Instances of Untranslation from the Novel

Untranslated words/phrases	Context(s) and Implication(s)
Ana Ismi Ari. Ari Perlstein. Good day sa! Shalom! Hassan had tried the only non-Arabic words he knew and mentioned for the boy to sit. Though Ari could improvise some Arabic, neither spoke the other's language. Ana ismi Hasan, Hasn Yehya Abulhejas. Salam Alaykom,	This scene represents the first meeting between Yahiya and his Jewish friend Ari. Respectful and polite, Ari tired to introduce himself in Arabic saying: Ana Ismi (my name is) Ari. Answering Ari with the same politeness and quietude, Yahya greeted Ari with Shalom; the greeting version in Hebrew, meaning

[24] is theIslamic call to prayer (salat), recited by the *muezzin* at prescribed times of the day.

Ari had replied. What book are you reading? (Ibid, p .18)	peace be upon you. Likewise, Ari replied in the most common Arabic greeting; Salam alaykom meaning peace be upon you.
We'll put all in the hand of Allah, Yehya said and rose to leave. **Hisbiya Allah wa niaamal wakeel**, he whispered repeatedly to himself to ward away evil as he left. (ibid, p. 34)	the words "Hisbiya AAllah wa nimal wakeel", is a phrase that is uttered when somebody is undergoing a difficulty and he puts his situation in the capable hands of Allah.
None of that! Play us **Dal Ouna!** He did, and the spirited tempo lifted their arthritic bodies onto their feet as they danced a clumsy **dabke** around the bonfire and someone improvised a table, adding percussion to the nye. (Ibid, p .54)	Al Dal Ouna is an Arabic wedding song that is very familiar in Palestine and in other countries in the Middle East. The Dal Ouna is frequently accompanied with a special dance called al dabke. When performing the dabke, dancers gather in a form of circle line from left to right.
She walked around with a broom in her hand, **Um kalthoom** singing from the radio and she swept the dust at the threshold until there was nothing but moonlight to sweep.(ibid, p. 63)	In this passage, the writer introduces the reader to one of the most well-known Egyptian singer who gained great fame and recognition internationally. Um kalthoom has been known in the Arab world as "the Star of the East", or in Arabic "qawkab el Charq" . she is considered as one of the greatest Arab singers through history.
Ammo Jack o'Malley mourned Mama's passing. I met yer mum when she was just a young thing, all	**El Baeyh fihayatik** are words of condolence and sympathy meaning May the remaining years Add to your

broken over her lost baby boy. He told me. "A good woman, your father too. I am sorry Amal. **El Baeyh fihayatik.** (Ibid, p. 132)	life, or May Allah extend your life.
Maaleesh. Khalto Bahiya tried to comfort me, but I no longer needed assurance; I needed food. My belly roiled a loud reminder that I hadn't eaten a thing all day (ibid, p.137).	**Maleesh** is equivalent to it is okay in English. It is said to calm down, console or comfort the one we are talking to. It conveys the meaning of no matter the difficulty is we have to be positive and have high expectations for the future.
"Study hard and don't stray away from your **salat** my ammo whispered to me". (Ibid, p .140)	The word **salat** stands for the word prayer in English. In this passage the protagonist uncle (ammo) is advising his niece to never leave her salat and her studies, because the blessings of prayers are numerous as it wipes away the inner impurities and keeps the Muslim away of evil. Thus, it is of the most important pillars of Islam.
Inside the envelope, I placed a necklace of the **Kursi Surah** that Muslims believe bequeaths divine protection. It was a gift I had brought to little Amal. (Ibid, p .164)	The kursi verse is a portion of an entire chapter of the holy Quran (Al Baquara). Muslims tend to recite the Kursi verse, because it provides Allah's protection. The Kursi surah tends to be inscribed in necklaces or bracelets that people buy as gifts to newborn babies. The Kursi Surah is believed to protect the baby from the evil eye.
Ismallah, ismallah! I took my baby	Ismalah is Allah's name. In the Arabic

niece with great care, my heart tiptoeing in that house of love. (ibid, p.187)	culture, Muslims tend to utter Alah's name when holding a baby in one's arm as a way of praise and averting Satan or evil.
Wudu and salat. Ready, I held new scissors over a flame in the name of Allah, Most Merciful and Compassionate. Majid was running late and I was to go ahead to Um Leith's house. (Ibid, p. 192)	Wudu and Salat are ablution and prayer. These are religious rituals that the protagonist Amal, who became a midwife in the refugee camp of Shatila, does before doing any delivery operation. The writer aims at highlighting the importance of these rituals before undergoing an important task like delivery. In fact, this religious action makes her spiritually and psychologically ready for that.
Praise to Him who brings our loved ones home from **el ghurba.** (Ibid, p .296)	El ghurba is the sate of being away from home. The word implicates a feeling of homesickness and nostalgia.
Sara and I watched Mansour paint a mural portrait of recent **shaheed,** the one who had blown up the Jerusalem café. (Ibid, p.295)	The word **shaheed** meaning martyr is left untranslated because it is looked upon with great reverence. In fact, the notion of martyrdom is sacred and holy in Islam, for when a person dies to defend or protect his/her religion, nation, country, wealth, people's life, he/she becomes so dear and near to Allah. So, those who die for the sake of Allah for a good reason would be awarded the most exalted positions in heaven, and would hence, rejoice in the bounty of blessings offered by Allah.

Youcef Abulheja! Jenin's own **fedayee.** (Ibid, p.126)	The word **fedayee** means any resistance's fighter who is willing to sacrifice his life for the sake of his country and the protection of his people. The fedayee also owes an important social status.

2.3. Translation

Literary translational texts, like postcolonial texts, entail a mediating process between languages and cultures. To indicate the linguistic and ethnic specificity of the Palestinian culture and language, Susan Abulhawa adopts the Foreignized translation strategy. Effectively, Foreignized translation is a means by which she attempts to forge a new horizon where she could unearth the true lies and the stereotypically biased images the Western media and discourse spread about the Arabs in general and the Arabic culture in particular. Building on Lawrence Venuti's *Foreignized Translation and the translator invisibility* and Wail Hassan's *Translational Literature*, we will shed light on some exemplary instances of translation from the novel.

2.3.1. Instances of translation from the novel

The translated text	**Potential implication of the Translation**
Stop, of my friends, let us pause to weep	These poetic verses are taken and translated from the famous Muallaqa[25]

[25] "The Muallaqat belong to a poetic genre called a *Qasida*. Nowadays, almost every long poem can be called a Qasida, The *Muallaqat* are seven Pre-Islamic Arabic poems from around the 6th Century AD that are considered the best of their kind. The meaning of the name 'Al-Muallaqat' is 'the suspended', and this derives from the myth which developed about these poems - that, being the best poems of their time, they were written on parchments using golden ink, and hung on the walls of the Ka'ba for all to see. However, that name first appeared only a long time after the Muallaqat had been written, and is not mentioned at all in sources from that period; it therefore seems to be a false myth, which comes from romanticisation of the Pre-Islamic period by later scholars.

Over the remembrance of my beloved. Between Dakhool and Howmal. The traces of her encampment Are not wholly obliterated even now The traces of her encampment Are not wholly obliterated even now For when the south wind blows the sand over them The north wind sweeps it away The countryards and enclosures Of the old home have become desolate; The dung of the wild deer lies there Thick as the seeds of pepper On the morning of our separation It was as if I stood in the gardens of our tribe Amid the Acacia-shrubs where my eyes	that is written by one of the most famous pre-Islamic Arab poet Imru al-Qays[26]. Arab literary critics consider the Mullaqa as one of the greatest masterpieces of the Arabic literature in both the ancient and the recent times. Throughout the poem, the poet describes a set of melancholic feelings. At the first place, he describes his feelings of agony when he found no body in the campsite of his beloved's tribe, while he was expecting a romantic meeting with his beloved. Lamenting and bemoaning his lost romance, the poet halts the friends who were ridding with him to remember his beloved that has gone to an unknown direction. After that, he describes his dangerous journey in the desert after he lost his love depicting the loyalty of animals as compared to the disloyalty of the human beings. Lastly, the poet glorifies the qualities of idle men by

Since the Arabic culture of that time was mainly oral, these poems were at first not written down, but recited and later memorized by individuals, usually the poets' apprentices. The first Muallaqat compilations were written in the beginning of the Islamic period (7th - 8th Centuries AD), and the number of poems that were included varied, but seven of these poems are considered a canon to this day, and at the head of those seven is the one written by the poet Imru al Qays." Retrieved from http://h2g2.com/approved_entry/A3994176

[26] A name which means 'the man of Qays' - Qays being one of the ancient gods of Arabia. Available in http://h2g2.com/approved_entry/A3994176

Were blinded with tears by the smart From the bursting pods of colocynth (Ibid, p . 66)	praising the qualities of his own people. Bringing this type of poem into the fore, the writer aims at highlighting one type of canonical Arabic literature, which is al Mualaqa. Regarding the issue of translation, the writer has used many words in English to translate just few words in Arabic. This shows the richness of the Arabic language and its amazingly intricate capacity in explaining powerful meanings in very few words.
The earth is closing with us, Pushing us through the last passage, And we tear off our limbs to pass through… Where should we go after the last frontiers? Where should the birds fly after the last sky? Mahmood Darweesh, the Earth is Closing on us. (Ibid, p . 212)	Through translating a poem of Mahmood Darweesh[27]; a Palestinian poet of great literary merit. The writer provides the translation of poem that describes a visual description of the Nakba: the catastrophe or the massacre that took place in the refugee camp of Sabra and Shatila.
For your sake, oh city of prayer, I pray.	This is the translation of one of the most cherished Arabic songs by the very

