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## RESEARCH ARTICLE

### Process and Role of Translating Resistance Literature: Short Fiction as a Model

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#### ABSTRACT

This article examines the linguistic, technical, and cultural dimensions of translating resistance literature, focusing specifically on the short story genre. The first section establishes a theoretical foundation by exploring the challenges of translating resistance narratives, interrogating "loss in translation," and situating short fiction alongside parallel literary genres. It also analyzes the socio-political agency of translated texts, evaluating how they amplify the original work's intent. The second section narrows this scope to the pragmatic processes of translating resistance short fiction, analyzing how translators navigate technical and cultural barriers. Finally, the article contextualizes these dynamics within the Palestinian experience, demonstrating how translation serves as a vital vehicle for cultural preservation, political articulation, and international solidarity.

#### KEYWORDS

Resistance literature, literary translation, short story, translation strategies, Palestinian literature

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#### 1. General Considerations

Resistance literature can manifest in the form of a variety of genres among which poetry, drama and prose (fictional/nonfictional) were selected for this context-specific discussion. The focus of the present study will mainly be on short fiction as a resistance tool as well as on its translation; in terms of process and complementary role that it has alongside that of the original work. But before narrowing the scope to these ideas, it seems useful to consider literary translation, even if briefly, from a general perspective. Literary translation has been discussed by many practitioners and theoreticians who generally agree that adopted strategies vary according to the peculiarities of the genre intended for translation.

To begin with, translation as a general practice has always been considered as challenging and incapable of attaining a total transfer of meaning. This is because of the linguistic peculiarities of each language and how each one is closely bound to various aspects such as cultural and religious. In a recorded event at the BYU Kennedy Center, Nick Mason (2015), professor of English and European studies coordinator, asked an important question in this regard; "is loss an inherent part of the translation process?" The concept of loss in translation, both in terms of meaning and form, is inevitable in numerous cases; this is due to the fundamental differences between languages and how each of them is shaped by a variety of aspects (cultural, religious, geographical, political...). The concept of loss, as Mason noted, can be seen in how some readers perceive translations (literary in this case) and how they "feel like they are getting something less than the ideal when they read something that has been translated".

In the same recorded event, Marlene Hansen Esplin (ibid), assistant professor of interdisciplinary humanities, agreed that a certain loss occurs in translation; giving the example of the English bible which is a translated text. She added that the loss should not make translators refrain from translation because in the process and overall "more is gained than is lost in translation". Similarly, Daryl R. Hague (ibid), associate research professor in Department of Spanish and Portuguese, also agreed that in the process of translation there will be a loss first in terms of "physicality", on the level of the "actual sounds of the source

text", as well as in terms of "many of the allusions that the original text might make". Nevertheless, as Hague argued, despite the said loss and the imperfection, there are also "gained allusions" in the process as well as introductions to the different; which in turn enriches the literature of the TL and "adds to its experiences".

To notice and be aware of this loss means the ability to understand the source word/concept with all the involved nuances of meaning in it, and thus being able to judge the resulted 'incomplete' rendering into the TL (target language). Consequently, not only usual linguistic structures and isolated textual features should be taken into consideration in the translation process, but also extra-textual aspects that help understand the source work more comprehensively in order to notice what was lost and compensatively generate a more 'inclusive' translation. The translator needs, to the best of his abilities, to take a balanced approach towards these varied aspects and should consider features that "are both textual (covering non-casual language, rhetorical features and equivalences) and contextual (connotations, implicatures, intratextual and culture-bound associations)" as Katan (2015: 7) argued.

However, even if extra-textual (historical, political, social...) elements/features are considered, attaining a perfect balance (equivalence) and conveying both semantic and stylistic features, as Nida suggested, is inapplicable in many contexts. He argued that equivalence is "Producing in the receptor language the closest natural equivalent to the message of the SL [source language] first in meaning and secondly in style" (Nida, 1959: 19 as cited in Lataiwish, 1995: 17). Lataiwish (*ibid*) believed such equivalence to be "difficult to fulfil" and thus, realistically, a translator's rendering "remains partial" as Venuti (2004) argued. This is because a text is "an individual creation" and is "a sequence of words organised according to a particular linguistic structure, in accordance with certain literary norms and conveying a thought that is shaped by historical, social and cultural contexts that are specific to a particular speech community" (Lataiwish, 1995: 17).

