Translating Palestinian Women: Re-memory and the Subaltern Geo-Politics of S/Place

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Abstract

This paper deals with the translational rememory of Palestinian women's aesthetic activisms and their crossing of bounded borders, generational boundaries, inter-lingual and cross-cultural parameters in activist reclaim of lost places, unspeakable spaces and unspoken-of maternal legacy of Palestinian rememory and re-membering. The paper particularly examines both the generational model of Arab (Egyptian-Palestinian) women's aesthetic activism and the third wave paradigm of feminist translational theorization to showcase the limitation of the postmodern feminist politics with their enmeshment in the postmodern organization of space, «[de-]territorial discourse of peace» (Newman, 1996, p. 328) and what Chance critiques as «the androcentric slide into gender as a trope in postmodern translation theory» (Flotow, in Kuhiwczak & Littau, 2007, p. 95). Opening a repertoire between Western feminist translation theory, especially in its paradigmatic shift towards performativity and paratextuality (Flotow, 1996, 2007, 2009; Littau, 2000; Castro Vázquez & Andrews, 2009; Castro Vázquez, 2013), black feminist theoretical insights into re-memory and intersectionality (Morrison, 1989; Crenshaw, 1989) and the still undertow turn into mediality in translation studies (Littau, 1997, 2016; Pérez-González, 2014), the paper reads the translational resignification of Sahar Hamouda and Hind al-Fitiany's rememories in *Once Upon a Time in Jerusalem* (2010) and Radwa Ashour's الطنطورية (*al-Tantourieyyah*, 2010) into *Kay Heikkinen's The Woman from Tantoura* (2014). The paper examines the implication of the translational re-signification with respect to the questions of political geography, geographical identity and what Smith (2012) formulates in terms of subaltern geopolitics of identities. The paper approaches translation as both a trope for feminized rewriting of Palestinian diasporas and an actual practice embedded the materiality of communication, the mediality of transposition (Littau, 2015) and seriality of translating Pandora's tongues (Littau, 2000). The paper argument is multi-fold: first, the intersectionality of Palestinian women's positioning and re-memory as the media for communication and configuration of the maternal legacy of space and place. Ashour and Hamouda's narration projects are spurred by the kindred spirit of matriarchy that leads Ashour to fictionalize her share of Palestinian women-specific stories of diaspora, and drives Hamouda to convert her Palestinian mother's account from orality into textuality. Second, the paper argues for the materiality of signification in Hamouda's text and its structuring of subaltern geo-politics of space and place. The latter re-members the occupational divide of political geography through both serialized (collaborative) rememories of their placed identity as Jerusalemite and visual construction of peopled land and image populated narrative space —against the de-population and mythical de-peopling of the *land without a people*. Third is the power politics of inter-lingual/cultural ideological mediation of space and place in the English translation of Ashour's novel. This ideological mediation sets the de-framing (de-mapping: actual omission of maps) of the geographicity and historicity of the narrative in tune with the de-territorial discourse of peace, post-modern organization of space and the postmodern feminist politics —with its occlusion of the difference between women and the question of nation for a «nation without a state» (Smith, 2012, p. 20). Finally, the paper argues for the Palestinian feminist politics of S/Place, whose localized geographical identity becomes the point of departure to rewriting histories, re-membering dismembered geography, and un-speaking the unspeakable Palestinian 'right to return'.

Key words: palestinian women, feminist translation, rememory, intersectionality, subaltern geo-politics

1. Introduction

> *What I remember is a picture floating around out there outside my head (…) the picture of what I did, or knew, or saw is still out there. Right in the place where it happened (…) It's when you bump into a rememory that belongs to somebody else (…) that place is real. It's never going away.*
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> (Morrison, 1987, p. 21)

> *Imperialism (…) is an act of geographical violence through which every space (…) is brought under control (...) For the native, the history of his or her colonial servitude is inaugurated by the loss to an outsider of the local place, whose concrete geographical identity must thereafter be searched for and somehow restored.*
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> (Said, 1990, p.77)

Crossing the borders of space and place, re-memory, like re-writing, translates past to present and presence, place into discursive space and identity into «placed identities.» The latter counters the geographical violence of imperialism and the «carceral geography»/ «graduated incarceration» (Smith, 2012 p. 21-29) of the metamorphosing geography of colonial occupation through stories of location and re-location. These stories set localized geography as the epicenter of subaltern geographical subjectivity and subaltern geo-politics of place and space. In black feminist theory, against the violence of displacement and *triple marginalization*[1], rememory figures as the lead for a subaltern geographical identity enacted through «the subversive retelling of one woman's story during and following the period of slavery» (Purkaystha, 2013, p. 3). This subversive retelling, in Morrison's scheme, confronts the willful «national amnesia» (Morrison, 1989, p. 120) through unpacking the subalternity of black women slave experiences, their invalidating orality and their incapacitating intersectionality[2]. It becomes, in Bhabha's words, «the indecipherable language of the black and angry dead» (Bhabha, 1997, p. 446) verbalizing the «unspeakable thoughts, unspoken» (Morrison, 1987, p. 99), and the critical category to speak of «the unspeakable [things]» of race and gender and their unspoken function as the «canon fodder» and the perfect foil for the unspoken-of greatness of American Literature (Morrison, 1989, p. 126, 1).

For Arab women of colour writer-academics, rememory not just figures as the indecipherable language to decoding their un-decipherable presence in rigged histories and coercively mapped geographies. It becomes their media to delivering their womenfolk's stories transcribing their orality into textuality and translating their spaces into mental pictures and models —in defiance of revamped geography and remapped territories. It more

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[1] Feminist reading of Beloved would reinforce her use of ―rememory in the― deployment of the tale as an enabling/empowering strategy of subversive representation by black women whose historic ―triple marginalization in the United States of America has been problematized by their painful memories of a trouble-ridden/traumatic past as well as resistance of the ―margins to be― centred.

