

## **Re-narration in the Translation of Fadwa Tuqan's *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya***

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**Abstract:** This study examines the framing strategies used by the translator and publisher to modify the narrative of Fadwa Tuqan's autobiography, *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* (1985), in its English translation, *A Mountainous Journey* (1990), translated by Olive Kenny. Using Mona Baker's narrative theory (2006), the author identifies alterations in the translation that align with the expectations of Western readership. These framing strategies fall into four main categories: temporal and spatial sequencing, selective appropriation, labelling, and repositioning of participants within the text. The following qualitative analysis reveals that the alterations not only accentuate Western stereotypes of Arabs in general, and Arab women specifically, but also recast the poet's journey as a feminist journey. The translated narrative is thus imbued with cultural and ideological implications that shape the target language readership. The study concludes that the translation recasts Tuqan's ontological and political narrative as a flattened feminist narrative, catering to Anglophone readers' Orientalist, anti-Arab preconceptions. The findings of this study demonstrate the need for future research on the role of translators as activist re-narrators who transmit politically charged subject matter across cultures.

**Keywords:** Fadwa Tuqan, framing strategies in translation, translation of autobiography

### **1. Introduction**

Literary narratives provide an autobiographical account of the writer's life, emphasizing incidents that significantly impacted their life (Nazzal 2018). Autobiographies often intertwine cultural and political events with personal experiences. Despite the diversity of personal stories, these autobiographies frequently serve as a sanctuary for Arab, particularly Palestinian, writers to narrate their tumultuous experiences of resistance, personal growth, social progress, revolutionary identity, and freedom. However, when such these autobiographies travel from colonized to colonizing cultures, translators, editors, and publishers frequently alter narratives to align with the target reader's cultural values. Translation often reconstructs the autobiography using linguistic or non-linguistic resources, thereby altering the original meaning.

This study draws upon Mona Baker's narrative theory to examine how Fadwa Tuqan's *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* (1985) is reframed in Olive Kenny's English translation, *A Mountainous Journey* (1990), published by Graywolf Press. In its 2024–2028 strategic plan, Graywolf Press (2024) declares its mission to publish “risk-taking, visionary writers who transform culture through

literature” (1). *A Mountainous Journey* aligns with Graywolf’s vision of conveying daring literature across cultures, even if its 1990 publication preceded the publicization of Graywolf’s current mission statement.

Graywolf’s publication of *Mountainous Journey* is bookended by numerous paratextual materials. The foreword to the translation asks readers to interpret Tuqan’s autobiography primarily through a feminist lens, portraying her as a victim of a patriarchal society without referencing her achievements, activism, or political struggles. The editor’s foreword also reinterprets Tuqan’s struggle as a call for feminist social resistance, once more eliding the broader political contexts of Tuqan’s writing, activism, and poetic self-realization. These paratexts—absent in the Arabic original—indicate a preconception of Arab women by the editor and translator that diverges from the author’s intention. Notably, the translation accentuates stereotypes of Arabic culture, highlighting patriarchal oppression of Arab women, legitimizing Anti-Arab Western discourse, and minimizing the colonial oppression of Tuqan’s Palestinian compatriots. This re-narration is particularly alarming, as it interpolates Orientalist tropes and reaffirms an ideology of Western supremacy.

The study’s analysis of re-narration in *A Mountainous Journey* presents two research questions: (1) What are the framing strategies used to alter the Arabic original and shape the target reader’s understanding? and (2) What are the cultural and ideological implications of these changes? Building upon Mona Baker’s narrative theory (2006), this study analyzes the framing strategies used for the benefit of Anglophone audiences. Although framing and narrating tactics regularly contribute to Western misconceptions about Arab culture and politics in mass media, this study challenges those misconceptions, particularly regarding female oppression. The dearth of research on the reframing of female Arab autobiographies in translation provides the exigence for this study’s analysis of editorial and translational interventions.

## **2. Contextual background: *Rihla Jabaliyya, Rihla Sa’ba: Sira Dhatiyya***

In *Rihla Jabaliyya*, Fadwa Tuqan weaves a gripping narrative of poetic self-discovery and political struggle. Her life, spanning 1917 to 2003, was marked by early familial tribulation, the tumultuous political atmosphere of the 1930s, the British commitment to establishing a Jewish homeland in Palestine, the Jewish exodus to Palestine, and the debacle of 1948 and 1967.

As the seventh of ten children, Tuqan’s birth was not welcomed by her mother, who wanted an abortion. Tuqan later understood her mother’s initial desire as she was weary after many pregnancies at a young age. Beyond such interpersonal difficulties with her parents, the Israeli occupation forced her family to evacuate their home and leave their possessions to be stolen. Constrained in similar measure by her family and the Israeli occupation in childhood, Tuqan was eventually able to liberate herself from family tradition and opposition to her writing aspirations. With the support of her brother, Ibrahim Tuqan, she became a national poet, an Arab intellectual, and later a political activist, building up intellectual circles throughout her journey.

However, she was never free of the Israeli occupation of her homeland, a situation that persists for Palestinians to this day. Amid this turbulence, poetry became her voice for opposing the occupation and oppression of her people. Her work, echoing Edward Said, is “a writing of self-assertion and resistance to anonymity, political oppression and so on” (Said 1994:108). Commenting on the reliability of Tuqan’s autobiography, Kausar (2023) calls Tuqan “a historical witness” who reliably and meticulously records the struggle of Palestinians and lauds her as “the poet of Palestine” (103–104).

This context demonstrates the scope of epistemological violence committed by the re-narration and reframing of the English translation as a primarily feminist text.

### **3. Conceptual framework**

Baker’s narrative theory serves as the conceptual framework for this study. As explicated in *Translation and Conflict: A Narrative Account* (2006), narratives are “public and personal ‘stories’ ... we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live” (19). In her landmark article, Baker (2007) adds that narratives “are temporally and causally constituted in such a way as to allow us to make moral decisions and act in the real world” (2007: 155). As these narratives mediate our understanding of the world, their translations account for the circulation of narratives across cultures.

Translation is not a neutral act but a form of re-narration that reconstructs events rather than merely representing them in another language (Baker 2014). In Baker’s view, translators are not passive mediators of text, but are actively creating, elaborating, and negotiating multiple narratives (2006). Translators re-narrate events from the original text, establishing new perspectives and conversing with dominant ideologies in the receiving culture. In publishing, translators and editors “accentuate, undermine or modify aspects of the narrative(s) encoded in the source text or utterance and in so doing participate in social reality” (Baker 2006:155). Translators emphasize, oppose, or mediate narratives across different languages and cultures, synthesizing and constructing social reality.