[27] Mahmoud Darwish (Arabic: محمود درويش) (13 March 1941 – 9 August 2008) was a Palestinian poet and author who won numerous awards for his literary output and was regarded as the Palestinian national poet. In his work, Palestine became a metaphor for the loss of Eden, birth and resurrection, and the anguish of dispossession and exile.He has been described as incarnating and reflecting "the tradition of the political poet in Islam, the man of action whose action is poetry" Retrieved from http://www.poemhunter.com/mahmoud-darwish/

Ya bahiyat el masakin. Oh rose of all cities. Our eyes travel to you each day …to ease the pain of your churches and to wipe the sadness from your mosques… (Ibid, p .292)	revered and famous Lebanese singer Fairouze[28]. The writer refers to Jerusalem or in Arabic "Al Quds" as the most beauteous rose among other Palestinian cities which are referred to as roses. Jerusalem is highly important for both Aabs and Israelis due to the universal attention it gained. The city is a holy place of the major monotheistic religions ; Islam, Judaism and Christianity. Hence, Susan Abulhawa tries to convey the historical and spiritual importance of Jerusalem to Muslims, Christians and Jews. For Muslims as for Jews, Jerusalem , is the land of prophets like Abraham, Moses, David, Solomon, and Jesus - peace be upon them all. They have all come for teaching the

[28] **Nouhad Wadi Haddad** (Arabic: نهاد وديع حداد) (born November 20, 1934), known as Fairuz (Arabic: فيروز, also spelled Fairouz or Fayrouz, coming from the Persian word for *turquoise*), is a Lebanese singer who is among the most widely admired and deeply respected living singers in the Arab world. Her songs are constantly heard throughout the region.[1]

	Oneness of Allah. However, this religious diversity is the reason behind the Controversy.
Unadeekum. I'm calling your help, tugging at your hands and I kiss the ground bneath your shoes… I give you the light in my eyes.. And I take my share of what pains you. I have held nothing back for my country… And I scoffed in the face of my oppressors, an orphan, I bare and without shoes. Unadeekum, im calling your help holding my blood in my palm. (Ibid, p. 293)	This passage is a translated portion of a poem written by a Palestinian poet called Ziad Toufik[29]. The poem gives a voice to universal humanhood. It aims at reaching the heart of the reader to feel the pain of to the innocent Palestinians who are horrifically Killed under what the Israeli forces call collateral-damage.

2.4. Syntactic Fusion

Syntactic fusion as stated earlier is a strategy of appropriation that entails various syntactic techniques; or more specifically the combination of two linguistic structures that are completely different from one another. In this section, we will see how Susan Abulhawa mixes both lexical and grammatical forms of the English and Arabic language. Swerving away from the normal usage of grammatical and syntactic forms, she is assumed to make a change in the linguistic form of the canonical literature and create a hybrid genre of language that is distinguished by an Arabic texture.

[29] Tawfiq Ziad (7 May 1929 – 5 July 1994) was a sraeli Arab politician well known for his "poetry of protes.

Regarding the mixing of languages Bakhtin posits:

> The novelistic hybrid is an artistically organized system for bringing different languages in contact with one another, a system having its goal the illumination of one language by means of another, the carving-out of a living image of another language.
>
> (1981, p. 361)

This indicates that this hybrid genre of literature came into being through the amalgamation of two different languages together. It aims at stressing the importance of one language at the expense of the other.

In this case, the writer mixes the Arabic language with the grammatical forms of English or vice versa to keep, what Ashcroft and all name "rhythmic fidelity of a language of an oppressed people deeply immersed in biblical discourse" (2002, p. 70).

The following examples are instances of syntactic fusion in the novel under study.

2.4.1. Illustrative cases of Syntactic Fusion from the Novel

Syntactic Fusion	Its Implication
she had no say in the matter, though the idea of becoming **an aroosa** appealed to her, in the way dressing up like an adult appeals to little girls-but she wished it had been for Darweesh. She was an arrosa, the pretty center of her culture. (Abulhawa 2010, p. 27)	In the phrases **an arossa,** the write applies an English grammatical rule on an Arabic word. In the English grammar, the indefinite article "an" is used when it is followed by a word that starts with a vowel. Selecting the word arossa instead of bride is culturally specific, because the word involves a set of traditions, rituals and preparations that appeal to every little girl. Becoming an arossa is a cultural aspect of premium importance.
I fit perfectly into **Baba's** lap. His arms circled and held me there, my head resting in the hollow of his shoulders. (Ibid, p .66)	In this example, "**Baba's lap",** the writer again mixes the syntax of the Arabic language with the grammar of the English language. The apostrophe "s" is used to show possession. Likewise, the writer shows baba's lap instead of father's lap to show how close the protagonist Amal is to her father and how much she deeply loves him.
"Mama's bravery during the war would later be invoked as the essence of a **fallaha's** fortitude. She refused to flee.	Like the previous example, the writer, in the phrases 'Mama's bravery' and 'fallaha'fortitude'

She refused to flee. She had been pushed off her land once when Ismael was lost, and she had resolved not to let it happen again. (ibid, p. 92)	mingles the syntax of Arabic with the grammar of English. In this example, the aim is to portray the courage of Dalia, Amal's mother. Dalia represents the image of the Arab Palestinian woman who taught her children strength, and tenacity. She is the example of the Bedouin Arab woman who would never think of leaving her land not because she fears death, but she prefers to die proudly in her own land.
It was him yousef said. I saw the scar! He's alive and he's **a yahoodi** they call David! (Ibid, p . 95)	In this example, the writer attributes the indefinite article "a" to an Arabic word yahoodi. The word Yahoodi is purposefully chosen here, because saying the word yahoodi instead of Israeli implies a reference to the Arab-Israeli conflict and the historical and religious tensions between Arabs and jews.
Hello dearie, he said to me in the days after Mama was buried. Come over to **yer ammo's** house later on cause we need to speak **with ya, Kay** love? (Ibid, p. 132)	The phrase "Yer ammo's" is a case of syntactic fusion and linguistic violation. Instead of saying your uncle's house, the writer chose to say "yer ammo s" house with an intention to make the speech more casual than formal. In fact, this is followed by another phrase, that the

	speakers are more familiar with each other.
His name, ironically, was Osama. I used the joke that I felt pressure to marry someone by that name since both she and Huda, my two best friends would be married to **Osamas.** (Ibid, p.165) Two girls Wafa and Dana synchronized their **tablas** and the others inked arms to perform a debke. (Ibid, p. 210)	In the first and the second quotations, the writer attributes the grammatical rule of plural in English to two nouns; the first is a proper noun Osama and the second is a common noun table, or in English table. The first example of "Osamas" is given in a girly talk that occurred between the protagonist and her two friends who were betrothed to two men named Osama. Joking with her friends, Amal expected her future husband to carry the name Osama as well. The second example "tablas" is given to depict a scene of celebration of a party within the classroom. They so much loved their teacher 'Abla Amal' that they celebrated a party for her. They put aside their tables 'tablas' to perform a debka.
Her condition was easily discerned among the women of Shatila, and they whispered in private when they saw the young schoolteacher looking about for – they were sure signs **of el doctor** Majid (Ibid, p. 196).	Another example of syntactic fusion is **el doctor.** The definite article 'the' is supplanted by Arabic definite article el. This syntactic fusion implies that El Doktor Madjid was a very well known

	person in the refugee camp of Shatila, and so was his beloved, the teacher Abla Amal. People noticed how agitated Amal became in the absence of El doctor Madjid and started gossiping. But still, their gossip was not out of malice, but because they felt nostalgic for the old days when life was peaceful and love was at the epicenter.

2.5. Code Switching

Code switching is another method of appropriation that is distinguished by the intersection of two codes or two languages. Though Susan Abulhawa chooses English as a medium of expression, she implements Arabic in her novel for the sake of authentically depicting different aspects of the linguistic and cultural specificities of the Palestinian society in particular and the Arab world linguistic and cultural peculiarities in general.

To conjure up images of different cultural aspects of the Palestinian society, Albakry and Hunter model shall be adopted. This model was initially implemented on Ahdaf Soueif's *the Map of Love* (1999). Light shall be put on the following cultural specific aspects: traditional honorific titles and terms of respect, references to customs and traditions, historical references and greetings and conversational formulas.

2.5.1. Traditional Honorific Titles and Terms of Respect

Susan Abulhawa introduces the reader to the deep revelation of reverence, courtesy and respect that permeate the Palestinian society. In fact, the use of different honorific titles and terms of respect shows that the norm of politeness is very pertinent in such a society.

For example the honorific titles ‘Hadj’ (male) and ‘Hadja’ (female) are mainly used to address someone who made Hadj or pilgrimage to Mecca. The title bestows on the person age, wisdom and thoughtfulness. If fact, people tend to consult the wise person who is known in society by al hadj to solve problems in society such as strife in marriages and the like.

The honorific title Abla is another Palestinian honorific appellation that is addressed to a female teacher who is unmarried. The term Abla is of a Turkish origin meaning maiden or Miss. It is also used to address the oldest sister in the family, like the word Abeih in the Egyptian society which is used by siblings to address the oldest brother in the family.