[2] In Flotow's accommodation of intersectionality and metramorphics in feminist translational praxis (2009), intersectionality is used to denote the micro-politics of feminist translation and its engagement with the everyday, the political, the contextual the micro-cosmopolitan of feminist practices (p. 7). Metramorphosis, a term derived from psychoanalysis, "is located beyond the everyday in the mythical, the symbolic ―the primal condition of interdependency, communication, co-habitation and tolerance of difference: the «non-rejection of the unknown non-I» (Flotow, 2009, p. 7.) For Flotow, metramorphics becomes the site for contesting the gendered understanding of translation and its gender politics ―centered on fidelity and the unitary of meaning.

specifically becomes the nexus between older women's history-defying tradition of storytelling and younger women spoken word activism. Through rememory, Arab women of Palestinian origin and affiliation refigure the normative geo-politics of political geography to release a subaltern geo-politics of place and space. The latter crosses spatio-temporal boundaries and statist bounded borders to deliver the «Palestine [Women] know.» This women-specific version Palestine is the discursive space that Palestinian women populate with the mapped stories of placed identities getting by the «micro-geographies of occupation» to negotiate their landscape of power and resilient presence (Sharp, 2011, p. 21). Qualifying the politico-aesthetic function of Black feminist re-memory, Arab women's rememories are not designed to inaugurate a healing process through confronting and picturing the «visual, impossible to name, the unspeakable» trauma of the past (Purkaystha, 2013, p.3). Rather, their practice enacts a process of placement of the displaced selves in both political and matrilineal geography of social relations that reformulate identity along the tripartite scheme of land, place and space —in willful designation and embodiment of a subaltern national geo-politics. These subaltern geo-politics of placed identities stand in resilient defiance of postmodern deterritorialization of space, Western Feminists' invalidation of nationalism and occupational colonization of place and their slide into orientalizing of gender space. Ultimately, like Morrison's political poetics, Arab women's rememories are hinged on the tellers' tales. The latter's defiance of sequentionality structures the bridge between aesthetics and politics through pinpointing the consequentionality of loss and the resilient resistance via the cross-generational narrative mediation —from orality into textuality and onto the performativity of younger Palestinian women's spoken word aesthetic activism.

This paper deals with the translational re-memories of Arab women of Palestinian origin and affiliation their crossing of inter-lingual/cross-medial and intra-lingual/cross genre divides. The paper particularly tackles the question of Arab women's activist reclaim of lost places and their ideological mediation of the unspoken-of maternal legacy of Palestinian rememory and re-membering that sets place-out of place through storied space. Through the generational model of Arab (Egyptian-Palestinian) women's aesthetic activism and the third wave paradigm of feminist translational theorization, the paper examines the translational re-/signification of Sahar Hamouda and Hind al-Fitiany's rememories *in Once Upon a Time in Jerusalem* (2010) and Radwa Ashour's الطنطورية *(al-Tantourieyyah*, 2010) into *Kay Heikkinen's The Woman from Tantoura* (2014). Adopting an interdisciplinary approach, the paper utilizes Crenshaw's sociological conception of intersectionality (1989), Morrison's notion of rememory from black feminist critical theory (1989), paratextuality (Castro Vázquez y Andrews, 2009) and Pandora's tongues (Littau, 2000) from feminist translation theory and subaltern geo-politics (Smith, 2012) from political science. The paper constructs a model of analysis from diverse parameters to redress the lacuna in Western feminist theory with respect to reduction of place to psychological deterritorialized space (Kaplan, 1987), dichotomization of national and feminist identity (McClintock, 1997) and occlusion of the cross-genre writing of Arab women writing and their «narrative on history» (Mehrez, cited in Seymour-Jorn 2011, p. xxii)**.** The paper approaches translation along three axes: first, translation as a trope for feminized rewriting of Palestinian diasporas[3]; second, translation as

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[3] The approach to translation the paper adopts is informed by Flotow's take in Translating Women (2011) where the spotlighting of women's multiple roles in translation (as translator, authors and characters) hold the key to dis-member that has the potential to re-member away from the power regimes' telling of history. The paper thus

actual practice embedded in the materiality of communication, the mediality of transposition (Littau, 2015), seriality of translating Pandora's tongues (Littau, 2000), and the paratextuality of third wave feminist translational paradigm; third, translation as «intercultural ideological mediation» transmitted through the paratext (Castro Vázquez y Andrews, 2009, p. 2).The paper argument is multi-fold: first, the intersectionality of Palestinian women's positioning and re-memory as the media for communication and configuration of space and place. Ashour and Hamouda's narration projects are spurred by the kindred spirit of matriarchy that leads Ashour to fictionalize her own Egyptian and Palestinian mother-in law's female-specific stories of Palestinian diaspora, and drives Hamouda to convert her Palestinian mother's account from orality into textuality. Second, the paper argues for the materiality of signification in Hamouda's text and its structuring of subaltern geo-politics of space and place. The latter re-members the occupational divide of political geography through both serialized (collaborative) rememories of their placed identity as Jerusalemite and visual construction of peopled land and image populated narrative space —against the de-population and mythical de-peopling of the *land without a people*. Third is the power politics of inter-lingual/cultural ideological mediation of space and place in the English translation of Ashour's novel that sets the de-framing (de-mapping: actual omission of maps) of the geographicity and historicity of the narrative. Fourth, the paper argues for the subaltern geo-politics of Palestinian women's national identity-politics that focalizes the localized geographical dimension of identities to alternately un-speak the geographical violence of imperialism, unleash the spatial configuration of colonial occupation and bumps into re-memory the continuing resilience of the Palestine women know, translate and are in defiant wait to reclaim. Ultimately, the paper argues for Arab women's feminist politics of S/Place that simultaneously sets localized geography as the epicenter of subaltern geographical subjectivity and subaltern geo-politics of place and space, and counters the «carceral geography»/«graduated incarceration» of the metamorphosing geography of colonial occupation (Smith, 2012, p. 21, 29) through activist remembering of the dismembered geography. The outcome is the unspeaking of the unspoken-of right to return through the stories of location and relocation of the Palestine that women know and keep alive through their rememories and subaltern remembering.

1.1. The Palestine Women Know: Subaltern Rememory and Feminist Translational Geo-Politics

Unpacking the maternal legacy of rememory, Rafeef Ziadah[4], a spoken word artist/activist, speaks of «The Palestine [She] Knows» (Ziadah, 2016) pinpointing its

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studies Ashour and Hamouda's narrative accounts through the concept of intertemporal transposition and textual inscription of oral female stories to re-member the dis-membered geography of Palestine.

[4] Rafeef is a Palestinian spoken word artist and human rights activist based in London, UK. Her performance of poems like «We Teach Life, Sir» and «Shades of Anger» went viral within days of its release. Her live readings offer a moving blend of poetry and music. Since releasing her first album, Rafeef has headlined prestigious performance venues across several countries with powerful readings on war, exile, gender and racism. *We Teach Life*, her second album, is a powerful collection of spoken word with original music compositions, which she brings to the stage with Australian guitarist and *We Teach Life* producer Phil Monsour. Rafeef received the Ontario Arts Council Grant from the Word of Mouth programme to create her debut spoken-word album *Hadeel*.

genealogy in her womenfolk's stories, whose unspeakable words she un-packs in due acknowledgment of their active existence and activist presence across time and place/space:

> This poem is called «The Palestine I know», the Palestine I grew up with, the Palestine that taught me everything I know about Palestine. And it mainly came through women, and I think it's women who holds the story of their nation. And I think that is why it is very important in the arts to also always acknowledge women, especially as we mark big historical events. Gentlemen, please give us the space to also remember and show solidarity (Ziadah 2016, Oct. 20).