Baker (2006) defines four categories of narrative—ontological, public, conceptual (or disciplinary), and meta-narrative—and explains their relevance to translation, articulated in Table 1.

The English translation of Tuqan’s autobiography participates in ontological and public narratives. *Rihla Jabaliyya* invokes larger narratives in the receiving culture, demonstrating why “even a concrete personal story told in one language cannot necessarily be retold or translated into another language problematically” (Baker 2006: 28).

Table 1. Baker's narrative types

Narrative Type	Definition	Scope	Example
Ontological Narratives	Personal stories that individuals tell about their lives and personal experiences.	Individual	Autobiographies.
Public Narratives	Stories about groups of people that circulate among social institutions, rather than among individuals.	Societal	Narratives of 11 September 2001 and the United States' invasion of Iraq.
Conceptual Narratives (Disciplinary Narratives)	Explanations or stories elaborated by researchers about an object of inquiry within specific disciplinary fields	Academic, Disciplinary	Feminism and developmental psychology.
Meta-Narratives	Overarching stories that span various historical epochs and encompass pervasive themes.	Global, Historical	Progress, enlightenment, capitalism, globalization, communism, or modernism.

For the above narratives to operate and convey stories of the world, they are constructed through a set of interrelated features—selective appropriation, temporality, relationality, causal emplotment, genericness, particularity, normativeness, and narrative accrual—described in Table 2 (Baker 2006). These narrative features shape the stories we tell ourselves and others about the world, imbuing them with narrative meaning.

Framing strategies mediate narratives through temporal and spatial framing, selective appropriation, labelling, and repositioning of participants. These four strategies constitute patterns of translator intervention that impact the meaning and perception of translated texts. For example, *Mountainous Journey* does not reproduce Tuqan's original narrative verbatim but instead re-narrates her life and character for the target language and audience. These framing strategies, outlined in Table 3, demonstrate how narrative features modify framing strategies and, in turn, how the translator modifies the translated text to align with the receiving audience's culture and values.

Table 2. Baker’s narrative features

Narrative Feature	Description
Selective Appropriation	Including and excluding elements within a narrative.
Temporality	Using sequential and spatial settings to construct a narrative.
Relationality	Semantic meaning cannot be configured in isolation from an overall narrative but must be interpreted within a larger narrative.
Causal Emplotment	Linking events through cause-and-effect relationships for readers to form opinions.
Genericness	Using familiar genres to understand individual narratives and the use of specific details that connect to familiar story types.
Particularity	Connecting a story to recognizable narrative types using specific details.
Normativeness	Aligning narratives to social norms found in larger narratives.
Narrative Accrual	Combining multiple narratives to form larger, complex narratives.

Table 3. Baker’s framing strategies

Framing Strategy	Description
Spatial and Temporal Framing	Selecting a narrative “and embedding it in a temporal and spatial context that accentuates the narrative it depicts and encourages us to establish links between it and current narratives that touch our lives” (Baker 2006:112).
Selective Appropriation	Suppressing, accentuating, or elaborating “particular aspects of a narrative encoded in the source text or utterance, or aspects of the larger narrative(s) in which it is embedded” (Baker 2006: 114).
Labelling	Using specific lexical terms or phrases to provide “an interpretive frame that guides and constraints our response to the narrative in question” (2006: 122)
Repositioning of Participants	Changing relationships or perspectives within the narrative “through the linguistic management of time, space, deixis, dialect, register, use of epithets, various means of self-and other identification” (Baker 2006: 132).

This model of analysis is well-suited to culturally and politically charged text that evokes broader narratives of the Middle East, as portrayed in Western media. Moreover, Baker’s description of ontological narrative resonates with Tuqan’s

autobiography and informs the purposeful selection of textual instances in this study.

#### 4. Review of related literature

As a field, translation studies underwent a paradigmatic shift from prescriptivism to functionalism relatively recently. While the field had previously focused on the faithfulness of translations, researchers now primarily analyze the function of a translation in its receiving culture (Toury 1995, 2012; Chesterman 1997; Lefevere and Bassnett 2004).

Empirical research indicates the value of narrative theory in translation studies. Al Sharif (2009) examines how translations produced by the Middle East Media Research Institute (MEMRI), a pro-Israel advocacy group, employ selective appropriation and narrative accrual framing strategies in narratives of Palestinian women and the Israel-Palestine conflict. Her analysis reveals that MEMRI's dehumanized narratives portray Palestinian mothers as heartless individuals who rejoice over child martyrdom. Furthermore, Hamdan, Naser and Hamdan (2021) examine a selection of Arabic-English media translations produced by MEMRI and conclude that the group uses covert translation strategies to promote Israeli narratives, disregarding Palestinian perspectives and basic facts. Baker (2010) criticizes MEMRI for deliberately framing Arab and Muslim narratives as threats to global security. Baker's analysis of MEMRI's web presence demonstrates the group's deliberately selective language to divide the world into two categories: those who threaten Western culture and those who must monitor the threats. According to Baker, MEMRI engages in selective appropriation, causal emplotment, and relational framing to portray Arab nations as extremist culprits of terror.

Applying Baker's narrative theory, Dubbati and Abudayeh (2018) demonstrate how framing strategies manifest and shape reader perception in the paratextual apparatus. The authors argue that the Arabic translator of Joe Sacco's graphic novel of Israeli occupation, *Footnotes in Gaza* (2009), behaves as an activist by reframing Sacco's discourse of victimization as an encomium to Palestinian political struggle and heroism. Although Sacco held a relatively neutral position on the Israel-Palestine conflict and relegated the Palestinian struggle to historical footnotes (as the title suggests), the Arabic translator renames the narrative غزة تاريخ من النضال (*Gaza: A Chronicle of a National Struggle*) (2011) and accentuates Palestinian resistance and the atrocities committed by the Israeli occupying forces. As such, the translator resists dominant discourses by reframing the graphic novel within the target audience's ontological and public narratives. Similarly, Zabadi (2022) examines the English translation of Samar Yazbek's *Bawa:ba:t ard al'adam* (2014), which narrates the Syrian Civil conflict and the transformation of Syria from secularism to extremist fundamentalism. Zabadi demonstrates that the English translation amplified and intensified Orientalist tropes of terrorism, oppression, and the veil through the addition of explanatory material, naming and labelling strategies, and the revision of paratextual materials, including the book's cover and foreword.