These are some considerations concerning the translation process from a general perspective, but what is of direct concern to this study is literary translation; to which the above-discussed aspects apply as well as additional ones. As discussed by Halliday et al. (1964: 130 as cited in Lataiwish, 1995: 2), "A feature of literary register is that more than in any other use of language, the translator has to look beyond the sentence boundaries to guide him in the choice of equivalents". That is to say, a variety of aspects need to be taken into consideration in translating literary texts; most importantly, according to Lataiwish (*ibid*: 8), cultural aspects that "often pose a greater difficulty for a translator" than linguistic aspects do. That is because the "vocabulary of a language derives its meaning to a large extent from the wider culture context in which this language evolves and operates" (*ibid*: 8-9).

Thus, "literary translation is by no means a search for only linguistic correlations" (Mansurova, Sanginova, and Yusupova, 2021: 206). This is not to totally ignore the linguistic aspect on the structural level, it should be taken into consideration in its relation to the aspect of meaning. The meaning aspect in literary works, unlike technical fields for instance, is not often directly derived from linguistic items (words) in isolation which are "only clues to the actual meanings" (AlZu'bi, 2020):

It should be clear now that the main concern of translators of literary works is not the meanings of the words on the surface; rather, it is the encoded language and the messages between lines, the associations and shades of meanings in the original work of art and the stylistic features of the author and the SL culture. (*Ibid*)

That is why it is useful, and even necessary, to consider as many implications as possible that are involved in the emergence of resistance literature and its genres. The same way these aspects help understand and contextualize original works, they equally need to be considered when translating these works. By agreeing that a one-hundred-percent match in meaning is unattainable in translation (generally and literary in particular), then a certain degree of interpretation and creativity in the translation is needed; provided that the translator has certain aptitudes (see Allen, 2015 and AlZu'bi, 2020) that qualify him/her to perform the task. Having a certain 'space' for creativity opens the door for many translation choices, this might cause confusion; thus, a clear strategy and objective are needed for a well-founded decision-making process.

Concerning the three literary genres intended for discussion, poetry perhaps is among, if not, the most challenging literary genres to translate due to its rhythmic structures, complex meanings and symbolism; adding extra aesthetic and genre-specific aspects into account. Luis Miguel Pérez Cañada (2020), Literary translator, Professor of Arabic and former director of Toledo School of Translators, asked a few important questions in this regard taking the example of Darwish's poems:

Is it possible to transfer the depth, the reflecting, [...] the cleanness and expressive transparency through a careful lexical selection and an extremely balanced poetic structure? Is it possible to transfer all these without having knowledge of and conscience about these being there in the poem that we are going to translate? And once we know that all of these elements are there, in the original [text], is it possible to translate it? Is it even possible to dare to translate it? (My translation of the Spanish source).

Indeed, translating poetry, as is it the case with other literary genres with varying degrees, is a non-easily manageable task due to complexities such as the ones discussed. Cañada's questions are relevant, even if slightly exaggerated at the end, and constitute some of the "dilemmas" faced by translators. Nevertheless, admitting the said difficulties, he noted that such translations should still be attempted. Translators should make (based) choices and not remain "blocked" by the numerous possibilities/interpretations. This is, of course, to be done considering the different aspects involved in the production of the original text; with the translator being comfortable with the overall contexts (linguistic and non-linguistic) shaping the ST and, equally, the tools via which the text is going to be rendered into the target language.

Amidst the different considerations in such literary genres, concerning both ST and TT, here lies the importance of having an objective/purpose (skopos) behind the translation as well as having in mind an intended audience/readership (in terms of how linguistic and cultural rendering is going to be achieved). What is meant by purpose here is simply the end-use of the translation; taking the example of poetry or song lyrics it would be useful to be guided by an objective to produce a more oriented and substantiated translation. Depending on the end-use of these translations, an objective will assist in identifying priorities; whether to render the work into a parallel poetic production (having the aesthetic qualities of a poem) or just a simple-style informative reproduction. The same argument is relevant to other genres such as theatrical productions and musicals that have an additional performative aspect; making it useful to have an orienting objective that justifies the translation choices and helps narrow the focus on the area(s) of interest.

Likewise, translating fictional works needs to be carried out with the target reader in mind; "establishing what sort of reader is to be expected; imagining why she will be reading, and to what extent there is an inherent interest, or at least openness to the linguistic and cultural differences encountered [sic] in the source text" (Katan, 2015: 20). The familiarity with the 'artistic' use of language (source and target) as well as with the genre-specific aspects of fictional works (style, impliedness of meaning, literary devices), within a certain language, are equally important in the process of rendering literary works from one culture/language to the other.

In the same context of translating fiction, Allen (2015: 163) affirmed (in what he called the intertext phase) the above-discussed variety of aspects and "dilemmas" involved in the process of translating fiction and he asked an important question that relates to the discussed idea of an orienting objective: "[...] are translations of foreign fiction intended to present readers in the target culture with the familiar and readily comprehensible as a result of the translation process, or is the goal rather to confront the reader with the different and potentially difficult?"