Other terms of respect are kin titles such as; Yumma, (mother), yuba, (father), ammo (paternal uncle), amtoo (paternal aunt), khalu (maternal uncle), khalto (maternal aunt) jiddo (grandfather), setti (gradmother), Yakhti (sister). These titles denote the deference, respect and politeness that pervade the Palestinian society. Nonetheless, titles like ‘ammo’ show reverence not only to paternal uncles, but also to older men. For example the Irish friend Jack Omally, Abulheja’s family friend, was a dear and near to everybody in the refugee camp. This is clearly revealed when the writer describes him as: “Ammo Jack was deeply loved by everyone who knew him, especially the refugees in whose service he lived the last years of life” (Abulhawa 2010, p. 148).

Other titles are attributed to parents’ eldest children names. Just like in many Middle-Eastern societies, parents are addressed by the names of their eldest male children. For example: Um Abdellah, Abu Djamal, Um Leith, Um Hassan, Abu Mahir, etc. This is what is known by al kunya in the Arabic culture. The Kunya is teknonun[30]in Arabic names of a father or a mother that is derived from the name of his eldest son or daughter. The structure of Kunya is

[30] is the practice of referring to parents by the names of their children. This practice can be found in many different cultures around the world. The term was coined by anthropologist Edward Burnett Tylor in an 1889 paper. Retrieved from Lee, Kwang-Kyu; Kim Harvey, Youngsook (1973). "Teknonymy and Geononymy in Korean Kinship Terminology". *Ethnology* **12** (1): 31–46.JSTOR 3773095.

composed by the use of abu (father) or umm (mother). The use of kunya is a type of respectful epithets to parents in the Palestinian society in particular and the Middle Eastern societies in general.

Habibi and habibiti (my beloved), are also term of love and affection that are shared not only by young lovers and husbands and wives, but also between parents and their children, uncles and aunts and their nieces and nephews, siblings and grandparents and their grandsons and granddaughters.

2.5.2. References to Customs and Traditions

Susan Abulhawa covers a set of traditions and customs that are related to the everyday lifestyle of the Palestinian individual. These terms are related to special Middle Eastern food, clothes and other cultural rituals.
The following two tables will clarify these as have been detailed by the writer herself.

2.5.2.1. Table One: Reference to food and clothes

Food	*Clothes*
Fatayar: a type of baked bread with either cheese or zaatar (thyme) and olive oil.	Kaffiyeh: Palestinian headdress, usually checkered black and white or red and white.
Fuul: a bean paste, typically eaten with bread.	Dishdashe: traditional long robe, worn by both men and women.
Halaw: sweet.	Thobe: caftan
Humus: a traditional Arab snack made of chickpeas.	
Jibneh: cheese.	
Kaak: a type of bread baked in long rolls with sesame.	
Kahwe: coffee	
Khobz: bread	
Knafe:a cheese and pastry delicacy	

in syrup.	
Koosa: Zucchii, usually stuffed.	
Makloobeh: Palestinian dish with lamb, rice and eggplant in a cinnamon and cumin spice mixture.	
Manakeesh: bread baked with olive oil and zaatar.	
Mulukhiya: a stew of mulukhiya plant in chicken broth and garlic	
Salata: salad	
Shawerma: a sandwich of shedded rotisserie meat rolled into bread with salad and sauce toppings.	

1.5.2.1. Table Two: Other cultural and religious rituals

Cultural Rituals	Religious Rituals
Debka: folkloric dance that is performed in joyful occasions. It is peculiar to Middle Eastern countries like; Palestine, Syria, Lebanon and Jordan.	Fatiha: the opening Surah of the holy Quran.
Dalouna: is a well known song and dance	Haj: the pilgrimage to Mecca and a title of someone who made the pilgrimage to Mecca.
Zaghareet: ululations	Hayo ala salat: flock to prayer(Part of the adan)
	Hayo ala alfalah: flock to your well being (part of the adan).
	Hidjab: female head scarf

	Hasbiya Allah wa nimal wakeel: a phrase equivalent to putting a situation in the hands of Allah.
	Jomoaa: Friday. Friday is Muslim ‘s holiday when they perform a special prayer called salat al jumuaa.
	Wudu: ablution before prayer.
	Wahhid Allah: proclaim the oneness of Allah.
	Allaho Akbar: God is bigger. Western press explains this phrase as meaning: God is great “Allaho akbar” is used in nearly every conceivable context among Muslims, and always as a humbling reminder that God is bigger than any event or circumstance and therefore faith in Him is the answer.
	La ellaha ella Allah: there is but one God.
	La hawla wala quwatta ella billah: there is neither might nor power but with Allah. It is a saying to express one’s powerlessness to reverse tragedy.
	Surah: chapter from the Quran.

These cultural and traditional references are emphasized to keep an original cultural Arabic touch in the Western universal readership. Susan Abulhawa aims at acquainting the reader with the Arabic culture that had been belittled in the Western discourse for centuries. Portraying these cultural aspects in their true lights adds a foreingizing effect of the Arabic culture to the novel.

2.6. Historical References

History and war are two pivotal themes in Abulhawa novel. The writer aims at restoring the Palestinian history that has mostly been told from an Israeli perspective. Some illustrations are traceable to a distant time in history, whereas others are related to more recent periods in the Palestinian-Israeli conflict. For example**: Salah el dine Al ayubi** is a honorific historical character. Known in the Western world by Saladin, his Arabic name Salah el dine means the righteousness of religion. He was a brave fighter and skillful warrior who has captured Jerusalem from crusaders and founded the Ayubi dynasty in Egypt in the 12th century.

Another historical figure who is looked upon with high reverence and regard is **Yasser Arafat**, the first president of the Palestinian national authority. He made strenuous efforts to free Palestine from Israeli occupation, though Israel considers him an unrepentant terrorist.

Other historical references are related to the most horrific Israeli attacks on Arabs in 1948, 1967 and 1973 and the massacres of Sabra and Shatila.

Through bringing theses wars to the fore in her novel, Susan Abulhawa aims at showing the different forms of violence, torture and crimes Israeli army commit in Palestine. Therefore, she aims to show to the entire world that this is not two sides of conflict; there is a tremendous nuclear power that is pitted against an unarmed innocent population.

2.7. Greetings and Conversational formulas

There are a set of examples of code switching in the novel that are related to greetings, and conversational formulas. Greeting forms like; **Salamat Yakhti**; this is a form of greeting that is addressed to one's sister when back home. Another widespread conventional greeting is **Salam alaykom** (peace be upon you). Other conversational formulas occur in the form of prayers; like Allah keep you in grace and a bounty of goodness upon you, may Allah smile on you with plentitude and love, may Allah bless the hands that give me this gift, beauty in your eyes that finds me beautiful, May God extend your life, may the next meal you cook for us be in the celebration of your son's wedding…of your daughter 's graduation, your mother's recovery, etc. Though written in English, these expressions are coloured with an Arabic cultural aroma. The protagonist has always found it insufficient and inappropriate to thank a person saying merely thank you.

She expresses this in her novel as follows:

> May Allah bless the hands that give me this gift; Beauty in your eyes that find me pretty, May God extend your life, may the celebration of your son's wedding… of your daughter's graduation….your mother's recovery and so on, an infinite string of prayerful appreciation coming from such a culture. I have always found a mere "thank you" an insufficient expression that makes my voice sound miserly and ungrateful.
>
> (Abulhawa 2010, p. 169)

Other conversational formulas like; Al hamdullilah ala salama: (thanks to Allah for your safe return), Ismalah, ismallah (God's name that is used as praise and to avoid away evil), Masha Allah (an expression of admiration for someone's realization or good fortunes).

It is noticeable, throughout these daily life conversational formulas that there is a religious reference that is recurrent. The name of Allah tends to regularly

occur in the speech of Muslim people, because the name of Allah is religiously and socially approved in Arabic cultural discourse.

Expressions of greetings and conversational formulas of respect are a type of beautiful etiquette that shows that respect, reverence and religion are deeply ingrained in the Arabic tradition and it transmits a lovely feeling of warmth between the social community members.

3. Results and Findings /Discussion

After having a thorough view on how Susan Abulhawa appropriates the English language in her novel Mornings in Jenin, we will attempt to apply the content analysis approach to analyze the extent to which Susan Abulhawa Arabizes and appropriates the English language to produce a counter discourse that helps rehabilitating the Palestinian Arabic cultural heritage, restore the real historical image that was distorted in the Western media and discourse and debunk the fallacious assumptions that bearers of the hegemonic discourse upheld for centuries about Arabs and Muslims in general and Arabic culture in particular.

Before proceeding with the statistical results, it is necessary to have an idea about the content analysis approach. Srirekha Chakravarty (2013) argues that content analysis is a research method that is used in both language studies and social researches. It was established by Alfred Bill Smith and started as a methodology to count the frequency of key words to grasp the structure of writing. Content analysis can be defined as a research technique for the objective, systematic and quantitative description of communication content. She adds that this method of studying meaning, contexts, etc contained in meanings measures, references, attitudes, themes and characteristics of messages in texts. Chakravarty distinguishes two types of content analyses: The conceptual content analysis and relational content analysis. The conceptual content analysis is a concept chosen for examining the recurrence of a particular

concept in a text, whereas the relational content analysis examines the relationship between concepts in a given text.