A more recent study by Allawzi, et al. (2024) uses narrative theory to examine how the English translation of al-Tayeb Saleh's *Season of Migration to the North* reframes the source text's ideological position. In the translation, the Global North is presented as civilized, ordered, and rational, justifying the colonization of the Global South, which is presented as uncivilized, disordered, and irrational. In the original Arabic, Saleh writes back to the North, challenging their imperialist narratives, venerating resistance to British colonialism, and desiring to hold the South as equal in status. However, Allawzi, et al. (2024) discern an apparent shift in Denys Johnson Davies's translation, in which the Global South is disempowered at the hands of colonizing forces.

Approaching translation as a site of manipulation, Tisgam (2025) and Mowafy and Mohamed (2023) analyze how Arabic translators attempt to translate Anglophone texts that originate from foreign ideological and cultural contexts. Tisgam (2025) echoes Hamdan et al. (2021) in her examination of ideological manipulation in two Arabic translations of Jostein Gaarder's novel, *Sophie's World*. She finds that both translators distorted the narrative of the original text when its content conflicted with their Arab and Islamic values. Mowafy and Mohamed (2023) analyze the paratextual apparatuses of four Arabic translations of George Orwell's *Animal Farm*. Their study reveals that editors and translators emphasized the novel's political satire, reinforcing Arabic readers' cultural and ideological beliefs while diminishing its function as a fairy tale.

The present study amplifies Baker's argument (2014) that the purpose of translation studies is to demonstrate how translation manipulates public perception, not to enforce faithfulness or capture norms of translation. The critical consensus within the broader literature asserts that translation is an act of rewriting within new cultural systems. The translator's framing choices are informed by sociopolitical and historical frameworks, not made in isolation (Venuti 1993, 1995; Tymoczko 2006; Munday 2007). Zuraikat (2022) reminds researchers that rewriting is not exclusive to translation studies and is present in monolingual critical analysis. As such, their study analyzes translation as a product of the target language's socio-cultural contexts, while noting its impact on global public narratives.

Given the power dynamics of language and the paradigm shifts within translation studies, there is little research on the reframing of Arabic autobiographies in translation. Previous studies that draw upon narrative theory analyze fiction or war narratives, rather than autobiography. This study is among the first to analyze female Arab autobiography using functionalist and narrative theory methodologies. *Rihla Jabaliyya* is a particularly compelling subject, as Tuqan's personal narrative intersects with public narratives of feminism and Orientalism in Western media. The analysis below demonstrates how Western media repurposes a poetic autobiography as anti-Arab propaganda within a larger ecology of Western narratives. Challenging this ideological reframing may hopefully lead Anglophone audiences to understand how these misleading narratives are perpetuated.

## **5. Methodology**

### **5.1 Data collection**

The data for this study were collected from the ontological narrative of Tuqan's *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* (1985) and its English translation, *A Mountainous Journey* (1990). The study analyzes instances drawn from textual and paratextual elements of the two texts. Textual and paratextual instances are given equal weight in this study. Following Al-Batineh and Alsmadi (2021), paratexts are powerful instruments for shaping target readers' reception of translated texts, particularly personal and public narratives. Paratextual instances for this study include the book cover, title, foreword, introduction, acknowledgements, endnotes, and author portrait. Examples are selected and analyzed according to their relevance in Baker's narrative theory and for their thematic richness and prominence. This framework serves as a benchmark for sample selection, ensuring a variety of examples and a thorough analysis. While more relevant instances of reframing exist in the translation than are presented below, a comprehensive analysis of every instance would be repetitive and would not substantively add to the strength of the analysis.

### **5.2 Analytical procedures**

This study adopts an interpretive, qualitative design based on comparative textual analysis to examine how *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* (1985) is reframed in its English translation, *A Mountainous Journey* (1990). The analysis compares Tuqan's autobiography and its English translation to identify moments where the translator or editor intervenes, pointing to the influence of larger public narratives and their potential effect on narrative meaning. Rather than identifying discrepancies for the sake of accuracy or faithfulness, this study demonstrates how culture and ideology influence narrative reframing strategies; both how reframing impacts reader understanding and how it reveals the agendas embedded in the target culture.

## **6. Findings and discussion**

### **6.1. Temporal and spatial framing**

Spatial and temporal framing strategies influence audience reception of a text through the position of time and space in narratives. Baker reveals that translation is affected by the time and place in which the translation is produced; translators modify and reframe narratives according to larger public narratives. The cover of the English translation (see Figure 1) depicts an image of the apparently war-torn city of Nablus, including a mosque and dome, reinforcing the Anglophone readers' stereotypes of Arab and Palestinian cultures as inherently warlike, devastated, and theocratic. This image reiterates Orientalist tropes of veiled women, incivility, and disorganization, collapsing the distinction between ethnic Arab and religious Muslim identities.

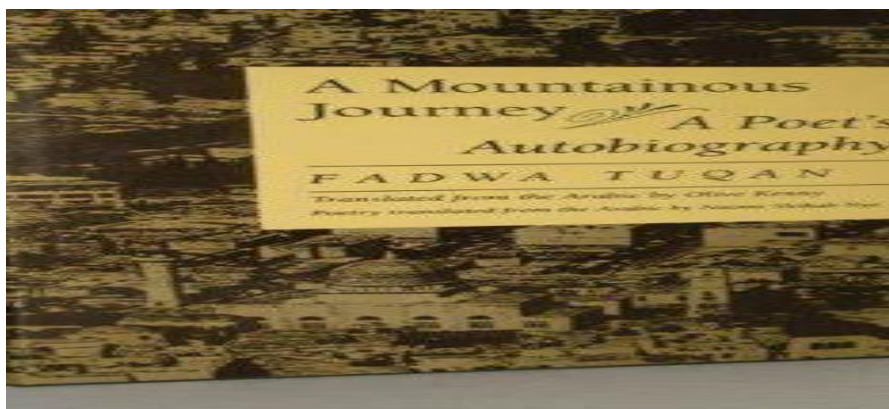


Figure 1. A mountainous journey (Kenny 1990)

In contrast, the Arabic original (see Figure 2) features a portrait of Tuqan against a solid background, emphasizing the author's beauty and authenticity. This cover appeared at a time when the Western imaginary often assumed all Arab women were covered and not shown in public (Al-Malki et al. 2012; Al-Sibai 2022). Although the English translators could have retained the original cover to combat assumptions about the veil, which continue to circulate four decades after the initial publication, they ultimately chose not to.



Figure 2. Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya (Tuqan 1985)

Simply by changing the cover image, the English publishers have replaced Tuqan's private sphere with the public sphere of Nablus, encouraging Anglophone readers to place Tuqan in an imaginary Orient, both violent and patriarchal. By replacing Tuqan's portrait with an image that subtly alludes to anti-Arab, anti-Muslim prejudices, readers focus less on the political lyricism of Tuqan's autobiography and more on their assumptions of Arab culture and place.