To the Palestine women hold, third generation diasporic Palestinian women activist-artists use the performative power of the spoken word to un-speak their women's matrilineal legacy of rememory, translate the feminized histories of Palestinian resilience and unleash the *linguistic chaos* and meaning multiplicity of Palestinians' diasporas. Their works not just carve a space for the female in the nation, the feminist in the national and the local in the homogenizing international (against the depoliticizing universalism of Western feminisms, the de-territorialization of postmodernist power-politics and the dehumanized abstraction of the political). Their works enact a politics of solidarity and collectivity to refigure the political in the human and counter the trans-statist nation-ness of Palestine with its media packaged de-territorialized poetics of the liable-to-be heard *human stories.* (Ziadah, 2011, Nov. 13. «We Teach Life, Sir»). Their aim is the oppositional message of the spoken word, which in Ziadah's words builds «the bridge between the political and aesthetics, between culture and politics» («Rafeef Ziadah: The Power of the Spoken Word», 2015, Oct. 1, 9:54). The oppositional message of the spoken word becomes the communication media for their Palestinians' localized national identities and their un-acknowledged status of «being a nation without a state» (Smith, 2012).

Through the «Palestine their women knew», Egyptian women writer-academics (of Palestinian lineage and affiliation) proceed to document the key holders to the stasis of the *nation without a state* within localized geographical scheme that un-speaks the unspeakable *right to return* through geographical stories of placed identities. Their lead is the orality of the subaltern rememory, which bumps into written memory visions and images of lands, places and spaces peopled by Palestinians and their ordinary ways of getting by their external and internal displacements and the carceral geography of settler colonial occupation. Like in Morrison, their endeavor figures as a strategy that enables the «shift from the locus of the known and articulated to the locus of the visual» (Purkayastha, 2013, p.3). It also functions as the means for revamping the textual grid of written memory to allow for the entry into the realm of new historicism through the fusion of the written with the visual, the auto- with the biographical, the individual with the national collective, and the fictive with the factual. The individual and fictive become the harbinger for subaltern truth-telling through fictive auto-bio-graphical writing that reconstructs history through imaginative reconstruction of the eclipsed narrative of subalterns' memories. More specifically, their endeavors bridge the gap between aesthetics and politics through re-writing history from the position of their intersectional marginality simultaneously providing for «a richly textured psychological and

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She regularly conducts spoken word workshops with the aim of empowering expression through writing and performance. She was chosen to represent Palestine at the South Bank Centre Poets Olympiad in 2012.

experiential view of personal and historical events» and enabling a take on politics «from below the brilliant space platform of the powerful» (Haraway, 1988, p. 583). Ultimately, Arab women's working and reworking of matrilineal rememory fashion a feminist translation of subaltern geo-politics acted out through recovering the submerged historical memories and releasing «local feminist discourses» (Sharoni, 1996, p.117). The latter constructs a subaltern politics of space and place through releasing «a geo-political gaze from 'outside' (…) to look back at dominant power from a marginal position 'within'» (Sharp, 2011, p. 3).

1.2. Feminist Translation Theories: *Theorizing Practice* and Locational Politics

Echoing its somewhat *marginal* geo-political/academic location (*outside* the Anglo-American feminist paradigm), feminist translation Canadian origin impacted its theoretical parameter, feminist poetical politics and object of study. Its early intervention, propelled by the cultural turn in Translation Studies, took translation-as-rewriting as a trope and mechanism to simultaneously write into translation history women's eclipsed narrative as writers-translators and rewrite the gendered mythology and metaphorics upon which Translation Studies was theorized. Its theoretical premise took issues with the following problematics: the hierarchical sexualized binarism between writing/translation, source/ translated texts and author/translator and their enmeshment in patriarchal statist politics and family metaphorics (Chamberlain, 1988); the gendered history of translation theories and the long entrenched submersion of the critical category of gender in translation (Simon, 1996); feminist politics in/of translation and the strategic use of feminist interventionist translation strategies (Flotow, 1991); the Eurocentric universalism of *Woman* and attention to *contested gendered* through centerstaging context-specificity and intersectionality of women's positioning (Flotow, 2009); the long-entrenched myth of unitary meaning (inscribed in the Tower of Babel) and its dismantling and deconstruction through acclaim of the linguistic chaos of Pandora's box and reclaim of Pandora as a releaser of meaning-multiplicity across tongues (Littau, 2000); the lacuna with respect to the interface between media and translation and call for a medial turn in the Studies and attention to the materiality of communication and translation as a «cross media practice» —where the media constructs the meaning of the message and becomes the message (Littau, 2015, p. 19); expansion of the horizon of feminist translation through induction of feminist translation centered on the conception of translation as «an act of intercultural ideological mediation» with translation and paratranslation/paratranslators as sites and agents for the «transmission of ideology» (Castro Vázquez y Andrews, 2009, p. 2-11). In fact, feminist translation scholarly interventions *womanhandle* (Simon, 1996, p. 16) translation theory to forge subaltern feminist geo-politics of translation studies/theories. The latter center stage the view from below the platform of patriarchal and Western power paradigm «practicing theory and theorising practice" and hence «geopolitically intervene in the Anglo-Eurocentric scope of the field» (Castro Vázquez y Andrews, 2009, p. 3). The end is situating «feminist translation as political activism» through a conception of translation as a feminist praxis, tool and model for «cross-border dialogue, resistance and solidarity» (Castro Vázquez, 2013). Ultimately, feminist translational politics opens the Pandora's box of discursivity and interdiscursivity underpinning feminist writing and translation practices to enable the revisioning of Western feminist praxis and the unspeaking of new nexus for «resistance against multicultural capitalism and the political institutions to which the current global economy is allied» (Castro Vázquez y Andrews, 2009,

p. 7). The projected outcome is to transcend the Euro- and West-centric gendered parameter of feminist theory and tailor a framework amenable to «the globalisation of culture and the internationalisation of discourses» of multicultural capitalism (Castro Vázquez, 2013, p. 6). Third wave feminist translational praxis employs third wave feminist critical linguistics, which takes discourse as a unit of meaning shifting the focus from the text to the paratext to examine both the translational problems in their discursive dimensions through detailed and contextualized analysis of «the discursive representation of men and women» and the unspoken-of-problems due to «unconscious interpretation of the discursive representations (…) [and] a rewriting in line with dominant ideology» (Castro Vázquez y Andrews, 2009, p. 13).