To study the extent to which Abulhawa appropriates English in the novel '*Mornings in Jenin'*, the conceptual content analysis approach will be implemented by counting the different aspects of the content. The results of this analysis shall be presented in numbers and percentages as displayed in the pie chart bellow.

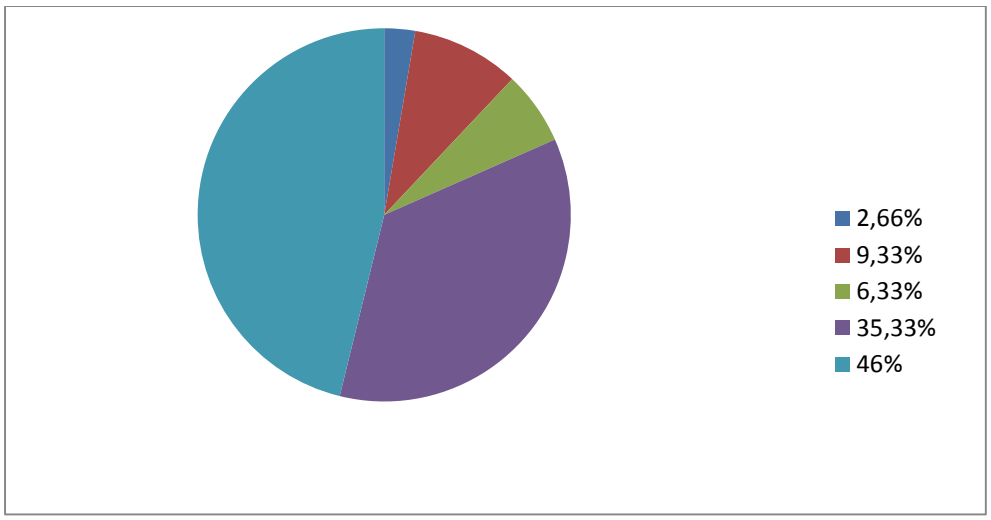

Figure 4.1. Appropriating English in Mornings in Jenin

Throughout this chart, we notice that the writer predominantly used glossing (46%) and code switching (35, 85%) over other textual strategies of appropriation. The lowest degree of appropriation is exemplified in translation (02, 66%), syntactic fusion (06, 33%) and untranslation (09, 33%). The reason behind the predominance of glossing and code switching lies in the fact that the writer aims at facilitating the process of understanding some cultural aspects of the Palestinian culture for non-Arab and non-Muslim readers and helping them to see the Muslims and their culture in their real images. Hence, it helps sweeping away the stereotypical images that have been inherited in the Western discourse.

In brief, the appropriation of English urges the reader to seek a better understanding of the Palestinian condition and put their own beliefs into

question. It also stimulates them to learn about the Arabic language, culture and literature.

4. Conclusion

Situated between history and literature, the writer narrates and explains the events of the novel in a greatly emotional way of narration while keeping a keen eye on the historical events of the past. Through appropriating, the author reconstructs the conceptions of reality and challenges and dismantles the norms of the centre.

Through extensively and intensively appropriating English in her novel, Susan Abulhawa defined herself as an Arab woman writer who is writing in a non-native language, English, to convey the spirit of her own native language, Arabic. Her deft use of English helps transmit the cultural indigenousness of the Palestinian people. Though she has grown up in America and was educated there, she arabizes the English language by means of appropriation as she considers it a fundamental means for best displaying the Arabic socio-cultural aspects of life. Although she violates the fundamental structure of the English words, phrases and sentences by the five textual strategies that were analyzed before, she aimed at enriching English language with some Arabic linguistic and grammatical items so that the narrative entails the Arabized cultural flavour.

General Conclusion

The writings of contemporary Arab-American women are distinct from the writing of former Arab-American writers because they mark a notable change in terms of themes and forms. Unlike their predecessors who strived to obtain a place in the American culture through adopting the strategy of assimilation, contemporary Arab-American women writers are dealing with many social, cultural and political issues with the pursuit of bringing changes in countries that were misrepresented in colonial literature. The writings of Arab-American women writers are qualified as part of a minority literature that has, in its turn, much in common with postcolonial literature. One common point between these two is the fact that both literatures aim at resisting the colonial discourse and hence they represent a form of counter discourse. Not only did Arab-American women writers resist the hegemony of the colonial discourse by discussing new themes in their literature, but they also created a new style of writing that is highly appropriated. Through appropriating English, they tackled issues of double identity, hybridity, multicultural experiences in a globalized world, the political situation of the Middle-East and what is known by the Arab Spring, the depiction of Muslims after the tragedies of September the 11th as terrorists, and other related issues.

In '*Mornings in Jenin'*, Susan Abulhawa uses an appropriated language that dismantles the standard forms of English through using a set of linguistic strategies; mainly: glossing, translation, untranslation, syntactic fusion and code switching to narrate the story of four generations of a Palestinian family. The main themes of the novel revolve around the generosity, kindness, fortitude and defiance of the Palestinian people. It is a story of love, loss, and hope. By the same token, the adoption of these linguistic strategies of appropriation is adopted to produce a counter discourse that, ultimately, aims at questioning the legitimacy of the colonial literature. Through her novel, she reveals some cultural and social aspects to exhibit the value of the Palestinian cultural heritage.

After analyzing each linguistic strategy, the research technique of the Conceptual Content analysis was used to count the frequency of a particular linguistic strategy in the novel. The study conducted has yielded some conclusions based on the findings mentioned above. The findings show that the writer predominantly uses glossing and code switching over other strategies. Glossing was implemented intensively in the novel to enhance the cultural distinction and signify difference in cross-cultural texts. It is predominantly used as it makes the meaning of foreign aspects clearer for the non-Arab reader. The writer facilitates the understanding for the reader as she offers the explanation of the glossed words in English. Code switching is applied more than the other techniques to shed light on some linguistic and cultural-specific items of the Palestinian culture like: traditional honorific titles and terms of respect, references to customs and traditions, historical references, greetings and conventional formulas. Accordingly, these cultural specific items are emphasized to indicate some good qualities of politeness, respect, reverence, and thoughtfulness that permeate the Arabic and Muslim society in general. Untranslation appears in the third position. It is used as a technique of selective lexical fidelity. Certain words are kept untranslated to give the reader a sense of cultural distinctiveness and intrigue (him/her) to understand the foreign culture and convey the value of certain culture-specific words. As far as translation is concerned, the Foreignized translation is adopted to show that there is difference not only in language but also in culture. This strategy gives the reader the chance to learn about people's cultures and histories that are different from his/her own. The lowest degree of appropriation is exemplified in syntactic fusion. Through the combination of two linguistic and syntactic structures that are completely different from one another, the writer try to make the vernacular speech accessible. Though they may differ from one another, the textual strategies of appropriation are complimentary as they all aim at resisting the stereotypical depictions spread about the Arab and Muslim cultures, restoring history of colonized countries, rehabilitating the local realities and maintaining the cultural and social peculiarities of these people.

Being so, these strategies are tools of resistance against the stereotypical and biased descriptions that have been always related to Arabs, Muslims and their culture which was put down in the pedestal. Correspondingly, Susan Abulhawa mingles standard forms of English with forms of the Arabic vernacular and creates a hybrid style of writing to bridge the void between two cultures so that she makes the narrative familiar to both Arab and English readers. This mixture of languages and cultures aims also to introduce the Middle Eastern culture to the West and hence make reconciliation between these poles.

The issue of language appropriation in Arab-American prose may also open horizons of further research in Arab Anglophone poetry. Arab Anglophone poetry is a new literary sphere to be explored by researches, for it varies in terms of content and style. For example, the Palestinian-American poet Suheir Hammad has a collection of poems entitled “Born Palestinian, Born Black”. In this collection of poems, she resembles her own experiences of dispossession to African-Americans. Another poet is Naom Shihab Nye who forges a dual Arab-American culture and a sense of lost identity in her poems. The diversity of style and forms of poetry may be a new area of research in the vast and promising field of Anglophone literature.

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List of Appendices

Appendix One: the author's background

A Palestinian-American writer and human rights activist, Susan Abulhawa was born in 1970 to the refugees of the 1967 war when Israel confiscated what was left of Palestine, including Jerusalem. She is the author of the bestselling novel '*Mornings in Jenin*'(2010), the recently published novel '*The Blue Between the Sky and Water'* (2015), and the founder and President of Playgrounds for Palestine; a children's organization that is devoted to upholding and supporting The Right to Play for Palestinian children. She has also published a poetry collection entitled 'My Voice Sought The Wind' (2013). Reviewing her beautifully written collection of poems, Vacy Vlazna writes:

> Susie Abulhawa, Palestinian poet, exile, mother, lover, friend, stands naked in *My Voice Sought The Wind*, her collection of trenchant and beautiful poems replete with honesties and literary seductions.
>
> Reading her poems is akin to being in conversation with a lyrically intelligent and passionate woman; a conversation that is at once intimate and universal shifting vividly in place and time, in emotion and insight in self and the people of her poetic landscape.
>
> (2014:01)

Abulahwa's essays and political commentaries have been revealed in print and international news media as she is a contributing author to two anthologies *Shattered Illusions* (Amal Press, 2002) and *Searching Jenin* (Cune Press, 2003).