An astute reader may also note the historicity of the English cover image. *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhathiyya* was published in 1985, a time when colorful images were in vogue. Despite the translation's publication in that same decade, the English cover is sepia-toned, transporting readers to an older era that further evokes the false dichotomy between Western progress and Orientalist regression and backwardness. These interventions reveal how social, cultural, and political factors shape the translation of *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhathiyya* before readers even open the book. Although Western perspectives on issues of gender regarding Arab women circulated more narrowly before the memoir was published, the English cover encourages an ahistorical preoccupation with contemporary narratives of women and Islam in the Arab world using spatial and temporal cues.

### 6.1.1 Narrative sequence and uncertainty

Despite the non-linear narrative of Tuqan's autobiography, the English publication team numbered the book's chapters, imposing sequence on a deliberately non-sequential narrative. Fragmentation and disjunction, key features of ontological narratives like *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhathiyya*, are effectively undermined by this decision. Personal narratives, according to Baker, are likely to unfold outside of a strict chronology as the narrator recalls events: "the lack of precision in temporal reference then is not unusual in everyday life, and may be due to a variety of factors, including trauma and memory lapses" (2006: 51).

The temporal reframing of Tuqan's memoir extends beyond numbered chapters. The original text depicts the political unrest in Palestine and neighboring Arab countries during the 1930s and succeeding years: the revolutionary atmosphere of 1930s Nablus; the rise of Marxist and socialist ideologies; the accession of Jamal Abd al-Nasser following the Tripartite aggression against Egypt; the appearance of mixed cultural clubs; and the rise of intellectual and literary clubs. In recalling these events, chronology and temporality become uncertain, particularly in moments where she risks her life to secure refuge for a political activist under suspicion by the authorities. In the original text, Tuqan does not reference the exact time at which this incident occurred; the original reads "شهر" "مايو في منتصفه، أو قبله أو بعده بقليل" (Tuqan: 145). This uncertainty is reasonable, considering the danger that she was put in during periods of political turbulence. However, the translation resolves that uncertainty, placing the event "around the middle of May" (Kenny: 119). This attempt to impose temporal certainty undermines the impact of Tuqan's trauma. These changes may further indicate a Western prejudice against Arabic literature as disorganized or poorly structured; according to Edward Said in *Culture and Imperialism* (1994), "Arabs and their language were somewhat not respectable, and consequently dangerous, *louche*, unapproachable" (108) and needed modification to meet Western readers' preferences. Said's observation sheds light on the prejudicial motives that may have been at play when the temporality of Tuqan's narrative was modified to meet Western readers' preferences.

The above alterations activate an Orientalist meta-narrative, conflating Arab peoples with Islamic fundamentalism, contrary to the message of Tuqan's untranslated autobiography. This meta-narrative emerges from the contextual framing of her portrait, the sequencing of her autobiographical vignettes, and the reorientation of narrative time and space. In the translation, Tuqan emerges as an invisible, silent, and suspicious Arab woman. Her personal and intellectual journey becomes a journey representative of women from a bygone era and a foreign place. The inclusion of rubble and mosques on the English cover veils the author's personal identity and her claim to authorship, replacing her with images that synonymize Islam and destruction. Ultimately, these temporal and spatial framing strategies perpetuate the Western misconceptions that Tuqan's Arabic autobiography dispelled.

## 6.2 Selective appropriation

Editors and translators often choose to exclude, include, or highlight certain details in the translated text, a framing strategy known as selective appropriation. An obvious case of selective appropriation in *A Mountainous Journey* is the notable omission of Samih al-Qasim's foreword, "al-Kashf wa al-Istikhāf" ("Discovery and Construction"), which orients readers to Tuqan's perilous journey towards self-discovery as a poet. Abdelmotagally (2015) suggests that this foreword directs readers to understand Tuqan's *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* as "a hybrid of fact and fiction, a journey of self-construction, self-discovery, and self-presentation" (201).

Al-Qasim describes how discovery and construction are overlapping processes that react to one another; discovery unveils the hidden aspects of an existing life story, while construction requires a journey through unknown territories to achieve identification, fulfillment, and freedom. One vital passage in al-Qasim's foreword favorably compares Tuqan's memoir with the autobiography of Taha Hussain, known as "the Dean of Arabic Literature." According to al-Qasim, Tuqan surpasses Hussain in terms of boldness, originality, and brightness (Tuqan 1985). This unequivocal admission that Tuqan eclipses the most influential male Arab intellectual of the twentieth century is crucial to understanding her renown as an artist in the Arab world. Tuqan's role as a poet entangles her in personal struggle and resistance. As al-Qasim further asserts:

حين تنزاح هذه السطور من أمام القارئ فسيلقى نفسه منغمسا حتى أطراف أصابعه في مزيج رائع من وقائع التاريخ ونوازع الروح، مسبوكة برشاقة وشفافية وبوح أليف في كلمات شاعرتنا الكبيرة فدوى طوقان... أعلم يقينا أن هذه السيرة التي شهدت ولادتها وسعدت بنشر فصول إضافية منها في "الجديد" تسببت في إشكالات شتى كابدها صديقتنا العزيزة فدوى طوقان جزاء هذا الاقتحام. ولا ريب في أن نشوء مثل هذه الإشكالات يهيئ لنا تلقانيا ضربا من الإشعار بخطورة هذه الصفحات. وهل قيض للفنان الأصيل في عصرنا هذا سوى أن تكون حياته سلسلة من المخاطر والتحديات الهائلة؟

(Tuqan 1985:5-6)

**When these lines unfold before the reader's eyes, they will find themselves immersed in a splendid blend of history and anguish of the soul. They will find it moulded in a graceful, transparent, and friendly manner, and will hear a revelation from our great poet Fadwa Tuqan.... I certainly recognize that this autobiography, whose birth I witnessed and was thrilled to publish snippets of in *al-Jadid* magazine, bestows many tribulations upon my dear friend Fadwa, as a penalty for its publication. Reading about these tribulations undoubtedly portends the daring pages within our hands. And what is predestined for an authentic artist in this age, but a life filled with danger and tremendous challenges? (Author's translation)**

Al-Qasim, himself a great Arab poet, provides important testimony for Tuqan as a powerful female voice in the Arab world, praising her bravery and trailblazing spirit, and indicating that Arab men held her work in reverence. The omission of that testimony from the English translation certainly raises questions. While the motivations cannot be certain, it is significant that al-Qasim defies Western notions of Arab patriarchy, supporting and praising the work of a female artist. Given that Tuqan accepted the foreword as a prelude to her story and as an endorsement of her poetic excellence, we find conclusive evidence that Tuqan's memoir is intended to be a poet's journey. Although these signals do not preclude other critical perspectives, such as a feminist reading of her journey, they ought not be erased in support of a feminist reading. As has been made clear, Tuqan found self-fulfillment and satisfaction by discovering her poet's voice against the backdrop of family strife and Israeli occupation. Golley (1990), making a similar observation, finds that Tuqan's narrative is "the journey of a self-made poet and the difficulties she faced and not the journey of a feminist. In other words, feminist issues are not given priority in her text; they are not straightforwardly and deliberately raised" (129-130). Accordingly, the translator's decision to delete this foreword accentuates a discourse around the victimization of Arab women and reinforces patriarchal stereotypes of Arab men that were not explicitly engaged in the original text.