1.3. Western Feminism Locational Crisis and the Sealed-off Pandora's Box: Patriarchal Capitalist Politics and Palestinian Women Identity Struggle

In the context of internationalization of women-minded culture and globalization of feminist discourse, Western feminist praxis (despite revisionism) is in the throes of a locational crisis. This locational crisis is evident in what Mojab (2001) identifies as methodological fragmentation of «women of the world into religious, national, ethnic, racial and cultural (…) with particularistic agendas» (p. 124). This fragmentation arises from «delinking of capitalism and patriarchy», occluding the political nature of patriarchy and «anchoring of feminism in liberalism (…) democratic theories and their link to the market» (Mojab, 2001, p. 4). This delinking of gender relations and capitalism results in the reduction of gender issues to questions of culture and women's place to psychological de-territorialized space. It structures an implied encoding of a dichotomy between national and feminist identity and parallel occlusion of the question of place and history in the discursive formation of feminist subjectivity and politics (McClintock, 1997). For Palestinian women of colour, this occlusion amounts to an exclusion of the tripartite scheme of place, land and identity upon which the *nation without a state* resists its obliteration. It also leads to the submersion of the centrality of the question of geography to Palestinian political identity and feminist cultural subjectivity and the omission of the nexus between nation, intergenerational female oral narration and Palestinian placed identities. Ultimately, this exclusion seals the lid on Pandora's box to preclude engagement with the question of politics auguring the onset of the collapse of feminism into capitalist liberalism and thereby the ground for the substitution of market economy in place of political struggle. After all, what is currently being brokered as the *deal of the century* is a merchantilized peace package bartering land with *humanitarian* financial aids— «cash for peace instead of land for peace–dollars instead of a Palestinian capital in Jerusalem, an end to 'right of return'» (Fiske, 2018, par. 2).

2. *Once Upon a Time in Jerusalem:* Pandora's Box and Transcribing the Unspeakable

Deliberately embodying the role of «subversive scribe» (Castro Vázquez y Andrews, 2009), Hamouda opens Pandora's box to transcribe the unspeakable triad of place, land and identity through her mother's re-memory and retelling of their Jerusalemite identity. As she states: «My mother was the most anti-classist and modest person in the world. Yet, when it came to her being a Jerusalemite, the bells would always ring in warning recounting stories of honour and privilege» (Hamouda, 2018, Oct. 9). Ringing the warning bells, Hamouda, a

feminist academic and writer, charts space and place of lost geography and forgotten history in a new historical fashion. She vets the oral narrative against written history only to find out that what «the history books say do not really matter» and what she initially deemed as official history's proof to dynamite her mother's tales ended up dynamizing the account presenting them as «the truth (…) though the books did not record it» (Hamouda, 2010, p. 10). Hamouda's incentive is the past —«the Palestinian past» that she found wanting among her Palestinian students in Beirut, and which «had lived in every corner of [her] house and minds» through her mother's stories. Her scheme is the places —«the villages (…) parents' or grandparents' lives in the country they had been forced to leave (…) and the small stories of (…) inconsequential lives that make up the larger mosaic of country and history and monumental past» (Hamouda, 2010, p. viii). To this end, Hamouda engages in a discursive combat against the washing away of family history by «the daily business of living» (Hamouda, 2010, p. viii). She instigates a process of re-memory on herself and her mother's part, the nature of which falls within the feminist translation theoretical vocabulary and re-politicize its theoretical praxis with respect to the nexus between nation-narration, geographically placed identities and the unspeakable *right to return*.

Theorizing practice, Hamouda recounts the condition of the rememory of their once-upon-a-time place in Jerusalem and their ongoing claim to its storied geography and historical geography:

> My mother's tales about her house in Old Jerusalem have always been an integral part of my life (...) stories she told and retold about her family and those stone walls that enclosed them (...) separated by borders and barbed wire from that land which her soul still inhabits (...) Her urgency, her refusal to let go of them, was her own way of holding on to the history of her lost Dar, and that urgency communicated itself to me, so it became my own urgency, and my own mission to document those stories (...) I felt that core of it rested in the physical location of the Dar itself, the Dar (...) My first task, therefore, was to record those memories (...) to preserve it from further loss, for if the Dar and its inhabitants were now lost to us, then we should commit them to paper. I hasten to add, though, that the physical building still exists, but it *is* as good as lost, to us, its inheritors, because it is no longer accessible to us. The second task was to collect those memories, and determine the form of narration (...) I chose to value the oral narrative of the women of the house, to prove it as valuable as documented history —perhaps even more so because it offered the social history of a family living in one of the most sacred spots on earth, and how political events robbed them of that life (...) All I could do was prompt my mother to jot down some of her stories, and I prodded her, from my own memory, to mention this or that story, this or that person. But those fragments couldn't very well pass for a readable, publishable book. I had to figure out what form I would give it, what would go where, and the division of chapters. I also decided that it wouldn't go much beyond the diaspora, that it wouldn't trace all my mother's life. It wasn't about her; it was about her memories in that Dar, and the impact of loss and exile, regardless of how fragile and *seemingly* inaccurate they were. I didn't know then why I chose to narrate it in two voices (...) I used my voice to fill in the gaps, to comment on her narrative (...) I believe that there was an unconscious realization that those memories were as much hers as they were mine, and that I was also part of the story (...) My mother wrote her fragments in Arabic. I fleshed them out and wrote the book in English. When the National Council for Translation commissioned me to translate it, I thought «who better to translate it than my mother»? So she sat down with her pencil and rubber and dutifully translated it. I read the translation and realized that, as my mother wrote, she

added her own comments or things she had forgotten to mention (Hamouda, *Translating Palestinian Women*, 2018, Mar. 29).

Hamouda's accounts centerstages the geographical dimension of their rememories and their enmeshment in the territoriality of space/place of the Dar in Jerusalem and Palestine. This foregrounding not only undermines the postmodern political organization of space and its consequential de-territorial discourse of peace (Newman, 1996), it also subverts Western Feminist take on the «pure space of total deterritorialization» (Kaplan, 1987, p. 190). Her account also elucidates the process of production and politics of «intercultural ideological mediation» (Castro Vázquez y Andrews, 2009 p, 3) of their rememories into discursivity, across mediality (orality/textuality), locality and language borders. Hamouda's translational process and writing act come in response to the gendered politics of nationalism (its gendering nation-narration) and the engendered carceral geographical occupation of both the mother land and tongue. This gendered politics disallow the «[speaking] in the mother tongue» on account of the ephemerality and dis-credibility of the orality of women's rememories. In so doing, this ascribed discredit to orality unwittingly feeds into the occupational politics of the motherland through the territorialization of the mother tongue with both men's (andro-centric and politically-correct) national telling and the fetishization of Arabic as the rightful national mother tongue for Palestinian telling. It more specially canonizes the devaluation of what Littau's formulates in terms of the forked nature of Pandora's tongue, which in the context of Palestinian diasporic experience and colonial continuing occupation becomes the means of resistance upheld by the mother through the mother forked tongue. The latter is «already multilingual» and «the speaker of more than one tongue» (Littau, 2000, p. 27), specifically due to the continuing weight of Palestinian women's experiences, which carry the place out of place and the nation without a state. In «Shades of Anger», Ziadah exemplifies this forked imprint of the mother tongue employing interlingual shift between Arabic and English to ideologically mediate the politico-cultural stamp of the Palestinian Pandora's tongue:

اسمحوا لى ان اتكلم بلغتى العربية قبل ان يحتلوا لغتى ايضا
Allow me to speak my mother tongue before
they occupy my language as well (Ziadah, Nov. 15, 2015)

2.1. The Palestinian Pandora's Tongues: Forked Ideological Mediation and the Mother Tongue of the Translated World

Speaking in the Palestinian mother's tongue of the motherland and through her maternal legacy of Jerusalem, Hamouda's *Once Upon a Time in Jerusalem* (2010) *re*-territorializes both the gendered discursive space of national narration and the nationalist gendering occupation of the mother land through unspeaking the storied orality of women space. Her discursive act speaks against both the discursive amnesia of nationalist telling and the colonial myth of *a land without a people to people without a land*. Her means is English language; her tactic is textual form. Not quite *the* mother-tongue for *authentic* and *nationalist* cultural claims, the choice of English as a medium of expression is a political choice and politically correct design (befitting the «internationalization of culture and globalization of discourse (…) [where] 'we all live in *translated worlds*'») for enabling the hearing of their stories and the reception to a wide international audience. As Hamouda notes: «I chose English because I

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wanted the story to be heard. I wanted to speak to Western audience. I wanted to tell that there were people in the land (…) that Palestine was not 'a land without people'.» (October, 2018). The textual form is the medium-cum-message or the *medium [as] the message*, which forks the foreign (colonizing) tongue and bends it (qualifying Achebe) to carry the weight of the Palestinian experience and the forked imprint of its women carriers.

Written in Palestinian Pandora's tongues (through the new-historical/postcolonial leanings of its writer-academic), the text is forked into two voices, two modes of signification and two sign systems instigating an interaction between sound, image, and typographic image (word image and font size), the outcome of which is an audiomedial text[5]. The latter, written to be spoken, flaunt the materiality of subaltern feminist textuality through both a tactical capitalization on the materiality of modes (acoustic/aural and visual) and systems of signification (oral, written and spoken, *i.e.* written to be spoken), and re-signification of issues of textuality and paratextuality.

2.2. The Paratext: Audiomedial Textuality and Multimodal Inscription of Orality

Divided into five chapters, the text is prefaced by a captioned picture of «Abdel Hamid al Fitiani, the last Patriarch of Dar al Fitiani» (positioned before the title-page), followed by «Preface», «Acknowledgment» and closes on an «Epilogue.» The epilogue contains five items: «Sources» (an Arabic Bibliography of the history of Jerusalem), «Glossary» (transliterated Arabic words and their English translation), and «Al Fitiani Genealogy» (commentary on the image of document proving the family lineage). The book closes on «Al Fitiani Family Tree» providing for a tree diagram of the family map linking the now dispersed family members to the last Patriarch of Dar al Fitiani, Abdel Hamid, the image framing the book and paratextualizing the text. This play with multi-modal semiotic resources (image and words) in the paratexts is paralleled inside the text with the textual composition simultaneously adding topographic image to the play between image and word and collapsing the line between orality/textuality and textuality/paratextuality through alternating accounts and alternate narrations.

The first chapter, «A Jerusalem Home: Dar al Fitiani», opens on the opening line of *Anna Karenina* on happy and unhappy families where Hamouda humbly «begs to differ with the [master]» (the *master* was removed by the editor) to relate the Jerusalemite-specific happiness of the Dar's inhabitants and her maternal legacy and stake in the house —the «Dar (…) an Arabic word which conveys both meanings of 'house': the actual building, and the family» (Hamouda, 2010, pp. 1, 2). Delivered in the first person point of view (in italics), the brief introduction is followed by the mother's orally inscribed text providing for a pseudo-

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[5] Mary Snell-Hornby has suggested that we can define four different genres of multimodal texts: 1. *multimedial* texts (in English usually called audiovisual, but not to be confused with «multimedia» in its loose everyday usage) are conveyed by technical and/or electronic *media* involving both sight and sound (*e.g.* material for film or television, sub-/surtitling); 2. *multimodal* texts involve different *modes* of verbal and nonverbal expression, comprising both sight and sound, as in drama and opera; 3. *multisemiotic* texts use different *graphic sign systems*, verbal and nonverbal (*e.g.* comics or advertising brochures); 4. *audiomedial* texts are those written to be spoken (*e.g.* political speeches multimodal texts are, according to this definition, those written to be performed live on stage (and, of course, for an audience). The distinction between media, modes and sign systems is of course important, as it is important to acknowledge the possibility of different evaluative frameworks for the same text, *e.g.* considering its medium, its mode or its sign system.

historical account of the Dar's lineage, architectural structure, inner divisions and geographical and spiritual connection to the Dome of the Rock and the Haram al Sharif. As Hamouda's mother recounts: «Saladin chose the family, descendent from the Prophet's family and living within the walls of al Haram al Sharif, as being the family most qualified to hold the *fatwa*», and hence the family name Fitiani (Hamouda, 2010, p. 5). Typographically imaged in roman (in distinction from Hamouda's italicized narrative voice), the text alternates between mother and daughter's narrations. The latter's italicized accounts features as scholarly commentary desperately vetting women orality against official history until the narrative begins afresh in the tenth page: «what history books say do not really matter (…) So, let's start afresh. Once upon a time in Jerusalem» (Hamouda, 2010, p. 10). This fresh start is marked by a new narrative and voice shift with Hamouda's accounts becoming briefer and more personalized functioning as a supplement to fill in the gaps from her childhood memories of the mother's stories. Every memory brings a rememory in an ever ending chain of mother-daughter remembering and in a pictorial formatting of orality. Pictures starts swarming the narrative space with every account embodied in an image —images of the Dar (wide shot angles and close-ups), images of historical figures in the Dar, images of high profile personnel connected to the Dar, images of weddings, outings, images of Hamouda's uncles in different settings, images of toddler Hamouda with her brother in the Dar, etc. The last chapter, «Living in the Diaspora» is solely recounted in Hamouda's voice and is densely populated with image —images of her mothers and father, images of their wedding in Cairo, images of herself and brother in the Dar and in Cairo, and images of her uncle walking next to President Abdel Nasser and images of her older aunt «Aisha Fitiani, sitting beside the water well in the Dar» and «Hind Fitiani with Sahar Hamouda and Ayman Hamouda» on the Dar's roof overlooking the holy sites (Hamouda, 2010, p. 92). The last two pictures close the narrative on a short note in the mother's voice elucidating the claim of the Dar on its dispersed inmates and their claim to the land on which it resides:

> In 2000, my daughter met Loulou, Taher's youngest daughter. That year Loulou had been to Jerusalem and had wept throughout her stay in the old dar. 'My father is not buried in Cairo', she had sobbed. 'He is buried here. I swear he is buried here, in this dar!' There is nothing strange in what she said. The bones of Taher al Fitiani may still be lying in the cemetery in Cairo, but his spirit has flown home, where we will all surely go (Hamouda, 2010, p. 112).