The writer's parents who were born in Jebel al Tur in Jerusalem became refugees of the 1967 war. When her mother was studying in Germany, her father was expelled at gunpoint. The separated couple reunited again in Jordan, then moved to Kuwait where Susan was born. However, shortly afterward, the family was dismantled due to the war events. Susan was sent to live in the US with an uncle with whom she remained until the age of five.

She spent her early childhood between her family members in Jordan and Kuwait, and ended up in an orphanage in Charlotte, North Carolina where she became a foster child.

Being a brilliant student in college, she majored in biology. Then, she attended USC School of Medicine as a graduate student in the Department of Biomedical Science, where she completed a Master's Degree in Neuroscience.

Later, she became more interested in fiction and journalism. Spending most of her life in the US and hearing and listening about the political strife and bloody wars in Palestine arose in her an eagerness to go back to her mother country. In 2000, she travelled back to Palestine. Abulhawa described her return to Palestine as the reawaking. This visit was a turning point in her life that made her write a novel overloaded with historical and humanistic truth.

Nonetheless, she continues to write medical writing for journals and drug companies in addition to her fiction writing and activism.

Appendix Two: About the novel

Susan Abulhawa's debut novel *'Mornings in Jenin*' (2010) was originally published in 2006 as '*The Scar of David'.* It is an international bestseller, published in more than 23 languages including Arabic.

Abulhawa started writing the novel after her visit to Jenin in 2002 as an international observer of the aftermaths of 2002 Israeli attacks on the refugee camp of Jenin. She was so moved and affected by not only the terrific results of the attacks, but also by people's generosity, unity, solidarity, fortitude, defiance and heartfelt love despite the awkward political situation they endure at hard moments of war.

Visiting Jenin has completely transformed her causing drastic emotional upheavals. In this respect, she reported:

> You grow up as a Palestinian knowing about these massacres and the wars and the injustice but it was completely different to be there.
>
> What I saw in Jenin was shocking at so many levels, but it was also quite humbling to watch how the people came together and shared what little they had. So when I left there, I really wanted to tell their story because I knew nobody was going to talk about it.

(In Badi 2013, p. 08)

Written from a diasporic vantage point, the historical novel *'Mornings in Jenin'* is a heart wrenching story of a Palestinian family saga. Regarding this the Sunday Times writes: "Mornings in Jenin' is the first English language novel to express fully the human dimension of the Palestinian Tragedy". (2012: « 04 :28 »)

The latter is a story of four generations of the Abulhedja family. It stretches along the course of 60 years of what has been known now as the Palestinian conflict. It moves around Palestine, Jordan, Lebanon, and the United States. The

novel portrays the prolonged tragedy and dejection of a family that has been ousted from its forefathers' land; a place called "Ain Houd" during the creation of Israel. Though there are three narrative voices, the bulk of the novel events have been narrated by Amal, the youngest sibling of the family. The turning event and most intriguing part in the story is the kidnapping of Ismael, the youngest brother, by an Israeli soldier to be raised as David; a Jew who would be fighting his own people. And in the war of 1967; David and his older brother Youcef faced each other in the battle field. After this event, Amal lost all her relatives and has been sent to an orphanage in Jerusalem. Amal, lived to fulfill her lost father wish; which is perusing her education. Being the most excellent student in the orphanage, Amal has been granted a scholarship to the United States for finishing her studies. She returns to the refugee camp in Jenin after many years to meet her doom there.

Since the novel, under discussion, falls within the framework of historical fiction, it is worth mentioning some aspects about the historical novel.

Carlos Mata Indurian (2009) defines a historical novel as a set of novelististic actions that take part in the past; its principle characters are imaginary, while the historical figure and events are real facts that represent the secondary element of the story.

Drawing from this definition, it is compulsory that the novel be authentically historical; "it must reconstruct or at least attempt to reconstruct the period in which the actions occur precisely." (Indurian 2009, p. 01)

In addition to this, the historical novel is not merely told to narrate or describe a series of events in the past, but it is rather told with "an intention

, from the part of the author, to present the time, to use the atmosphere of the novel and to raise awareness of the historical reality of a given time."

(Ilorente in Indurian 2009, p. 02)

This fictional subgenre:

> is a hybrid genre; a mixture of invention and reality. First, in this type of work we require the author to reconstruct a more remote historical past for which purpose a series of non-fiction material should be

attached. The presence in the novel shows the way of life, customs and generally all the circumstances necessary for a better understanding of that yesterday.

(Carrasquer in Indurian 2009, p04)

Commenting on this, Indurian asserts that literature and history are interconnected. He advances: history presupposes rigor, faithfulness, exactitude, whereas the novel provides fantasy and imagination, in a nutshell literary fiction."

(Indurian 2009, p. 04)

Present and past are interchangeably used in historical novels. In fact, the understanding of the past is highlighted by knowledge of the present and knowledge of the present is illuminated by knowledge of past.

Present and past come together in historical novels. The understanding of the past is illuminated by knowledge of the present and in turn, the understanding of the present t is illuminated by knowledge of the past, and hence makes us look at the future with different eyes.

Similarly, it contributes "to recovering our historical memory, the collective memory of people and therefore to considering our own freedom to greater depth" (Ibid).

Appendix three: some quotes from the Novel

Husband/wife mutual care and love

Basima hoisted a basket of olives onto her head, lifted on each hand a woven bag full of dishes and left over food, and preceded down the hill with other women who balanced urns and belongings on their hands in plumb uprightness. Allah be with you, Um Hasan, Yahya called to his wife". "And be with you, Abu Hasan, she called back. Don't be long.

A brother's love

Youcef saying to Amal: " Salamt Yakhti, Youcef approached his sister on a kiss on her forehead" (Susan Abulahwa, 2010:197)

Amal the instructor/the teacher

Good morning Abla Amal. Raja, a slight girl with mischievous eyes came running. "Abla Amal", she panted "el doctor Madjid is coming to Mirvat's house tomorrow to check on her father". The mere mention of Majid stirred in Amal a thrill she attempted to hide from her students. That's good. How is Abu Jalal doing after his surgery? She inquired with labored casualness. El doctor is coming in the evening Abla, Raja reiterated, ignoring her teacher's question. El Abla asked you about Abu Jajal another girl growled at Raja, and then lowered her voice, admitting firmly with a gratuitous light shove, Not about el doctor!.

(Abulhawa 2010, p. 197)

Reverent Gestures and Respect

Yuba, I gave him my word that I was coming, Hasan answered his father somewhat pleadingly. Well, you're a man now. Watch yourself on the road. Be sure to give your aunt whatever she needs and tell her we want her to visit soon. Yahiya said, then called to the driver who was well known to everyone and whose features asserted their common lineage. Drive in the protection of Allah

son. Allah give you long life Ammo Yahya. Hassan kissed his father's hand, then his forehead, reverent gestures that filed Yahiya with love and pride. (ibid, p.16)

A father's love

"(…) Hassan would tell his little girl Amal, many years later: Habibti, we have nothing but education now. Promise me you'll take it with all the force you have. And his little girl would promise the father she adored." (ibid, p. 20)

Baba, who do you love more, me or Yousef? Habibti, he began. I couldn't help but smile when he called me that. I love you both the same he said. How big do you love me? I love you as big as the oceans and all its fishes. As big as the sky and all its birds. As big as the earth and all its trees What about the universe and all its planets, you forgot that part." I was getting to it. Be patient he said. And I love you bigger than the universe and all its planets. Do you love Yousef that much? Yes. As big as the oceans, but withour all the fishes. My heart grew with all the fishes the idea that Baba loved me just a little more. What about the sky and earth? Do you love him that big but without all the birds and trees? Yes, but don't tell anyone. I won't Baba I swear. What about the universe Part? Don't be greedy. He winked at me. I have get to work, habibti-tomorrow. Habibti. Tomorrow.

(Ibid, p. 66)

Hassan' s fatherhood and his immortal love to education

Baba said, the land and everything on it can be taken away, but no one can take away your knowledge or the degrees you earn. I was six and high marks in school became the currency I gave to Baba's approval. I became the best student in all Jenin and memorized the poems my father so loved. Even when my body grew too big for his lap, the sun always found us cuddled together with a book. My childhood was magical enchanted with poetry and the dawn. I have never known a place as safe as his embrace; my head nestled in the arch of his neck and stalwart shoulders. I have never known a more tender time than the dawn,

coming with the smell of honey apple tobacco and the dazzling words of Abu Hayyan, Khalil , Gibran, Almaarri, and Rumi.

(ibid, p. 68)

The unmerciful law of patriarchy in the Bedouin Life

Disgraced Dalia's father vowed to crush his youngest daughter's insolence once and for all. To restore his honor, he tied Dalia to a chair in the center of town and put a hot iron to the hand she was forced to admit had been the one that had stolen the horse". "This one? Put it out where I can burn it good: the father said. Seething, Dalia offered her right palm. "And if you scream, I'll burn the other hand, he added, turning to the crowd of onlookers for approaval. Dalia made no sound as the burning metal seared the skin of her right palm. The crowd gasped. "How cruel the Bedouins are" said a woman, and some people implored Dalia father's to stop in the name of Allah, to have mercy because Allah is merciful. Al Rahma. But a man must be the ruler of his home. My honor shall have no blemish. Step back, this is my right. The Bedouines demanded it was his right. Lahwla walla Quwatta ella billah.