The English translation, in another pivotal moment of selective appropriation, introduces several new paratexts that explicitly engage a Western audience. Malti-Douglas's introduction, entitled "A Palestinian Female Voice against Tradition," recalls various stereotypes of female oppression. Malti-Douglas highlights the issue of abortion (referencing Tuqan's mother's pregnancy) and the absence of Tuqan's birthdate. Connecting these two events, Malti-Douglas implies that Tuqan was not wanted by her family, was raised by an affectionless mother, and was deprived of the basic rights of an Arab family. This implication is cemented by a childhood photograph of Tuqan on page 17, showing her with a sad expression and tousled hair. When paired with Malti-Douglas's suggestive introduction, a facetious depiction of childhood abuse and neglect emerges in the translation.

A closer look at the introduction also reveals an anti-Arab agenda under the guise of feminism. Rather than the narrative of poetic self-discovery against colonial exploitation that emerged from the original text and al-Qasim's foreword, Malti-Douglas asks readers to consider Tuqan's biography a tale of female abuse

and confinement in Arab society. While Tuqan clearly states that hers is the journey of a poet (Tuqan 1985: 145), Malti-Douglas instead dictates a “revolutionary, feminist autobiography” selectively quoting Tuqan with little context (*A Mountainous Journey* 1990: 1). The introduction asserts that Tuqan is “a victim of absence” (5) and “a victim of forgetfulness” (4) in a patriarchal society, while emphasizing her early use of a pen name (Dananeer) as tenuous proof of a gendered, subaltern identity that was not allowed to speak out.



Figure 3. A mountainous journey (Kenny 1990: 17)

This new introduction to *A Mountainous Journey* appropriates a feminist discourse shared by the English editorial team, but not by Tuqan’s own narrative. Malti-Douglas interjects her own beliefs about the status of Arab women in the Middle East, claiming to stand in solidarity with “many of her sisters” (*A Mountainous Journey* 1990: 8), fictitiously appealing to a unified, collective female identity. Readers of the Arabic original will not find Tuqan fighting for gender equality or even affiliating with feminist advocacy groups. Malti-Douglas’s insistence on such a narrowly feminist reading of Tuqan’s life curiously undermines the voice of the woman author with whom Malti-Douglas professes solidarity.

Malti-Douglas also fixates on the absence of women’s writing from the Islamic Middle Ages, attributing this absence to male narcissism. By conflating historical and contemporary literary traditions, she encourages readers to find evidence of female oppression at the hands of patriarchal religion in *A Mountainous Journey*. Her introduction raises a perplexing question, as Malti-Douglas sarcastically wonders whether Tuqan’s journey will be ignored or used as fodder to perpetuate Western misconceptions about Arab women, without noting the irony of her own statement.

In line with Western beliefs, Malti-Douglas neglects to mention Tuqan’s education and activism while in England, instead framing her experience abroad as “the joy of the prisoner escaping into space and light” (*Mountainous Journey* 1990: 8). Her intellectual and personal growth mediated by books, newspapers, museums,

theaters, and London news television, is not considered, nor is her realization that English women were not a liberated or equal as Western narratives had previously led her to believe. Likewise, Tuqan's bold intellect and evolving awareness of her own internalized Orientalism are not considered in the introduction. Instead of the strong Arab woman who transcends barriers to achieve fulfillment and satisfaction as a poet, Tuqan is rendered merely a victim. Constraints, real or imagined, are held under the microscope, while Tuqan's agency and dynamic analysis of the surrounding world are excluded from consideration.

Tuqan discusses issues of gender or family, yet Malti-Douglas selectively appropriates these concerns, dispensing with Tuqan's more pronounced experience of British colonization and Israeli occupation. To be sure, Tuqan had a troubled family life, although she expresses forgiveness for her parents, given their situation. Yet, as expected, Malti-Douglas alleges that *A Mountainous Journey* "de-emphasizes the political in favour of the personal" (1990:7), arguing that the memoir "is not an account of political struggle. Hers is an often-feminist vision which at times is not in agreement with the political one" (1990:1-2). Tuqan's involvement with the Palestinian rebellion in 1936 and her connections to Jamal Abdul-Nasser are ignored by Malti-Douglas, as is her shift from lyric poetry to political agitation, activism, and consultation with revolutionary male figures.

The omission of Samih al-Qasim's foreword and the addition of Malti-Douglas's introduction resonate with Kahf's argument about perpetuated stereotypes of Arabic women. In *Western Representations of the Muslim Woman: From Termagant to Odalisque* (1999), Kahf finds that

the United States reading public, despite promising instances here and there, takes in data about women from the Arab world mainly by using conventions emergent from a long history of Western stereotypes about the Arab peoples and the Islamic religion. I find that these conventions take shape today in three stereotypes about Arab women. One is that she is a victim of gender oppression; the second portrays her as an escapee of her intrinsically oppressive culture; and the third represents her as a pawn of Arab male power (285-86).

As such, Malti-Douglas's 9-page introduction serves to establish the parameters of Arab feminist discourse through Arab women's oppression and sexual subjugation, establishing a framework for readers that runs contrary to the author's own statements.

Like the introduction, Jayyusi's afterword to the English translation urges readers to view *A Mountainous Journey* as a feminist journey rather than a poet's journey, again invoking anti-Arab and anti-Muslim tropes through selective appropriation. Describing a conversation held with Tuqan five years after the publication of *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya*, Jayyusi notes that Tuqan spoke in favor of the "national liberation" and "feminist liberation" of Palestinian women (Kenny 1990: 204-205). It should be noted, however, that Tuqan was speaking broadly, not about the message or narrative of her autobiography. Quoting Tuqan without proper context conflates her written narrative with later

statements, again reframing the narrative as an unequivocally feminist text. Although her work may inspire feminist readings, Tuqan did not write with such intent; moreover, she identified the limits of women's liberation in the West and its predication on anti-Arab narratives. Nonetheless, the addition of Jayyusi's afterword aligns with larger narratives of women's oppression in the Arab world that are invoked elsewhere in the translation.