Allen's question, as inferred from it, is a general reference to some translation strategies (that overlap to a certain extent) such as domestication vs. foreignization, what Nida distinguished as formal (form/content oriented) vs. dynamic translation (reader-oriented) and what AlZu'bi called implantation vs. transference. Amidst this variety of strategies, here, again, lies the importance of having an objective on which the chosen strategy(ies) will be based. This is not to say that an objective should be restrictive; adopting a certain strategy throughout the whole process. The objective on which the decision-making process is to be based might be flexible and adopt a 'mixture' of strategies as saw fit by the translator (if acting individually) or the translation commissioner (client).

Besides strategies, as Allen noted, the translator's objective also needs to consider additional "decisions about whether or not to include forewords and/or afterwords, footnotes, glossaries, and other modes of partial or complete familiarization that are not part of the original texts" (ibid). A clear purpose, therefore, will enable a more oriented choice in terms of focus on essential elements as well as on additional important decisions such as the ones suggested above. That is because translation, especially literary, is "a matter of priorities" (AlZu'bi, 2020). In his recorded lecture, doctor AlZu'bi went on explaining that these priorities are defined by:

The context of the discourse in the SL, the significance of the style of the SLT, the intentions of the author, the aesthetic value in both the SLT and TLT and the type of readership are the main factors that usually encourage the translator to opt for an approach or a method at the expense of the others.

These were some general considerations of some of the involved aspects in translation in general and literary translation in particular. The intention behind the previous discussion was to pave the way for the specific area of interest to the present study; the short story. After having briefly touched upon a few literary genres above, including fiction (long and short), the scope is going to be narrowed to short fiction; mainly works falling under the category of resistance literature. This is going to be carried out in a double trajectory; by considering the process of translating such works and the involved aspects, as well as by investigating the roles that translations of such resistance texts play in comparison to the original ones; generally, then gradually specifying the discussion to the study's relevant contexts.

## **2. Translating Resistance Short Fiction: Process and Role**

### **2.1. Process**

The short story genre in general terms has distinctive features and is characterized by aspects such as the density of meaning and symbolism; necessitating a clear purpose and well-founded choices in the translation process. The same considerations apply to resistance short fiction in addition to an extra feature that distinguishes this sub variety; the added dimension of struggle for liberation. This aspect is significant in both processes of understanding the source text and in rendering it; especially when the original works are explicitly exhibiting the concept of resistance. The objective-oriented translation process should pay special attention to this aspect and the items through which it manifests.

That is, carefully transferring, to the extent permitted by the linguistic/cultural combinations, the complex messages with minimal jeopardization of their intended impact. The discussed rendering, again, is only partial and limited by the involved languages' capacities of meaning approximation. The process is also limited by the extent to which the translator is acquainted with the overall context involved in the making of the ST as well as with the target tools through which it will be rendered. Considering the mentioned limitations and aspects, the process needs an orienting objective that will represent the compass for the decision-making process.

The objective in the case of resistance short fiction, in many occasions, is to produce an approximate impact to that experienced by the source readership; sometimes even with an intentional endeavour to make the TT play a complementary role to that of the ST (as shall be seen in the last section of this article). Although the reception of the work in the target language will often vary, it is still worth the attempt of translating and conveying some of the original work's message(s). As Lataiwish (1995: 8), the message in this case can be defined as the overall "concepts and feelings which the author intends to the reader to understand and perceive".

To recapitulate, the intentional dimension of having an objective reduces the areas of focus, it helps to provide a conscious equivalence and narrows the scope to strategies that are of primary concern. Resistance literature is, among other things, a counter narrative to the usually prevailing accounts provided by the power holders. In order to reproduce the said counter narrative, clear and objective-oriented strategies need to be adopted in the process. The strategies that might be adopted in the particular case of translating resistance short fiction can be contained within two general streams; to bring the text to the reader (domestication/implantation/dynamic equivalence) or vice versa (foreignization/transference/ formal equivalence).

This is again dependent on the objective and what the translation is intended for as pointed out above. If we consider strategies that favour bringing the text to the reader, such as Venuti's domestication, we find that they have, to a large extent, a reader/TL-centred objective. Hague (2015) defined domestication, in literary contexts, as the act of making the "translation as seamless as possible" as well as making it "appear as if it were written in the original language".