(ibid, p. 24)

Amal being responsible at an early age

I was eight years old when Mama first let me help her deliver a baby. This is a very important job. You must be very serious Amal, she said and proceeded with cleansing rituals before leaving. Wudu and Salat.

(ibid, p.62)

Put your hands here, she instructed me, and put her own on the other side of the woman's abdomen. Close your eyes; until you feel the movement and let Allah guide your hand. Now help me. Move your hands like this. Breathe child, I breathed and my hands moved with the baby opposite Mamma's. The woman

returned: your prayers helped. Mama told them: but my daughter made the most difficult part.

(Ibid, p. 131,-132)

Honorable Titles

Your Baba always reads strange stuff. **Hadj** Salem says he reads too much. Yesterday I heard Hadj Salem tell your brother to go pull your father's nose out of his books and drag him to Beit Djawad coffeehouse to smoke a hooka with him and **Ammo** Jack O'Malley.

(Ibid, p. 70)

Dalia's funeral

Ammo Jack mourned Mama's passing. I met yer mum when she was just a young thing, all her lost baby boy, he told me. A good woman. Your father, too, I 'm so sorry, Amal. El baeyeh fihayatik.

(Ibid, p. 132)

Khalil Gibran quote

Your children are not your children.

They are the sons and daughters of life longing for itself.

They come through you, but not from you, and though they are with you, yet they belong not to you.

You may give them your love, but not your thoughts.

You may house their bodies but not their souls,

For their souls dwell in the house of tomorrow, which you cannot visit not even in your deams.

You may strive to be like them, but seek not to make them like you.

For life goes not backward ,nor tarries with yesterday.

You are the bows from which your children as living arrows are sent forth.

The archers sees the mark upon th path of the infinite, and he bends you with his might that his arrows may go swift and far.

Let your beinding in the archer's hand be for .

(Idid, p.247)

Appendix Four: Translated Poems in English and their Original Versions in Arabic

Poem One

Stop, oh my friends, let us pause to weep
Over the remembrance of my beloved
Here was her abode on the edge of the sandy desert
Between Dakhool and Howmal
Are not wholly obliterated even now.
For when the South wind sweeps it away.
The courtyards and enclosures
Of the old home have become desolate;
The dung of the wild deer lies there
Thick as the seeds of pepper.
On the morning of our separation
It was as if I stood in the gardens of our tribe,
Amid the acacia-shrubs where my eyes
Were blinded with tears by the smart
from the bursting pods of colocynth.

Many a night has let down its curtains
Around me amid deep grief,
It has whelmed me as a wave
Of the sea tocks to try me with sorrow.
Then I said to the night,
As slowly his huge bulk passed over me
As his breast, his loins, his buttocks wrighed on me
And then passed afar,
Oh, long night dawn will come,
But will be no brighter without my love.

You are a wonder, with stars held up

As by robes of hemp to a solid rock.

At other times, I have filled a leather water-bag

Of my people and entered the desert

And trod its empty wastes while the wolf howled

Like a gambler whose family starves.

(Ibid, p.65-66- 68)

The original poem in Arabic: معلقة امرى القيس

قفا نبك من ذِكرى حبيب ومنزل

قِفَا نَبْكِ مِنْ ذِكْرَى حَبِيبٍ ومَنْزِلِ

بِسِقْطِ اللِّوَى بَيْنَ الدَّخُول فَحَوْمَلِ

فَتُوْضِحَ فَالمِقْراةِ لمْ يَعْفُ رَسْمُها

لِمَا نَسَجَتْهَا مِنْ جَنُوبٍ وشَمْأَلِ

تَرَى بَعَرَ الأَرْآمِ فِي عَرَصَاتِهَا

وَقِيْعَانِهَا كَأَنَّهُ حَبُّ فُلْفُلِ

كَأَنِّي غَدَاةَ البَيْنِ يَوْمَ تَحَمَّلُوا

لَدَى سَمُرَاتِ الحَيِّ نَاقِفُ حَنْظَلِ

وُقُوْفاً بِهَا صَحْبِي عَلَّي مَطِيَّهُمُ

يَقُوْلُوْنَ:لاَ تَهْلِكْ أَسَىً وَتَجَمَّلِ

وإِنَّ شِفائِي عَبْرَةٌ مُهْرَاقَةٌ

فَهَلْ عِنْدَ رَسْمٍ دَارِسٍ مِنْ مُعَوَّلِ؟

كَدَأْبِكَ مِنْ أُمِّ الحُوَيْرِثِ قَبْلَهَا

وَجَارَتِهَا أُمِّ الرَّبَابِ بِمَأْسَلِ

إِذَا قَامَتَا تَضَوَّعَ المِسْكُ مِنْهُمَا

نَسِيْمَ الصَّبَا جَاءَتْ بِرَيَّا القَرَنْفُلِ
فَفَاضَتْ دُمُوْعُ العَيْنِ مِنِّي صَبَابَةً

عَلَى النَّحْرِ حَتَّى بَلَّ دَمْعِي مِحْمَلِي
ألاَ رُبَّ يَوْمٍ لَكَ مِنْهُنَّ صَالِحٍ

وَلاَ سِيَّمَا يَوْمٌ بِدَارَةِ جُلْجُلِ
ويَوْمَ عَقَرْتُ لِلْعَذَارَى مَطِيَّتِي

فَيَا عَجَباً مِنْ كورها المُتَحَمَّلِ
فَظَلَّ العَذَارَى يَرْتَمِيْنَ بِلَحْمِهَا

وشَحْمٍ كَهُدَّابِ الدِّمَقْسِ المُفَتَّلِ
ويَوْمَ دَخَلْتُ الخِدْرَ خِدْرَ عُنَيْزَةٍ

فَقَالَتْ:لَكَ الوَيْلاَتُ!،إنَّكَ مُرْجِلِي
:تَقُولُ وقَدْ مَالَ الغَبِيْطُ بِنَا مَعاً

عَقَرْتَ بَعِيْرِي يَا امْرأَ القَيْسِ فَانْزِلِ
فَقُلْتُ لَهَا:سِيْرِي وأَرْخِي زِمَامَه

ولاَ تُبْعدِيْنِي مِنْ جَنَاكِ المُعَلَّلِ
فَمِثْلِكِ حُبْلَى قَدْ طَرَقْتُ ومُرْضِعٍ

فَأَلْهَيْتُهَا عَنْ ذِي تَمَائِمَ مُحْوِلِ
إِذَا مَا بَكَى مِنْ خَلْفِهَا انْصَرَفَتْ لَهُ

بِشَقٍّ،وتَحْتِي شِقُّهَا لَمْ يُحَوَّلِ
ويَوْماً عَلَى ظَهْرِ الكَثِيْبِ تَعَذَّرَتْ

عَلَيَّ، وَآلَتْ حَلْفَةً لم تَحَلَّلِ
أفاطِمَ مَهْلاً بَعْضَ هَذَا التَّدَلُّلِ

وإِنْ كُنْتِ قَدْ أدمَعْتِ صَرْمِي فَأَجْمِلِي
وَإِنْ تكُ قد ساءتكِ مني خَليقَةٌ

فسُلّي ثيابي من ثيابِكِ تَنْسُلِ
أغَـرَّكِ مِنّي أنَّ حُبَّكِ قَـاتِلِي

وأنَّكِ مَهْمَا تَأْمُرِي القَلْبَ يَفْعَلِ؟
وَمَا ذَرَفَتْ عَيْنَاكِ إلاَّ لِتَضْرِبِي

بِسَهْمَيْكِ فِي أعْشَارِ قَلْبٍ مُقَتَّلِ
وبَيْضَةِ خِدْرٍ لاَ يُرَامُ خِبَاؤُهَا

تَمَتَّعْتُ مِنْ لَهْوٍ بِهَا غَيْرَ مُعْجَلِ
تَجَاوَزْتُ أحْرَاساً إلَيْهَا وَمَعْشَراً

عَلَّي حِرَاصاً لَوْ يُسِرُّوْنَ مَقْتَلِي
إذَا مَا الثُّرَيَّا فِي السَّمَاءِ تَعَرَّضَتْ

تَعَرُّضَ أثْنَاءَ الوِشَاحِ المُفَصَّلِ
فَجِئْتُ وَقَدْ نَضَّتْ لِنَوْمٍ ثِيَابَهَا

لَدَى السِّتْرِ إلاَّ لِبْسَةَ المُتَفَضِّلِ
فَقَالتْ:يَمِيْنَ اللهِ، مَا لَكَ حِيْلَةٌ،

وَمَا إنْ أَرَى عَنْكَ الغَوَايَةَ تَنْجَلِي
خَرَجْتُ بِهَا تَمْشِي تَجُرُّ وَرَاءَنَا

عَلَى أَثَرَيْنا ذيل مِرْطٍ مُرَحَّلِ
فَلَمَّا أجَزْنَا سَاحَةَ الحَيِّ وانْتَحَى

بِنَا بَطْنُ خَبْتٍ ذِي حِقَافٍ عَقَنْقَلِ
هَصَرْتُ بِفَوْدَيْ رَأْسِهَا فَتَمَايَلَتْ

عَلَيَّ هَضِيْمَ الكَشْحِ رَيَّا المِخَلْخَلِ
إذا التفتت نحوي تضوّع ريحُها

نسيمَ الصَّبا جاءت بريا القرنفُلِ
مُهَفْهَفَةٌ بَيْضَاءُ غَيْرُ مُفَاضَةٍ

تَرَائِبُهَا مَصْقُولَةٌ كَالسَّجَنْجَلِ
كَبِكْرِ المُقَّانَاةِ البَيَاضَ بِصُفْرَةٍ