The pictorial representation of the Dar and imaged occupation of its locale incarnate the right to return home *where we will all surely go*. They more specifically fleshes out the materiality of subaltern feminist space and signification as the scheme for mediating *right to return* through placing people on the land in their habitat in Jerusalem. The outcome is the form, the medial political message that deploys the semiotic resources of the paratexts (Fig. 1) through a designated interplay between image, typographic image and maps that enacts a subaltern feminist geo-politics. The latter is produced through a textual space peopled with narratives, a narrative space peopled with pictures, and pictures populated with imaged stories of lands and its people —of men and women's places and spaces in ordinary history and extraordinary geography carrying keys to memories of «ancestral home and leaving it standing as proudly as it has done for the last 400 years» (Hamouda 2010 p, ix). Thus, through the multimodal mediated form, Hamouda effects the placement on the discursive map of her Palestinian Pandora's tongue transcribing orality into a forked narrative form that

incarnates the geographicity of location, historicity of placed identity and the women's people-populated Jerusalem in historical Palestine —non-existent on any map. Hamouda ultimately pumps into historical memory the cultural key holders of the Palestinians' lost dars, occupied by settler colonialism and continuously preserved in women's rememories. In Palestinian cultural politics, Palestinian women, especially elderly women, hold the keys of their lost Dars in Palestine passing it on to younger women in an ongoing chain of rememories of the land, its maps and its places/spaces[6]. This is the subaltern geo-politics of Palestine —the Palestine women hold and are bound to reclaim despite the odds of the current order, mainstream geo-politics, and the entrenched held orthodoxy of *the land without a people for people without land*.

3. «A Land *Without* a Map»: Tantoura and the Unspeakable Thing Unspoken

A land without a map is not just a virgin land in wait of copulation and population by *people without a land*. It is a placeless land —a non-place that is nonexistent in history, geography and with no right to politics (as a terrain of negotiating conflict). More specifically, as it is currently argued by Israeli academics, *the land without a people* phrase was not just about the complete un-populated nature of the Palestinian land (Smith, 2012). The main ideas of the phrase were more geared towards «the definition of a valid 'people (…) deeply ingrained in Zionist ideology (…) that Palestinians were not using the land properly(…) [hence the equation of] backwardness and a lack of respect for the land with the indigenous'» (Smith, 2012, p. 23). This discourse informed «the development and resettlement projects of the Zionists, working hard to make the desert bloom» through the maintenance of the class division with the Jewish labour expected to build theirs and the elite homes (Smith, 2012, p. 23). It also sowed the seeds for «a regime of limited citizenship (…) and concerted ethnic cleansing [for the Palestinian]» (Smith, 2012, p. 23). This regime of limited and limiting citizenship was affected through two interrelated tactics. The first tactic was the programmed discursive dispossession of Palestinian placed identities bringing forth what Bokae'e (2003) qualifies in terms of Internal Palestinian Displacement (IPD) —Palestinians expelled/displaced from their villages during the 1948 *Nakba*. The second tactic was «gentrification (more accurately termed Judaization)» of Palestinian owned and populated territories, which in effect meant «the harassment and eviction of Palestinians from traditional Arab neighborhoods slowly converted to upscale Jewish ones» (Smith, 2012, p. 24). The outcome was Palestinian non-placement and non-entity in land history, historical geography and current map. The scheme was (still is) about changing geography, shrinking foothold and Palestinian non-/re-placement on any map (Fig. 2).

Hamouda's *Once Upon a Time in Jerusalem* (2010) counters this scheme along the urban divide of the Palestinian *Nakba* textualizing the mother-daughter rememories of the Jerusalemite Dar to validate and pictorially represent women's orality as a medium-cum-message for translating Palestinians' re-membered narratives into textual history. Against the same scheme, specifically in response to the rural divide of Internal Palestinian Displacement (IPD) and its subtext of pogromed de-mapping, Ashour composes her historical fiction of the *Nakba* unspeaking the un-spoken of «massacre of Tantura» (Pappé, 2001, p. 19). The choice

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[6] According to Smith (2012), in Palestine, «place contributes in a very essential way to identity. For Palestinians, placed identities have direct, concrete effects.»

of Tantoura as a narrative foothold establishes Ashour's counter scheme of re-memory and re-membering orality into textuality and textuality into historicity and geographicity[7] for a number of reasons. First, unlike other massacres, the knowledge of Tantoura «had apparently not gone beyond the immediate circles of the survivors: neither Walid Khalidi's seminal work *All That Remains* nor the exhaustive *Palestinian Encyclopedia* (…) mentions it» (Pappé, 2001, p. 29). Second, the 2001 «Tantoura Case» or «Katz' affair»[8] in Israel pinpoints the concerted institutionalized scheme (from both Israeli judicial system and academia) at silencing the memory of Tantoura —a scheme that cost an Israeli researcher from Haifa University his A+ master's degree, a liber case suit, and «academic character assignation of Teddy Katz, not to mention a number of debilitating strokes (Ofir, 2016, par. 3). Third, this orchestrated suppression of Tantoura's stories does not just stem from «the general collective 'memoricide' (…) [inflicted on] this chapter of Israel's history —the Nakba» (Ofir, 2016, par. 3). It is rather due to the legal ramification of the recognition of Tantoura as a *massacre*. Tantoura massacre (May 23-24, 1948) is the only pogrom executed by the Israeli Defense Forces (IDF) in their legal status as a State Army after the unilateral Declaration of the State of Israel (May 14 1948). Its executioners were the Haganah forces, the *more mainstream militia* and the bed rock of the IDF, headed by Ben-Gurion. Deir Yassin massacre (April, 9) is the only massacre acknowledged in Israel (after pressure from King Abdullah of Jordan extracting apology from Ben-Gurion); its perpetrators were Irgun-Stern gangs[9] —the terrorist underground organizations headed by Mencham Began (Cooke, June 2015, par. 5). Fourth, Tantoura brings to the fore the unspoken-of micro-geography of Internally Displaced Palestinian (IDP), whose political status (neither refugee nor full citizens) bars them from