For AlZu'bi (2020), domestication "aims at producing natural and transparent translations in the TL, i.e. it is TL-oriented". This strategy was prevailing at certain periods, and is still preferred by many translators and publishers. Yet, as Venuti argued in the different editions of *The Translator's Invisibility*, it is a negative approach towards translation if adopted as the only or too extensively. Esplin (2015) argued that the "negative" aspects of domestication lie in the fact that the source texts are "neutralized in translation" and "the idiosyncrasies of a foreign text are ironed-down or made smooth, made fluent [especially] in English". The negative perception of such strategies also comes from the notion that they imply a certain kind of discrimination (the sense of a superior culture that does not need to know about the other) and also a kind of "manipulation"; "depriving the translated text from some of its original features" (AlZu'bi, 2020).

AlZu'bi also introduced a partly similar approach, falling in the same discussed stream of strategies, which is implantation. According to him, this approach "aims at implanting the work of art in the structure of the TL culture, i.e. depriving the work of art created in the source language (SL) of most of its original features and stamping it with a new quality and flavor in the TL". Implantation varies in terms of producing an assimilating translation that is not clearly relatable to the original work, unlike the clearly inferable case of domestication; making "it a new work of art in the TL culture, actually without referring back to the original culture of the literary work" (ibid).

The resulting production out of such strategy can hardly be designated as a translation; it is rather an attempt of imitating few aspects while completely generating new ones. Even though the two mentioned strategies have basic differences, they, nevertheless, belong to the same stream that is oriented towards bringing the text to the reader. The same could be argued for Nida's dynamic equivalence which, "can be defined in terms of the degree to which receptors of the message in the receptor language respond to [the translation] in substantially the same manner as the receptors in the source language" (Nida and Taber, 1969: 24 as cited in Lataiwish, 1995: 12).

Nida's idea was put forward acknowledging the afore-discussed variation of readership reception; even if he described it as being carried out in "the same manner". Focusing on the effect/impact on the receiving readership is not to be perceived as being faithful to the original in the case of dynamic equivalence; the strategy rather tries to use the target language tools to imitate the effect. However, since the peculiar artistic and cultural traits are of minor concern to this strategy, the sought effect is going to be artificial and not directly relatable to the one sought by the original text. For resistance short fiction, the aspect of struggle for liberation, the peculiar aspects interrogating a nation's collective conscience and memories, the literary/artistic merits of the language and the cultural specificity are what causes the impact for the source readership. If these aspects are neglected or 'inadequately' reproduced in the target language, then it becomes a re-writing intended merely for amusing the target readership with an inspired story.

Adopting this stream's strategies on resistance short fiction, even if with neutral intentions towards the involved parties (resister vs. powerholder), will most probably 'disguise' the core concepts and feelings; thus, in a way serving to maintain the prevailing narrative (usually the one upheld by powerholders). The importance of the 'cause' in such works should not be disregarded in a professional translation process; one that is in conformity with ethical/ moral academic and universal codes. Even if the objective is not to stand with any of the parties, the complexity and significance of such works should be carefully dealt with and respected. According to Harlow (1987: 17), there is a "danger" in adopting such strategies and/or attempting to "neutralize" the translation:

Whereas the danger of "domestication" is that it renders all too familiar, and thus subjugates through assimilation, the challenge posed by the unfamiliar, [while] the alternative of "neutralization", which categorically rejects and isolates the unfamiliar as finally irrelevant, is no less a threat.

That is why many practitioners and theoreticians favour the second stream of strategies when dealing with such category of literature to avoid the "ironing down" (Esplin, 2015) of the source text's peculiarities. Venuti's foreignizing strategy, for instance,

came forward with the objective of, as Silvia Kadiu (2019: 23) argued, challenging “domesticating practices that prioritise fluency and transparency, in order ultimately to enrich the translating culture and submit it to self-critical interrogation”. Venuti’s idea, as reformulated by Kadiu, was that:

[...] translation involves a degree of ethnocentric violence which tends to erase the cultural specificity of the source text. By recreating the foreignness of the original work in the target language, a foreignizing translation, Venuti claims, makes visible its condition as a translation and thereby counteracts the violent erasure of cultural difference at the core of any translating process. (Ibid)

The objective is thus to disclose the translation’s “translated status as well as the translator’s intervention” (Venuti, 2017 as cited in *ibid*). That is because “indicating the otherness of the foreign text when importing it into the target culture is a necessary precondition for ethical translating” (*ibid*: 22). Foreignizing tools “include close adherence to the source text structure and syntax, calques, archaisms, slang, jargon, dialects or any other linguistic form that disrupts the expectation of fluency in the target culture”. Via this process and tools, “the translator intentionally disrupts the linguistic and genre expectations of the target culture in order to introduce a perceptible difference within the target language itself” (*ibid*: 24). Foreignization, for Venuti, constitutes a more ethical approach and makes the translator/translation visible; giving the opportunity to the target readership to notice the foreignness of the TT.