غَذَاهَا نَمِيْرُ المَاءِ غَيْرُ مُحَلَّلِ
تَصُدُّ وتُبْدِي عَنْ أسِيْلٍ وَتَتَّقي

بِنَاظِرَةٍ مِنْ وَحْشِ وَجْرَةَ مُطْفِلِ
وجِيْدٍ كَجِيْدِ الرِّيمِ لَيْسَ بِفَاحِشٍ

إِذَا هِيَ نَصَّتْهُ وَلاَ بِمُعَطَّلِ
وفَرْعٍ يَزِيْنُ المَتْنَ أسْوَدَ فَاحِمٍ

أثِيْثٍ كَقِنْوِ النَّخْلَةِ المُتَعَثْكِلِ
غَدَائِرُهُ مُسْتَشْزِرَاتٌ إِلَى العُلا

تَضِلُّ العِقَاصُ فِي مُثَنًّى وَمُرْسَلِ
وكَشْحٍ لَطِيفٍ كَالجَدِيْلِ مُخَصَّرٍ

وسَاقٍ كَأُنْبُوبِ السَّقِيِّ المُذَلَّلِ
وتَعْطُو بِرَخْصٍ غَيْرَ شَثْنٍ كَأَنَّهُ

أَسَارِيْعُ ظَبْيٍ أَوْ مَسَاوِيْكُ إِسْحِلِ
تُضِيءُ الظَّلامَ بِالعِشَاءِ كَأَنَّهَا

مَنَارَةُ مُمْسَى رَاهِبٍ مُتَبَتِّلِ
وَتُضْحِي فَتِيْتُ المِسْكِ فَوْقَ فِرَاشِهَا

نَؤُومُ الضَّحَى لَمْ تَنْتَطِقْ عَنْ تَفَضُّلِ
إِلَى مِثْلِهَا يَرْنُو الحَلِيْمُ صَبَابَةً

إِذَا مَا اسْبَكَرَّتْ بَيْنَ دِرْعٍ ومِجْوَلِ
تَسَلَّتْ عَمَايَاتُ الرِّجَالِ عَنْ الصِّبَا

ولَيْسَ فُؤَادِي عَنْ هَوَاكِ بِمُنْسَلِ
ألاَّ رُبَّ خَصْمٍ فِيْكِ أَلْوَى رَدَدْتُهُ

نَصِيْحٍ عَلَى تَعْذَالِهِ غَيْرِ مُؤْتَلِ
وَلَيْلٍ كَمَوْجِ البَحْرِ أَرْخَى سُدُوْلَهُ

عَلَيَّ بِأَنْوَاعِ الهُمُوْمِ لِيَبْتَلِي
فَقُلْتُ لَهُ لَمَّا تَمَطَّى بِصُلْبِهِ

وأَرْدَفَ أَعْجَازاً وَنَاءَ بِكَلْكَلِ
ألاَ أَيُّهَا اللَّيْلُ الطَّوِيْلُ ألاَ انْجَلِي

بِصُبْحٍ، وَمَا الإِصْبَاحُ مِنكَ بِأَمْثَلِ
فَيَا لَكَ مِنْ لَيْلٍ كَأَنَّ نُجُومَهُ

بكل مُغار الفتل شُدّت بيذبل
كَأَنَّ الثُرَيّا عُلِّقَت في مَصامِها

بِأَمْرَاسِ كَتَّانٍ إِلَى صُمِّ جَنْدَلِ
وَقَدْ أَغْتَدِي والطَّيْرُ فِي وُكُنَاتِهَا

بِمُنْجَرِدٍ قَيْدِ الأَوَابِدِ هَيْكَلِ
مِكَرٍّ مِفَرٍّ مُقْبِلٍ مُدْبِرٍ مَعاً

كَجُلْمُوْدِ صَخْرٍ حَطَّهُ السَّيْلُ مِنْ عَلِ
كَمَيْتٍ يَزِلُّ اللَّبْدُ عَنْ حَالِ مَتْنِهِ

كَمَا زَلَّتِ الصَّفْوَاءُ بِالمُتَنَزَّلِ
مِسِحٍّ إِذَا مَا السَّابِحَاتُ عَلَى الوَنى

أَثَرْنَ الغُبَارَ بِالكَدِيْدِ المَرَكَّلِ
عَلَى الذبل جَيَّاشٍ كَأَنَّ اهْتِزَامَهُ

إِذَا جَاشَ فِيْهِ حَمْيُهُ غَلْيُ مِرْجَلِ
يزل الغُلاَمُ الخِفَّ عَنْ صَهَوَاتِهِ

وَيُلْوِي بِأَثْوَابِ العَنِيْفِ المُثَقَّلِ
دَرِيْرٍ كَخُذْرُوفِ الوَلِيْدِ أَمَرَّهُ

تقلب كَفَّيْهِ بِخَيْطٍ مُوَصَّلِ
لَهُ أَيْطَلا ظَبْيٍ، وَسَاقَا نَعَامَةٍ

وإِرْخَاءُ سَرْحَانٍ، وَتَقْرِيْبُ تَتْفُلِ
كَأَنَّ عَلَى الكتفين مِنْهُ إِذَا انْتَحَى

مَدَاكُ عَرُوسٍ أَوْ صَلايَةَ حَنْظَلِ
وبَاتَ عَلَيْهِ سَرْجُهُ ولِجَامُهُ

وَبَاتَ بِعَيْنِي قَائِماً غَيْرَ مُرْسَلِ
فَعَنَّ لَنَا سِرْبٌ كَأَنَّ نِعَاجَهُ

عَذَارَى دَوَارٍ فِي مُلاءٍ مُذيَل
فَأَدْبَرْنَ كَالجِزْعِ المُفَصَّلِ بَيْنَهُ

بِجِيْدٍ مُعَمٍّ فِي العَشِيْرَةِ مُخْوِلِ
فَأَلْحَقَنَا بِالهَادِيَاتِ ودُوْنَهُ

جَوَاحِرُهَا فِي صَرَّةٍ لَمْ تُزَيَّلِ
فَعَادَى عِدَاءً بَيْنَ ثَوْرٍ ونَعْجَةٍ

دِرَاكاً، وَلَمْ يَنْضَحْ بِمَاءٍ فَيُغْسَلِ
وَظَلَّ طُهَاةُ اللَّحْمِ مِن بَيْنِ مُنْضِجٍ

صَفِيفَ شِوَاءٍ أَوْ قَدِيْرٍ مُعَجَّلِ
ورُحْنَا وَرَاحَ الطَّرْفُ ينفض رأسه

مَتَى تَرَقَّ العَيْنُ فِيْهِ تَسَفَّلِ
كَأَنَّ دِمَاءَ الهَادِيَاتِ بِنَحْرِهِ

عُصَارَةُ حِنَّاءٍ بِشَيْبٍ مُرَجَّلِ
وأنت إِذَا اسْتَدْبَرْتَهُ سَدَّ فَرْجَهُ

بِضَافٍ فُوَيْقَ الأَرْضِ لَيْسَ بِأَعْزَلِ
أحارِ تَرَى بَرْقاً أُرِيْكَ وَمِيْضَهُ

كَلَمْعِ اليَدَيْنِ فِي حَبِيٍّ مُكَلَّلِ
يُضِيءُ سَنَاهُ أَوْ مَصَابِيْحُ رَاهِبٍ

أَمان السَّلِيْطَ بالذُّبَالِ المُفَتَّلِ
قَعَدْتُ لَهُ وصُحْبَتِي بَيْنَ حامر

وبَيْنَ إكام، بُعْدَمَا مُتَأَمَّلِي
فأَضْحَى يَسُحُّ المَاءَ عن كل فيقةٍ

يَكُبُّ عَلَى الأذْقَانِ دَوْحَ الكَنَهْبَلِ
وتَيْمَاءَ لَمْ يَتْرُكْ بِهَا جِذْعَ نَخْلَةٍ

وَلاَ أُطُماً إلاَّ مَشِيداً بِجِنْدَلِ
كَأَنَّ ذُرَى رَأْسِ المُجَيْمِرِ غُدْوَةً

مِنَ السَّيْلِ وَالغُثّاءِ فَلْكَةُ مِغْزَلِ
كَأَنَّ أباناً فِي أفانين ودقه

كَبِيْرُ أُنَاسٍ فِي بِجَادٍ مُزَمَّلِ
وأَلْقَى بِصَحْرَاءِ الغَبِيْطِ بَعَاعَهُ

نُزُوْلَ اليَمَانِي ذِي العِيَابِ المحملِ
كَأَنَّ سباعاً فِيْهِ غَرْقَى غُديّة

بِأَرْجَائِهِ القُصْوَى أَنَابِيْشُ عَنْصُلِ
عَلَى قَطَنٍ، بِالشَّيْمِ، أَيْمَنُ صَوْبِهِ

وَأَيْسَرُهُ عَلَى السِّتَارِ فَيَذْبُل
وَأَلْقى بِبَيسانَ مَعَ الليلِ بَرْكَهُ

فَأَنْزَلَ مِنْهُ العُصْمَ مِنْ كُلِّ مَنْزِلِ

Poem Two

Unadeekum . Im calling your help, tugging at your hands

And kiss the ground beneath your shoes…….