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[7] The term geographicity was coined in 1999 by two philosophers, Gary Backhaus and John Murungi. In their book *Colonial and Global Interfacings: Imperial Hegemonies and Democratizing Resistances*, geographicity is defined as "the spatial component of all phenomena" (Backhaus 2007, p. x). The book argument, based on the *geographical turn*, is for advocacy of geography as an approach and tool for understanding the social world, human spaces and its underlying social processes. In *Esoscapes: Geographical Patternings of Relations (2006)*, and *Lived Topographies and their Mediational Forces* (2005), Backhaus and Murungi explicate the relation between land, topography and social spaces delineating the interface between maps and mapping in constructing cartographies of hegemony and resistance. Exploring Human Spaces: An Introduction to Geographicity is an e-learning course offered by edx (www.edx.org).

[8] In 1999, Teddy Katz, a student in the department of Middle Eastern History at Haifa University, submitted his master's thesis to the university department. The thesis, entitled "The Exodus of the Arabs from Villages at the Foot of Southern Mount Carmel», was awarded A+, the highest possible grade. The thesis used oral narrative as a means for historical reconstruction of the 1948 war—war of self-defense (according to mainstream narrative) or ethnic cleansing (cleansing—the word generously used in IDF records). The latter was not his point of investigation and the word massacre was never used by him in the course of the thesis, as Pappe points out. The thesis examined more than 230 oral accounts of the Israeli Alexandroni Brigade and Palestinian survivors. The gist of Katz's research, according to Pappe, is that "on 22–23 May 1948, some 200 unarmed Tantura villagers, mostly young men, were shot dead after the village had surrendered following the on- slaught of Haganah troops" (2001, p 19). On January 21, 2000, the Israeli daily *Ma'ariv* published an article on Tantura's massacre based on Katz's master's thesis. The veteran of the Alexandroni Bridgade issued a case for libel. Katz was terrorized into retraction and later stripped of his degree—awarded a non-research master after resubmission in 2003.

[9] Irgun and Stern Gang were constructed as terrorist underground organizations during the 1948 war. Their creed was informed by the ultra-nationalist Revisionist ideology of Jabotinsky. After the declaration of the state in May 1948, Ben-Gurion outlawed these organizations and had their members incorporated into the Israeli Defense Forces. Their violence was tactfully instrumentalized in the course of the war, since their atrocities would always be ascribed to others—not the mainstream Israeli war creed of IDF.

returning to their homes and ownership of their lands —confiscated by British Emergency Regulations, 1950 Absentees' Property Law (Boake'e, 2003, p. 3) on ground of their «Orwellian given status 'present absentees» (Cook, June 2015, par. 8). The survivors of Tantoura were *transferred* (a term used in Haganah's documents according to Pappé, 2001) to the neighboring village of Furaydis to serve as cheap labour. Their houses taken by Jewish kibbutz Nachsholim and Dor, to be Judaized into Dor beach resort located an hour drive north of Tel Aviv. Thus, Tantoura, non-placed on any map, poses as the perfect foothold for opening Pandora's sealed box on the most subaltern of geopolitical massacres to disinter its politics through poetics.

3.1. Linguistic Mapping of 'the Right to Return': الطنطورية and the Placement of Identity

Through الطنطورية *(al-Tantourieyyah*, 2010), Ashour charts the Palestinian cartographies of struggle towards placement and return along the triad of place, land and female identity. Ashour's politics is the land. Her poetics is the form, which she utilizes to transfer displacement into placement and placement into territory —narrated in history, located in geography and charted through counter mapping. The title is the first measure towards placement and return. Linguistically framed in the feminine grammatical gender, 'الطنطورية' links the place to the narrative protagonist, Ruqayyah, through اسم النسب (a personal noun that defines the subject's identity via ascription to a place of origin). This titular homage to feminine personalized placement simultaneously structures Rukkayah's placed identity and location within the micro-geography of occupation and materializes her embodiment of the place-out of place within the micro politics of resistance. This geographicity of titular structuring is graphically imaged through the paratextual subaltern geo-political counter mapping. The narrative is preceded by three maps. The first map, captioned خريطة فلسطين (The Map of Palestine), is the historical map of Palestine —from the sea to the river (Fig. 3). The map is femininely inflected by the larger dot and bolder font distinguishing Tantoura and Jerusalem; as the narrative unfolds, the map is the clandestine charting of Rukkayah's son, Hassan, through the stories of his grandfather —Rukkayah's uncle. The Second map, captioned مخطط لقرية الطنطورة (charted map of Tantoura Village), is a cadastral map[10] providing a chart of the village location and geo-spatial relation to its borders. Tantoura is bordered by the Sea from the east, Haifa to the north, and Jaffa to the south. The position of Rukkayah's Dar is highlighted in bold in relation to other households and the various institutions making up the social landscape of the village—*i.e.* the mosque, the school, the alleys, the tomb and the railways (Fig. 4). The map is again visually marked and personalized through a play on the topographic image with their house دارنا (our Dar) set in a bigger bold font and in a shaded circle —in distinction from بيوت البلد (the other houses in the village). The paratext ends with a family tree diagram linking the two families of the Dar, Rukkayah's father and uncle, to their

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[10] A cadastral map refers to a map that shows the boundaries and ownership of land within specified area. Some cadastral maps show details including district names, unique identifying numbers for parcels, certificate of title numbers, positions of existing structures, section or lot numbers and their respective areas, adjoining and adjacent street names, selected boundary dimensions and references to prior maps. Usually these maps are maintained by the government, and they are a matter of public record (USLEGAL.COM).

off spring with the grandchildren taking the names of grandparents (causing instances of confusion to the reader) fostering the generational continuity of the struggle and historical renewed claim to return (Fig. 5).