Similar approaches to foreignization include transference and formal equivalence; which have a “main concern” of “intensifying the identity of the original work of art” (AlZu’bi, 2020). Contrary to the first stream’s approaches that focus on easy readability, transference and formal equivalence are not concerned with finding natural equivalents but rather focuses on clarifying to “the target audience that they are dealing with a translation of a work of art that is alien to their culture” (*ibid*). Translators who opt for such strategies focus on rendering the source linguistic/stylistic structures and cultural aspects “regardless of the cultural oddity and unnaturalness the translation product will have in the TL conventional system” (*ibid*). These ‘alienating’ approaches, however, seem to many as being too literal; but even literal translation “is correct and must not be avoided if it secures referential and pragmatic equivalence to the original” as Newmark (1988: 68-69 as cited in Lataiwish, 1995: 3) argued.

The same as with the first stream’s strategies, the ones aiming at highlighting the ‘otherness’ have also been criticized for the close attachment to the source. As Lataiwish (1995: 21) argued, “Absolute loyalty to the form of the SL message does not guarantee a successful translation. On the contrary, it might lead to awkwardness and ambiguity”. Strategies such as foreignization, even if they “offer ways of getting a glimpse of what has been lost” as Esplin (2015) noted, might as well lead to “a tremendous failing” if used “mindlessly” (Cecchetti as cited in Katan, 2015: 20). Venuti’s foreignizing strategy was mainly criticized for being unspecific:

Venuti does not explain how the translation strategies he describes as producing a foreignizing effect will assuredly raise awareness of the text’s status as translation, nor does he define how many foreignizing elements are required to create a foreignizing text, and therefore to secure an ethical translation. (Kadiu, 2019: 25)

The visibility of the translation is dependent on the ability of the target reader to identify the foreignness in it. Making a translation visible is possible even among languages that have similarities such as Western European languages. For instance, when translating names (of people or places) between French and English, it is possible to choose to highlight the foreignness of some elements even if suitable TL equivalents exist (Jean/John, Jacques/Jack...). Perhaps, more than Kadiu’s first point, what needed further elaboration from Venuti was the acceptable degree to which the strategy is to be used.

Venuti did not recommend a certain degree of foreignization due to the difficulty of accurately measuring what is a suitable ‘quantity’ of foreignizing elements in a resulted translation. Neither did he call for a total disregard for other strategies; realizing that the strategy “tout court” (as the only adopted strategy in the process) was impractical and that the result “needn’t be so alienating as to frustrate a popular approach completely” (Venuti, 1998: 12 as cited in Katan, 2015: 23). That is because the translation process, even if opting for foreignization, is ultimately going to “be conveyed within the translating language itself” (Kadiu, 2019: 36). Meaning that a certain adherence to domesticating approaches in some instances is needed as Venuti himself concluded.

Therefore, the choice of the degree to which the strategy is necessary “is something that the translator needs to negotiate and define according to the specific demands of [his/] her project” (Kadiu, 2019: 33). Once again, the idea of an orienting objective is reaffirmed; one that is not monogamous but opened to reaching a certain balance. As we have seen, adopting only the strategies of one of the two streams throughout the whole process might not be practical in some cases. As Katan (2015: 19) argued, “A consistent strategy of reducing difference is unlikely to produce a text of lasting artistic merit which fosters literary appreciation”, while at the same time, “the polar strategy, an a priori translation policy to protect the foreignness is equally problematic”.

Consequently, the objective of the translation process in cases such as resistance short fiction should try combine, as much as possible, between a primary approach that showcases the peculiarities of the source work and an accompanying one that softens the unnaturalness without jeopardizing essential elements. This is not to mean that the task of achieving this balance, or measuring the extent to which it has been achieved, is an easy one. Yet, it is still possible to attempt this within the interpretive space that the translator has, as discussed previously, through clearly oriented approaches and adequate qualifications; fair

expertise in both source/target languages, cultures and overall contexts shaping the original making and targeted reception of the work.

This merging of strategies from both streams seems to be an adequate approach to adopt in the translation of resistance short fiction; with an objective of introducing a clearly different but comprehensible text into the target literary apparatus. These were some introductory notions on aspects to consider when translating resistance short fiction, the following discussion is going to explore the roles that the translations of resistance literary works play (intended roles that form part of the objective) and in what ways they resemble/differ from those played by the original texts (keeping in mind the dimension of resistance and struggle for freedom).