I give you the light in my eyes…..

AAnd take my share of what pains you.

I have held nothing back from my country…

And I scoffed in the face of my oppressors, an orphan, I bare and without shoes.

UUnadeekum, I'm calling your help, holding my blood in my palm…

(Ibid, p.293)

Original Poem in Arabic by Ziad Tawfik

أناديكم

..أشد على أياديكم

أبوس الأرض تحت نعالكم

وأقول: أفديكم

وأهديكم ضيا عيني

ودفء القلب أعطيكم

فمأساتي التي أحيا

.نصيبي من مآسيكم

أناديكم

..أشد على أياديكم

أنا ما هنت في وطني ولا صغرت أكتافي

وقفت بوجه ظلامي

يتيما، عاريا، حافي

حملت دمي على كفي

وما نكست أعلامي

وصنت العشب الأخضر فوق قبور أسلافي

أناديكم... أشد على أياديكم

Poem Three

The Earth is closing on us,

PPushing us through the last passage,

And we tear off our limbs to pass through

Where should we go after the last frontier?

Where should the bird fly after the last sky?

Mahmood Darweesh, 'The Earth is closing on Us.

(Ibid, p. 212)

Original poem in Arabic

تضيق بنا الأرض

تَضِيقُ بِنَا الأَرْضُ. تَحْشُرُنَا فِي المِمَرِّ الأَخِيرِ, فَنَخْلعُ أَعْضَاءَنَا كَيْ نَمُرَّ

وَتَعْصُرُنَا الأَرْضُ. يَا لَيْتَنَا قَمْحُهَا كَيْ نَمُوتَ وَنَحْيَا. وَيَا لَيْتَهَا أُمُّنَا

لِتَرْحَمَنَا أُمُّنَا. لَيْتَنَا صُوَرٌ لِلصُّخُورِ التِي سَوْفَ يَحْمِلُهَا حُلْمُنَا

مَرَايَا. رَأَيْنَا وُجُوهَ الذِينَ سَيَقْتُلُهُمْ فِي الدِّفَاعِ الأَخِيرِ عَنِ الرُّوحِ آخِرُنَا

بَكَيْنَا عَلَى عِيدِ أَطْفَالِهِم. وَرَأَيْنَا وُجُوهَ الذِينَ سَيَرْمُونَ أَطْفَالَنَا

مِنْ نَوَافِذِ هَذَا الفَضَاءِ الأَخِير. مَرَايَا سَيَصقُلُهَا نَجْمُنَا.

إِلَى أَيْنَ نَذْهَبُ بَعْدَ الحُدُودِ الأَخِيرَةِ ؟ أَيْنَ تَطِيرُ العَصَافِيرُ بَعْدَ السَّمَاءِ

الأَخِيرَةِ أَيْنَ تَنَامُ النَّبَاتَاتُ بَعْدَ الهَوَاءِ الأَخِيرِ؟ سَنَكْتُبُ أَسْمَاءَنَا بِالبُخَارِ

المُلَوَّنِ بِالقُرْمُزِيِّ سَنَقْطَعُ كَفَّ النَّشِيدِ لِيُكْمِلَهُ لَحْمُنَا

هُنَا سَنَمُوتُ. هُنَا فِي المِمَرِّ الأَخِيرِ. هُنَا أَو هُنَا سَوْفَ يَغرِسُ زَيْتُونَهُ..

دَمُنَا.

Appendix Five: Abstract in French

Résumé

Le nouveau millénaire a connu l'émergence d'un genre littéraire en pleine évolution, dont les pionniers sont des écrivains d'origine arabe, et ce genre littéraire est connu sous le nom : «la littérature anglophone arabe ». Les écrivaines arabo-américaines discutent, d'une manière particulière, certaines questions dans leurs écrits dont la question de réajuster l'image de la culture du Moyen-Orient est d'une importance primordiale. Cette recherche aborde le phénomène linguistique de « l'appropriation » et sa mise en œuvre dans le roman intitulé : «Matins de Jenin », de l'écrivaine palestino-américaine Susan Abulhawa. Cette écrivaine démantèle, grâce à l'appropriation de l'anglais, les formes standards pour présenter certains aspects linguistiques et culturels relatifs aux cultures arabes et musulmanes qui ont été mal représentées dans la littérature occidentale et elle utilise, pour ce fait, son récit comme un contre discours. L'objectif principal de cette étude consiste à explorer les stratégies d'appropriation de la langue et présenter les implications potentielles qu'elles véhiculent. Dans ce cadre, nous avons soulevé dans cette recherche trois questions principales qui sont les suivantes :

-En premier lieu, qu'est-ce qu'on entend par « l'appropriation » dans les écrits arabo-américaines en particulier ?

-En second lieu, comment fait l'écrivaine articuler cette stratégie linguistique dans son roman ?

-En troisième lieu, pour quelles finalités l'écrivaine emploie la stratégie textuelle de l'appropriation ?

Pour répondre à ces questions soulevées, notre recherche est divisée en quatre chapitres. Dans le premier chapitre, nous allons mettre en évidence la notion du discours dans la littérature postcoloniale. Le deuxième chapitre discutera la question des identités cachées dans la littérature arabe anglophone. Le troisième chapitre représentera l'arrière-plan théorique et une approche éclectique pour analyser les stratégies d'appropriation, lustrage, non-translation, translation, la fusion syntaxique et la commutation des codes qui sont supposées être trouvées dans le roman. Quant 'au quatrième chapitre, il sera la mise en œuvre pratique de l'approche éclectique au sein du roman. La recherche menée nous donnera certains résultats qui font apparaitre que l'écrivaine emploie, d'une manière prédominante, les stratégies de lustrage et la commutation des codes par rapport aux autres stratégies ; et ceci dans l'objectif d'améliorer les particularités culturelles et linguistiques des sociétés arabes et musulmanes et rendre, par conséquent, le sens des aspects socio-culturels étrangers plus clairs et plus authentiques pour les lecteurs non-arabes et non musulmans.

Appendix Six : Abstract in Arabic

ملخص

لقد شهدت الألفية الجديدة ميلاد نوع مزدهر من الأدب، رُوادُه أدباء من أصول عربية، وهو ما يُطلق عليه تسمية " الأدب العربي المكتوب باللغة الانجليزية"، بحيث تتطرق الأديبات ذوات الأصول العربية الأمريكية إلى مناقشة مجموعة من القضايا في كتاباتهن الروائية و القصصية، وتحظى مسألة رد الاعتبار لصورة الثقافة الشرق أوسطية بأهمية قصوى.

يعالج هذا البحث الظاهرة اللغوية المعروفة ب:"الهيمنة/الاستحواذ"، وتجلياتها في رواية الكاتبة الفلسطينية الأمريكية سوزان أبوالهوى، والموسومة ب:"صباح في جنين"، إذ تقوم الكاتبة سوزان أبوالهوى، من خلال هيمنة اللغة الإنجليزية بتفكيك الأشكال المعيارية بهدف إظهار بعض الملامح اللغوية والثقافية الخاصة بالثقافات العربية والإسلامية بعدما طالها التشويه والتحريف في الأدب الغربي. ومن هذا المنطلق، تُعد كتاباتها السردية بمثابة الخطاب المُعارض والمُضاد.

يتمثل الهدف الرئيس من وراء هذه الدراسة في إبراز استراتيجيات "هيمنة" اللغة وعرض المضامين المحتملة التي تنقلها. وفي هذا السياق، تثير دراستنا هذه ثلاثة تساؤلات أساسية وهي:

ـ أولاً: ما المقصود ب:"الهيمنة" في الكتابات القصصية والروائية الأمريكية على وجه الخصوص؟

ـ ثانياً: كيف تُفصح وتعبر الكاتبة عن هذه الإستراتيجية اللغوية في كتاباتها؟

ـ ثالثاً: ما هي الغايات التي تصبو الكاتبة إلى تحقيقها من خلال استخدام إستراتيجية "الهيمنة" النصية؟

رداً على جملة هذه التساؤلات، ارتأينا تقسيم بحثنا هذا إلى أربعة فصول، حيث سنسلط الضوء في الفصل الأول على مفهوم الخطاب في أدب ما بعد الاستعمار؛ في حين سنتطرق في ثاني فصل إلى مسألة الهويات الخفية في الأدب العربي المكتوب باللغة الانجليزية. أما الفصل الثالث، فسيكون بمثابة الخلفية النظرية والمقاربة الانتقائية لتحليل استراتيجيات "الهيمنة"، والتمويه،

والتبديل، والانصهار النحوي، والتحويل الرمزي التي من المفترض وجودها في الرواية. أما فيما يتعلق بالفصل الرابع والأخير، فهو يمثل الشق التطبيقي لهذه المقاربة المختارة على المدونة أي الرواية.

ستفضي هذه الدراسة المنجزة إلى بعض النتائج التي تُبرز تغليب الكاتبة لاستخدام التمويه والتحويل الرمزي وهيمنتها على بقية الإستراتيجيات الأخرى سعياً منها لتحسين الخصوصيات الثقافية واللغوية للمجتمعات العربية والمسلمة، وبالتالي، جعل الملامح والمميّزات الاجتماعية والثقافية الأجنبية أكثر وضوحاً وأصالةً للقراء غير العرب وغير المسلمين.