Although *Rihla Jabaliyya*, *Rihla Sa'ba: Sira Dhatiyya* includes an acknowledgment, this is also replaced by an editor's acknowledgment in *A Mountainous Journey*. The original acknowledgment, "لقد لعبوا دورهم في حياتي ثم غابوا" (Tuqan 1985), can be translated as "They had played a role in my life, then disappeared in the layers of time," suggesting Tuqan's pride and resilience against attempts to extinguish her poetic aspirations. Such an omission diminishes her ambition and sense of accomplishment. The editor's acknowledgment in the English translation, on the other hand, thanks Olive Kenny for translating the autobiography, a gesture of solidarity from one woman in the Western world to another in the Arab world. Once again, the paratextual apparatus of the English translation generalizes Arab women's oppression, while miscasting Tuqan as the victim of a backward society vilified by Western readers.

The English translation's endnotes serve as an additional site of selective appropriation. Many of the endnotes introduce Arab writers, poets, and critics who are unfamiliar to Western audiences. Curiously, women writers, such as Nazik al-Malaika and Ahdaf Soueif, are not introduced in the endnotes; instead, it is primarily male writers whose credentials are noted. The omission of these women writers serves to substantiate Malti-Douglas's claims about male domination in service to Western misconceptions about gender dynamics in the Arab world, and again, erasing Arab women's voices.

Turning to selective appropriation within the narrative, two significant paragraphs on pages 65 and 89 are omitted from the English translation. These omissions are curious, as these paragraphs showcase Tuqan's poetic excellence. In the first paragraph, Tuqan shares her childhood talent for recognizing al-talāzum al-lafzī, verbal collocations in Arabic, explaining how the existence of one verb collocates with another to complete a thought. Although this passage highlights her artistic and creative powers, it was not translated into English. Similarly, the second omitted paragraph expresses her genuine passion for older poetic forms and rhythms, demonstrating her connection to Arabic literary tradition. These omissions are a disservice to Tuqan's skill and beliefs, eliding her poetic identity and Arab heritage.

Finally, the English translation undertakes a serious selective appropriation involving the Nakba of 1948. Tuqan documents Palestinian social transformation in the wake of deportations and evacuations following the catastrophe. The relevant original passage and translation are presented below.

لقد بلغت سن الشيخوخة ولم تخدم جذوة حبها للحياة، فبعد نكبة فلسطين بعامين بدأ التحول الاجتماعي والتغيير الذي يحدث عادة بعد الحروب.

(Tuqan 1985:27)

Two years after Palestine's catastrophe of 1948 **with the exodus of thousands of Palestinians from their homes to neighboring Arab states**, social changes of the kind that often occur after wars began to transform our society (Kenny 1990: 24-25).

Kenny's translation adds the phrase, "**with the exodus of thousands of Palestinians from their homes to neighbouring Arab states**," which creates the impression that these social changes, such as women removing their hijabs as well as other gender-based barriers, are a result of Jewish immigration and Arab Palestinian displacement. Although Tuqan viewed these specific changes as a positive development, she did not correlate the changes with colonization and exodus. Kenny's translation incorrectly assigns the causation of women's social progress to Western colonization and Arab removal. Whether or not this alteration is intentional, the phrasing elides the complex interaction of various historical and social factors, while tacitly endorsing Western supremacist beliefs and the occupation of Palestine.

These omissions and additions demonstrate a Western proclivity for emphasizing the victimization of Arab women. The translation's paratexts strip Tuqan of her individuality and poetic identity, portraying her as simply another victim of Arab patriarchy. The omission of al-Qasem's foreword in support of Tuqan as an intellectual Arab woman erases opposition to the Orientalist trope of the misogynistic Arab male. Reframing the Nakba of 1948 also denudes Tuqan's condemnation of Israel's occupation of Palestine by falsely connecting colonization with social progress. Consequently, this framing strategy casts doubt on Arab narratives of the Nakba and creates the illusion that Tuqan endorses the occupation as a catalyst for social progress.

### 6.3 Framing by labelling

Labelling, according to Baker's narrative theory (2006), is a framing strategy that primes readers for a specific response by identifying key elements in the narrative using specific phrases. The most obvious instance of labelling is seen in the translation of the title. Translating *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya* as *A Mountainous Journey* undercuts the poetic themes of the Arabic title. The repetition of *Rihla*, akin to a line of poetry with a pause of breath following the first two feet that continues with the second two feet in the Arabic title, rhythmically testifies to Tuqan's abilities as a poet who succeeded despite political upheaval and personal deprivation. Conversely, the English translation, *A Mountainous Journey: A Poet's Autobiography*, neutralizes the author's poetic flair. (Moreover, the subtitle is dropped from the book's title page, further diminishing Tuqan's role as poet.) The translation reframes her ontological narrative, once more underselling

her political and artistic accomplishments and appropriating her journey for other means.

Contested place names are another site of labelling in the English translation. Contested place names, in which one name for a place is given social and political legitimacy at the expense of other names, are particularly important to Tuqan's autobiography, given Palestinians' struggle against Israeli occupation. Place names in the translation are referred to by their Hebrew names—**القدس (Jerusalem)**, **أريحا (Jericho)**, **الخليل (Hebron)**, **الناصرة (Nazareth)**, and **يافا (Jaffa)**—rather than their Arabic names used by Tuqan in the original—**al-Quds, Ariha, al-Khalil, an-Nasira, and Yafa**, respectively. Acknowledging one name while denying the other requires a deliberate decision. Although Western readers are likely more familiar with the Hebrew place names, the use of these names rather than their Arabic cognates directly undermines Tuqan's activism for Palestinian liberation. The following examples contextualize the use of non-Arabic place names in the English translation.

#### Arabic Original

فكان الشباب المسلمون يتوافدون بأعداد هائلة على المدينة المقدسة من جميع أنحاء المدن والقرى في فلسطين و يلتقون في مقام النبي موسى بين القدس و أريحا...و يجوب الموكب أنحاء المدينة ثم يتوجه الى القدس ليلتقي هناك بالعلم الخليلي و العلم القدسي.

(Tuqan 1985: 29)

#### English Translation

Huge numbers of Muslim young men would flock from cities and towns all over Palestine to meet at the Prophet Moses' shrine between Jerusalem and Jericho.... After traversing the whole city, the parade would set out for Jerusalem to meet up with the Hebron banner-bearing procession and the Jerusalem one.