## 2.2. Role

Resistance short fiction plays important roles and contributes to the wider movement of resistance taking place within different groups; particularly in Palestine. Roles such as preserving the memory and identity, countering established narratives, questioning/reconsidering the lived conditions (external: occupation, and internal: restrictive political/social/cultural context) and urging change. With the original works playing such roles in their corresponding contexts, it seems relevant to investigate whether the translations of these works, and similar ones (nonfiction, long fiction), operate in the same manner in the language in which they were rendered. But before specifying the discussion, let us consider a few interesting questions posed by Maria Tymoczko in a collaborative work under the title *Translation, Resistance, Activism* (2010: 3):

How have we arrived at a position where translations are read and discussed as records of cultural contestations and struggles rather than as simple linguistic transpositions or creative literary endeavors? How have scholars come to explore translations as a means of fighting censorship, cultural repression, political dominance, and physical coercion? Of fostering cultural nationalism and even revolution?

Indeed, perceiving a translation process as being more than a mere linguistic transfer would have seemed too exaggerated in the past. But in the light of the expansion in translation studies and its development into an academic discipline, such a process turned to be "seen as an ethical, political, and ideological activity, not simply as a mechanical linguistic transposition or a literary art" (ibid). Tymoczko noted that among the first considerations in this regard is the choice of the work to be translated; which is not arbitrary but rather has "programmatic motivations" (ibid: 14). This is also what al Asaad (2020) argued; raising questions about the role of ideology in both the choice of texts and what the translation of these texts leads to (original article in Arabic). The broadening of the academic specialities in discourse theory, post-colonial and translation studies shifted the classic views of texts and highlighted the complexities involved in their creation and translation. Such processes, thus, started being investigated and 'decoded' bearing in mind the effect and/or role that the works can have. An example of this is the (post-WWI context) mid-twenties movement of "committed/engaged literature", represented by figures such as Jean-Paul Sartre, and the promoted ideas of influence and power of words. Translation was not excluded from this context and, according to Tymoczko (2010: 16), it came to be perceived as:

[...] a mode of discovery used to preserve, create, or amass knowledge, and in this role it can have marked political and ideological dimensions, becoming a mode of spying or intelligence gathering used for purposes of domination, or, by contrast, a mode of counterespionage, resistance, and rebellion.

In the same collective work edited by Tymoczko, in a chapter titled *Emerging Patterns of Narrative Community*, Mona Baker gave the example of modern non-profit translation groups' movements (such as Translators Without Borders, Babels, ECOS and others) and how these formed new narratives. These "communities" of translators, as argued by Baker, countered the prevailing narratives of influential multinationals and imperialist/colonialist views. Hence, translation has come to be perceived as one of the tools used in the narratives of both the power holder and the resister; in a "war of translations" as referred to by Vicente Rafael (2020), professor of history and translation, giving the example of what happened in his homeland (the Philippines) and in colonized territories in general.

He stressed the important roles played by language and translations in the decolonization of "the tongue and the imagination" of his homeland; regarding translation as "a mechanism of power for elevating one particular language over the other".

Tymoczko (2010: 19), the same as the chapters in the mentioned collaborative work, affirmed the said roles arguing that "translation constitutes a distinct and significant impetus for literary, cultural, and political change, with translations often at the leading edge of a society, particularly in contexts of cultural contestation". This is as far as the colonial context is concerned; with translations promoting the subjugated local language and deconstructing the dominant colonial one.

This "war of translations" is not only applicable to the colonial context, but also to autocratic regimes. The same collective work edited by Tymoczko (2010) includes interesting discussions relating to the roles of translation in internal political contestation. These works include the chapter of Brian James Baer titled *Literary Translation and the Construction of a Soviet Intelligentsia* (2010: 149) that discusses "how translation— not only the practice of translation but also commentary on translation— became a site of resistance to official Soviet culture and values"; forming "an intelligentsia subculture within Soviet society" (ibid: 150). Another example is John Milton's chapter; *The Resistant Political Translations of Monteiro Lobato*, where he "argues that the translations of José Bento Monteiro Lobato promoted the modernization of Brazil and undermined the policies of the Getúlio Vargas dictatorship between the 1920s and the 1940s" (Tymoczko, 2010: 2). (See Tymoczko, 2010 for more on the roles of translations in the resistance of dictatorship and autocracy)

Via translation (mainly literary), the dominant narratives of the occupying/autocratic power holder can be countered and deconstructed; by translating their portrayal of the situation (into the local language) or by translating the resistant ideas (into a colonizer's language for instance). In his lecture titled *The Travel to Morocco in the 19th Century between Cultural Translation and the Dominance of Colonial Discourse*, Mostafa Elouriaghli (2022, lecture delivered at the International Conference on Translation and Difference Management II, King Fahd School of Translation), gave a specific example on one of the mentioned roles. He examined the writings of colonial representatives such as those of the Spanish delegate in Morocco Francisco Merry y Colom and the Spanish author Antonio de San Martín; which reflected the colonialists' perceptions of Moroccans as inferior and also a "total disregard for all that is cultural, environmental, human and architectural". (Lecture delivered in Arabic)

The translation of these works into Arabic gave the opportunity for Moroccans to see how they were represented in the colonial discourse; consequently, giving them the chance to challenge, deconstruct and reconstruct the upheld wrong perceptions about them (both in the local and colonizer's language). A similar role, but not directly related to colonialism, was discussed by Randa Jebrouni (2022) in the same event, in her lecture titled *Translating Roberto Arlt: A Historical View on Culture*. She argued that the Argentinian author's works contained Moroccan characters, mainly from the north western cities of Tangier and Tetouan, as well as cultural features, historical events, fictional and aesthetic elements. Some of his works created some controversy because there were some misrepresentations of the Moroccan culture, and only after being translated that Moroccans were able to respond to those ideas and wrong conclusions. (Lecture delivered in Spanish)

The previous couple of examples show the role of translation first in the endeavours of awareness about own representations in other languages, as well as in the response to/deconstruction of misrepresentative discourse. In the same context of Spanish colonialism, in a different geographical location, one of the chapters in the collective work edited by Tymoczko offered an interesting perspective on the roles played by translations in the collective efforts of liberation in South America. The chapter titled *Translation and the Emancipation of Hispanic America*, by Georges L. Bastin, Álvaro Echeverri, and Ángela Campo, depicted the pivotal role of some 'activist' translations "in the revolutionary movement that led to the liberation of the colonies of Spain in Hispanic America" (Tymoczko, 2010: 1).

The authors argued that translations of enlightenment and liberation movements ideas (fictional, political, philosophical), which took place in the eighteenth century in Europe and North America, "helped attune Hispanic Americans to the new ideas and issues of the time. By the end of the eighteenth century, they had attained enough intellectual and administrative maturity to yearn for independence" (Bastin, Echeverri and Campo, 2010: 48). These examined works that were made available in Spanish for the populations of different parts of South America provided "a version of ideas that had already served to transform other societies in the Western world" (ibid: 49). These works included:

La Declaration des droits de l'homme et du citoyen (Declaration of the Rights of Man and of the Citizen) of 1789 in 17 articles, translated into Spanish by Antonio Narino in 1794; La Declaration des droits de l'homme et du citoyen of 1793 in 35 articles, translated into Spanish by Juan Picornell in 1797; the Spanish translation of the *Lettre aux Espagnols americains* written by the Peruvian Jesuit Juan Pablo Viscardo and translated from French by Francisco de Miranda; Manuel Garcia de Sena's book titled *La independencia de la Costa Firme justificada por Thomas Paine treinta anos ha* (The Independence of the Costa Firme Justified by Thomas Paine Thirty Years Ago; 1811), which includes Spanish translations of excerpts from various works by Paine, as well as translations of the United States Declaration of Independence and the Constitution of the United States; and Garcia de Sena's Spanish translation of John M'Culloch's book, *A Concise History of the United States, from the Discovery of America till 1807* (1807). (Ibid: 49)

These types of works show an intentional orientation of the readership towards the liberation sentiments that were sought by different nations; by consequence enriching the initial signals of resistance and struggle for liberation in the Spanish-occupied territories. This is mostly for nonfictional resistance literature that relates to ideas of change and nation building. Narrowing the scope to fictional translation, we find that the role of attracting awareness to the colonizers' perceptions of the colonized is also applicable; as seen in the Moroccan context above. In addition to that, another equally important role of translating fiction is one that is done via translating into the occupier's language. Since fiction is a widely preferable genre due to its capacity to portray human experiences in the form of a story, translating the resistance and struggle of the colonized in the colonizer's language distorts the prevailing narratives of colonial powers (on the local and external levels).

This is applicable to the Palestinian context for instance; where efforts have been made to translate both from and to Arabic, thus enriching liberation sentiments by opening a window on other liberation ideas and countering the prevailing narratives of the Israeli occupation. Mahmoud al Hirhani (2017: 135), Associate Professor in the English Department at Al Aqsa University, mentioned in this regard that translating "from English into Arabic in Palestine preceded translating from Arabic into English. Palestinian translators may have thought of understanding the West first by transferring texts and ideas into Arabic before getting involved in rendering their own narratives into world languages". Considering the translations done, mainly into English, they are perceived to have "played an important role in making the Palestinian narrative accessible in the West" (ibid: 135-136). In Palestine, the English language is among the most translated into; being both the language of the previous occupation and a lingua franca through which ideas circulate more widely. Concerning the latter Zionist occupation, "and unlike other colonized peoples, who often translate texts written in the colonizer's language, Palestinians, for a long period of time, refrained from translating from Hebrew" (ibid: 126). That is, as al Hirhani argued, because of Palestinian and Arab "writers' awareness of the fact

that Hebrew is undergoing a revival process and they would not by any means contribute to this enterprise for the language that is used is seen as a hegemonic tool in the context of Arab struggle for freedom from Israeli occupation" (ibid).