(Kenny 1990: 26)

#### Arabic Original

كنت أتحنن الفرص لتعلم اللغة الإنجليزية، ولكن نابلس كانت تفتقر للمجال المسعف، فلم يكن فيها مدارس خصوصية أجنبية، بعكس البلدان الأخرى في فلسطين، كالناصرة و حيفا و يافا .

(Tuqan1985:96)

#### English Translation

I was looking for an opportunity to study English, but Nablus lacked the appropriate facilities. Unlike other Palestinian cities such as Nazareth, Haifa and Jaffa, it had no private foreign schools (Kenny 1990:78).

#### Arabic Original

و كان هذا يجري مزامنا لمراسلات يتحدث فيها (وايزمن) إلى وزير المستعمرات البريطاني عن وجود 40 ألف مقاتل يهودي في (الهجانا) كان قد يتم تدريبهم.

(Tuqan 1985: 123)

### English Translation

This was going on at the same time as Chaim Weizmann was corresponding with the British Colonial Secretary, telling him about the 40000 Jewish fighters in the Hagana who had finished their training (Kenny 1990:100).

Tuqan's use of Arabic place names signifies affiliation with Palestine and her rejection of Israelization. Furthermore, her understanding of these places is rooted in cultural and religious occasions; for example, the annual festival of the Prophet Moses at his shrine in commemoration of Salah ad-Din Ayyoubi, who reclaimed al-Quds from the Crusaders. The English translation, using Israeli and Old Testament place names, is wholly incompatible with Tuqan's identity and affiliation, abrogating her political perspective on the occupation of Palestine. Most insidiously, this translation legitimizes Israel's epistemological claim to Palestinian cities, catering to pro-Israeli Western narratives of the conflict in opposition to Tuqan's original narrative. This change affirms pro-Israeli Western narratives and stereotypes that view Palestinian culture as less legitimate compared to the Israeli narrative.

Like the reframing of place names, the English translation eschews Tuqan's political use of lexical and grammatical features to oppose Israeli occupation. For instance, the Hebrew word (**Hagana** الحفانا) is bracketed in the original Arabic text, indicating that it is a foreign word. Furthermore, *Hagana* is Hebrew for "Defense," specifically the Zionist movement's military force in operation before the formal declaration of the Israeli state. Tuqan brackets this term to demonstrate her resistance to Zionist encroachment and Israeli occupation. Once again, the English translation does not bracket the term or even place it in quotation marks to suggest that the Hagana was an offensive, rather than defensive, military force. Such a strategy erases Tuqan's politics from her own narrative, quietly endorsing the displacement of Arab Palestinians and the pro-Israeli narratives of the conflict circulating in sympathetic Western nations.

As a framing strategy, labelling involves the choice of one word or phrase at the expense of other alternatives. The English translation replaces key phrases associated with Arabic culture through labelling, thus diluting the cultural and religious impact of Palestinian resistance in the narrative. In the following example, the translator uses the phrase "**fell in action**" for **استشهد**, which literally translates as "martyred".

#### Arabic Original

فحين استشهد ابن عمي كامل عسقلان كنت في الشهر السابع من الحمل، و كنت أحب ابن عمي كامل حبا شديدا.  
(Tuqan 1985:14)

#### English Translation

When my cousin, Kamil Asqalan, **fell in action**, I was seven months pregnant. I loved my cousin Kamil very dearly (Kenny 1990:14).

Martyrdom carries emotional and religious connotations in Arabic cultures, as martyrs are elevated to a higher echelon in heaven as a reward for the suffering endured in conflict. This specific case refers to the merciless slaying of Kamil Asqalan, Tuqan's cousins, by Israelis. The religious connotations of Asqalan's death and his reverence diminish in translation, the incident becoming muddled through the passive voice of "fell in action." Although both editions acknowledge Asqalan's death, the English translation undermines its political implications, characterizing it as an irrational occurrence in a dangerous conflict, leaving Western readers' beliefs and mores unchallenged. The contrast between the framings of this incident affirms a Western view of an irrational foreign conflict without larger values at stake. The framing of the English translation ideologically sanitizes Tuqan's memory of lost family members, removing the religious connotation rather than demonstrating that martyrdom is not merely associated with terror and Islamist fundamentalism.

Labelling is also apparent in the translation's description of Palestinian women's movement and physical appearance, as seen in the example below.

Arabic Original:

ولئن كان اشتراك المرأة في المدينة مقتصرًا على المظاهرات و برقيات الاحتجاج و عقد المؤتمرات من خلال الهيئات النسائية، تلك الهيئات التي أفرزتها البرجوازية الوطنية آنذاك، فإن المرأة القروية كانت تملك حرية الحركة بشكل أفضل و أكثر فعالية بفضل سفورها، فكانت تقوم بنقل السلاح و الطعام إلى الثوار القابعين في الجبال.

(Tuqan 1985:133)

English Translation

The city women's activities were confined to demonstrations, to sending telegrams of protests and convening meetings, through the women's organizations which the bourgeoisie of that era had created. **Being unveiled, the country women had greater and more effective freedom of movement.** They were the ones who carried arms and food to the rebels hiding in the mountains (Tuqan 1985:110).

The Arabic word "**Sufur**" commonly refers to women who go outside without a veil. An additional meaning is derived from the root word, "**safar**," which denotes travelling freely from one place to another (<https://www.almaany.com/ar/dict/ar-ar>). In this context, the Arabic original expresses appreciation of women's travel, enabling them to transport food at night to the rebels hiding in the mountains. In contrast, city women had little freedom of mobility, as strict surveillance and checkpoints limited their participation to demonstrations, telegram protests, and political conferences. By eliding the complex lexical and political dimensions of "**Sufur**" and simply translating it as "**being unveiled**," the translator flattens women's active participation in political struggle by focusing on matters of appearance. The translation emphasizes the veil as an impediment to mobility and individual freedom; while ignoring the various other ways women were stripped of freedoms by colonization and occupation. This instance of labelling demonstrates Western translators' and audiences' proclivity to

focus on entrenched stereotypes of Arab women's oppression, rather than less specifically gendered forms of oppression.

#### 6.4 Repositioning of participants

The final significant framing technique in *A Mountainous Journey* changes the relationship between characters and events through the repositioning of participants. The immediate narrative is reframed by participant repositioning, which tends to align the text with larger narratives circulating in the target culture. The consistent removal of the first-person possessive suffix in reference to Tuqan's parents is the most frequent instance of participant repositioning. In the Arabic original, she refers to her parents as **أبي** and **أمي** ("my father" and "my mother"). But, as seen in the following examples, the English translation does not use the possessive pronoun.

Arabic Original

في سببتمير تم احتلال باقي فلسطين، و في نابلس ألقى الإنكليز القبض على أبي و نفوه إلى مصر مع رجال آخرين كانوا على وعي بأخطار الاستعمار الغربي الذي بدأ يظهر للعيون اليقظة.

(Tuqan 1985: 16)

English Translation:

In Nablus the British authorities arrested **Father**, banishing him to Egypt along with others aware of the dangers of western imperialism (Kenny 1990:15).

Arabic Original:

مثل هذه الحكايات كانت تزيدني التصاقا بأمي

(Tuqan 1985: 23)

English Translation

Such stories made me cling closer to **Mother** (Kenny 1990: 21).

Arabic Original

فمضيت أهرول إلى أمي أحكي لها كيف كسفت الشبخة تلك المرأة المسكينة... لعلني كنت بالنسبة لهذا الموقف متأثرة لا شعوريا بأمي، فقد كانت تستهجن التعالي الطبعي.

(Tuqan 1985: 36)

English Translation:

Rushing to **Mother** I told her how al-Shaykha had embarrassed the poor woman... I was probably unconsciously influenced by **Mother** who disapproved of any class superiority (Kenny 1990:31-32).

Arabic Original:

رأيت أبي بينهم مشتملا بعباءته، فأحسست بالحزن في قلبي و الحنو يغمر نفسي.

(Tuqan 1985:106)

English Translation

Amongst them I saw **Father** wrapped in his cloak. A feeling of sadness and compassion crept me (Kenny 1990:87).

Arabic Original

مرت صورة أبي في خاطري مطروحا، مريضا، موقفا بين جدران السجن الجلدية.

(Tuqan 1985: 109)

English Translation

In my imagination, I saw **Father** lying sick and sleepless within the icy prison walls (Kenny 1990: 89).

This non-literal translation subtly suggests Tuqan's detachment from her parents and reluctance to connect with them during times of profound compassion and sorrow. Although her affective relationship with her father is obscure, Tuqan is often saddened by the cruelty her father endures under Israeli occupation. The sight of her elderly father wrapped in his cloak and forced to leave his house saddened her, a sorrow that mixed with compassion when he was later jailed. Her mother is also remembered with sorrow, particularly when Tuqan was stranded with her during a sudden curfew and unable to return home for some time. Readers will also find that Tuqan admires her mother's beauty and affection during Tuqan's bouts with malaria. Continually creating artificial distance between Tuqan and her parents inexplicably alters their relationship through participant repositioning. This may particularly influence readers' perception of her father by accentuating Western stereotypes of cold, oppressive, and abusive relationships between Arab fathers and their daughters.

Participant repositioning also manifests with the use of deictic articles in the English translation.

و رأيت في صف الرجال المزدوج المغذي في السير رجالا عرفوا بالشدة والنزق والعنجهية، فشعرت بتناقض وجودهم في المشهد الذليل.

(Tuqan 1990: 106)

I saw men known to be strong, impetuous and haughty being forced to move quickly along the double line; **this brought** home the irony in this humiliating sight

(Kenny 1990: 87).

While the Arabic original uses the first-person pronoun فشعرت ("I felt"), the English translation uses "this brought" instead. Although a minor change, it alters the connotation of the scene. In the Arabic text, Tuqan expresses empathy with her countrymen, known to be strong and arrogant, now dragged in double lines by the British authorities. The translation, instead of compassion, simply expresses irony. This repositioning portrays Tuqan as apathetic, or even darkly amused at the men's fate. In line with the feminist interpretation that the paratexts exhort readers to adopt, the repositioning suggests that the humiliation of arrogant Arab masculinity is just at the hands of supposedly enlightened Europeans. Such a striking emotional distortion resonates with the target audience's preconceptions and conditioning;

they are assured that Western colonization is a feminist force that liberates Arab women, albeit contradicting the original Arabic text.

Non-human relationships are also modified through repositioning in Tuqan's reminiscence of prayer. The following examples from the original and the translation distort her feelings about religion and her experience at prayer.

Arabic Original:

تسري لهفة في للمسجد والناس الفجر ساعة في المشهد أروع ما

(Tuqan 1985: 106)

English Translation

What a wonderful sight, at dawn when people go to the mosque **with poignant feelings** (Tuqan 1990: 44).

In this passage, Tuqan is pulled back to memories of morning Eid prayers in Nablus, as men and boys fervently recite prayers in the mosque. Her meticulous descriptions express tenderness and childish joy at the musical beauty of the aural experience that empowered her later poetic compositions. The original describes Tuqan's participation in the feast prayer as zealous eagerness, denoted in Arabic by *بلهفة* ("eagerly"). However, the English translation replaces this eagerness with "poignant feelings," insinuating a more ambiguous reaction to prayer and the mosque. Rather than a source of community and poetic inspiration, this change repositions Tuqan's religious experience as tinged with disquiet, affirming Western misconceptions of Islam as a strict, dour religion.

## 7. Conclusion

This paper demonstrates how Fadwa Tuqan's autobiography, *Rihla Jabaliyya, Rihla Sa'ba: Sira Dhatiyya*, is re-narrated in the English translation, *A Mountainous Journey*. Through a series of reframing strategies, the translation becomes more palatable to Western readers' expectations by catering to the Orientalist, anti-Arab, and anti-Muslim ideologies at the core of Anglophone public narratives. Temporal and spatial framing, selective appropriation, labelling, and repositioning participants all flatten Tuqan's ontological and political narrative into a Western feminist narrative at odds with the Arabic text. This re-narration forces a deterministic reading of the poet's journey as a feminist journey, linking Tuqan's autobiography to global discourses about women's rights through selective appropriation. Temporal sequencing, labelling, and participant repositioning all reinforce stereotypes of the patriarchal Arab man and passive Arab woman, which again come in conflict with a careful reading of the original text.

These findings recall Baker's argument that translator behavior and use of strategies "do[es] not exist in isolation of the larger narratives circulating in any society, nor indeed of the meta-narratives circulating globally. As social actors, translators and interpreters are responsible for the narratives they help circulate, and for the real-life consequences of giving these narratives accuracy and legitimacy" (2006: 139). The analysis above suggests that further translation research is needed

to understand how editors and translators become activists across cultures and how translation can write back to dominant cultures and ideologies. A quantitative corpus analysis of Graywolf Press's translations could provide a compelling line of research, given their avowed interest in publishing bold literary works. Such an analysis could explicate the impact of similar publishers on shaping larger narratives about the Arab world in Western media. Given the drastic and contradictory reframing found in this case study, further research might consider whether editors and translators of other autobiographies demonstrate a stronger commitment to retain cultural and ideological elements in translation, even when doing so contradicts the target audience's values.

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