However, this attitude has known some changes and more works have started being translated from Hebrew into Arabic on a "know your enemy" basis. The translation into Arabic was not only carried out by Arab/Palestinian translators, but also by Zionist translators spreading their ideology and imposing "hegemonic cultural values on the dominated peoples while obscuring colonial violence" (Evans 1998: 153 as cited in ibid: 128). Thus, it was important to undertake a countering translation process; both translating their literature into Arabic carefully and with clear objectives, as well as translating into their language to deconstruct the prevailing narratives and play the necessary role in the "war of translations" and the shaping of perceptions. Translating into English in this particular context might even surpass the importance of translating from Hebrew. English is the language through which the Zionist external propaganda is usually conveyed; especially in influential countries where media, politicians, academia and, consequently, literature (generally) adopt and rediffuse the said propaganda. Translations from Arabic (in general) into English, particularly fiction, in contemporary times has seen a relative improvement; although not to a sufficient degree as translations are still "conducted individually rather than institutionally" as Husam Issa Ramadan (2020: 6) discussed (see Ramadan, 2020 for statistics in this regard). Nevertheless, given the "urge" of the Palestinian situation, these translations remain an important tool and both "Palestinian and non-Palestinian translators" are encouraged "to communicate the experience of Palestinians to a larger audience via English-language translations" (ibid: 2).

As Ramadan (2020: 64) argued, "Palestinian literature in English-language translations gives the English readers space to go beyond media and news bulletins to understand the monotonous situation". An example of such individual, but significant, contributions in this regard are the translations of Kanafani's short fiction and novellas, being among the prominent figures in Palestinian literature, by a number of established literary and translation scholars. These include Hilary Kilpatrick (translated *Men in the Sun and Other Palestinian Stories*, 1998), Barbara Harlow and Karen E. Riley (translated *Palestine's Children: Returning to Haifa & Other Stories*, 2000), Salma Khadra Jayyusi and Jeremy Reed with Roger Allen contribution (translated *All That's Left to You*, 2004). Such translations of Palestinian resistance short fiction, mainly into English, play important roles both in spreading the Palestinian marginalized side of a story that had been told from only one side (to the international community).

This is in addition to other individual efforts represented through less widely spread translations by students and translators; serving the said role in their respective contexts: studies/research/cause-enthusiast. The role of these translations does not only consist in countering the Zionist colonial depiction (also upheld by most Western powers) presented to foreign readers, it is also significant in giving generations of diaspora, especially those who do not speak Arabic, a counter narrative. The generations born in diaspora are mostly exposed to the Zionist narratives, not only in foreign but also in some Muslim countries given the recent wave of normalizing ties; making of such translations a necessary tool for these generations to have both sides of the argument. That will enable them to have the 'full picture' of the context that led the first generations to flee their land, and it will also enable them to reinforce their cultural identity and take a well-founded stand in the struggle.

To sum up, this was an attempt to investigate the idea of the role translations of resistance short fiction (and resistance literature in general) as one that ascends a mere linguistic transfer. From the above discussion, it can be concluded that such translations do play the claimed roles of resistance and contestation in a parallel direction with the original works. Indeed, a more in-depth and comprehensive research is worth to be carried out in the investigation of such aspects and notions; which will lead to a better understanding of the what is involved in such processes. From the brief discussion of the ST/TT roles, certain remarks can be drawn concerning their similarities and/or differences. One of the most discussed roles in this thesis is that of countering the established narratives, which is similar between the two but only on the macro level; as a significant difference lies in the types of readerships targeted by such countering.

On the one hand, original texts counter the narratives projected on the local occupied population by means of the local language; Arabic (Standard/Palestinian) in our specific case. While, on the other hand, translations counter the narratives projected on the international community (or even a displaced community such as Palestinians in diaspora) using a foreign language (the occupier's language or a lingua franca) like English. Concerning the other discussed roles, preserving identity, questioning the lived conditions and urging change, they work in a relatively similar manner for ST and TT; targeting all Palestinians, both those living inside the occupied country and those living in diaspora worldwide.

The roles of both texts have an additional connective aspect as they serve to connect not only Palestinians, inside and outside Palestine, but also people from other different locations/cultures in a global movement of anti-colonialism, anti-imperialism and freedom advocacy. Therefore, not only original literary productions constitute a stream pouring into the collective resistance, but also the translation of these works. These translations work in broader social, cultural and political contexts; transcending their typical perceived role to a more complex and active one.

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