The scalar geographical construction (from macro-national to micro-local and eventually to social geography) in the para- and pretext sets the centrality of geography to the writer's scheme and the narrative thrust. Rukkayah, who had never enjoined geography, gets educated in maps and mapping as the village waits for the impending invasion by the Haganah forces. She tries to figure out maps, their meaning and validity in the course of her forced movement across borders —from Tantoura to Sidon to Beirut, Emirates, and Egypt. She continues to trace them as her children (three boys and adopted girl) get dispersed across geographical locations in search of livelihood and citizenry rights in host states. She tries against hope to keep the maps drawn by her son Hassan, the would-be historian of Palestinian oral histories, of the warring zones in Beirut during its civil war and the 1982 invasion. She tears the maps as they continually change and continuously fail to provide for sustainable explanations. This mapping and continual remapping of her whole world become the subtext of her wait for the next move and the quotidian carry-on of the daily business of living. The narrative closes on Rukkayah in Sidon, her final residence of choice, taking a trip to the South to see folks back in the occupied territories across the barbed wires. There, Rukkayah encounters Hassan. Hassan, the historian, managed to return to Tantoura with his Canadian passport, begot young Rukkayah, to whom Rukkayah hands the key to their Dar in Tantoura. The narrative closure, symbolic of the *right to return* and the female key-holder of its continuity, leads on to the «Signs» —the epilogue of the text. In this section, Ashour verbally codifies her geo-historical scheme positioning her fictional narrative in relation to history and geography.

Source Text	Back Translation
• الطنطورة قيسارية وعين غزال وبلد الشيخ وعيرها من القرى و المدن المذكورة فى هذه الرواية حقيقية و يمكن الكشف عنها فى اية خريطة فهى جزء من جغرفيا فلسطين و تاريخها • المجازر التى تناولتها الرواية وقائع موثقة : الطنطورة – مجزرة صبا و شاتيلا – ملجأ مدرسة الأطفال فى صيدا – عمارة جاد و غيرها . • باستثناء بعض الشخصيات التاريخية و أسماء الأعلام التى يرد ذكرها فى النص فإن شخصيات الرواية كلها بمساراتها وعلاقاتها و مصائرها متخيلة (Ashour, 2010, p. 460)	• Tantoura, Qaisarah, Ain al-Ghazal and Baled al-Sheikh and the other villages and cities mentioned in this novel are real. They can be located in any map; they are part of the geography of Palestine and its history. • The massacres tackled in this novel are documented: Tantoura massacre, Sabra and Shatila massacre, Children school massacre in Sidon, Amara massacre and others • Except for some historical figures and personnel, the characters of this novel, their lives and relations are fictional.

This finale seals Ashour's locational scheme to countering non-placement through a storied placement on geographical, historical and social maps. It more specifically marks her political feminist signature on the text. The latter inflects national telling with the grammatical feminine gender providing for a feminized version of Palestinian *Sumud* (resilience) that releases the most subaltern of massacres, geographicity of its space, historicity of its place and the micro-politics of survival and return. More specifically, this finale places the narrative within the praxis of historical novel, culturally inflected by the specificity of the experience of

its feminine holders with their crossing of bounded places and resilient retention of place out-of-place and *nation without a state*. Ultimately, the paratextual finale marks Ashour's political and aesthetic scheme, which becomes «a narrative on history» and across genre or «cross genre writing» (Seymour-Jorn, 2011, p. xxii) crossing the lines between fact and fiction to release truth from below the platform of power. This narrative on history crosses over the boundaries of genres and media to rewrite both History and the credibility/validity of those who carries its brunt —ordinary people with oral stories and cognitive maps of their memory-inscribed spatial places in history.

3.2. The Women from Tantoura: Demapping الطنطورية and the Postmodern (de-territorial) Feminist Politics of Translation

Against Ashour's scheme, Heikkinen's translation (2014) packages the text within the post-modern de-territorial feminist politics of place/space, non-land based discourse of peace, and the de-historicizing thrust of power platform —against the intersectionality of Palestinian women's positioning. The title *The Woman from Tantoura: a Novel of Palestine* simultaneously sets a politics of non-placement through the grammatical sign system and enacts a schism between place and space through its typeface/graphic design. The prepositions *from* and *of* displace or rather un-place the politics of placement of both Tantoura and Palestine. Tantoura is propositionally indexed with *from* setting Rukkayah's relation to place within nativist and nostalgic politics of origin: from is lexically defined as a preposition: «for, place, used to show where something or someone starts; for time, when something starts or first exist; for distance, distance between places» (*Cambridge dictionary*). Palestine, preceded by *A Novel*, is not only located within the fictive narrative terrain (to the undermining of Ashour's historic fictional endeavor). Palestine is also warped in non-locational grid through the preposition *of*. *Of* is a preposition designating «possession, belonging or origin» —not a tactile terrain for place and placement (*Cambridge dictionary*). The grammatical prepositions of place are at, on and in. This grammatical un-/non-placement and its constructed distance between space and place are paralleled in the graphic design of the book cover through the spatial configuration of the typeface with its triplet scheme (Fig. 6).

Tantoura is visually rifted away from Palestine through the font enlargement and the subtitle triplet structure with *A Novel of Palestine* placed towards the bottom of the book cover in a small font. *The Women* is in its turn distanced from both Tantoura and Palestine through the font size of the former and its spatial positioning from the latter. The effect is twofold: first, typographic imaging of the divide between Palestine and Tantoura —replicating the colonialist divide between historical Palestine and its locales; second, graduated material signification with Tantoura (at the center of sensory perception) becoming the narrative, woman coming second and Palestine relegated to the margin and given a fictional attribute through the genre re-formulation. The outcome is a story of Tantoura, a non-place not featured in any map, which is bound to provide for a human (fictional) story of Palestine as befitting women's role (Sharoni, 1996, p. 112) and the human-story panacea of mainstream media coverage of Palestine (Ziadah, 2014, My Body Was a TV Massacre). The implication is that the book about to unfold to the reader is a fiction about women from Tantoura, nostalgic for the past, who tells a human story of her place of origin and Palestine. The picture of the cover page, a rusty keyhole of an ancient house gate —rounds up the

constructed nostalgic politics to a place of origin that was left and is unlikely to be existent or reclaimed.

This *human column* packaging (away from historicity of the source text and its structured geographicity of place and space) is given a further impetus in the book blurb. Structured in a human column format, the book blurb starts with fleshing out the semantics of the word *Palestine*, which: «For most of us (…) brings to mind massacres, refugee camps, settlements, terrorist attacks, war, occupation, checkered *kuffiyehs* and suicide bombing, a seemingly endless cycle of death and destruction» (Heikkinen, 2014). Against these realities from which «this novel does not shy» (Heikkinen, 2014), the blurb presents the narrative as «first and foremost a powerful human story, following the life of a young village from Tantoura in Palestine up to the dawn of the new century» (Heikkinen, 2014). The propositional phrase in the title *from Tantoura* is repeated and the semantics of place is transposed on the temporality of space —*i.e.* moved away from Tantoura, the place of origin, to/ across time to «the dawn of the new century» (Heikkinen, 2014). The Palestine unfolded is delivered through the eyes of its protagonist, who is described as «uneducated but sharply intelligent mind of Rukkayah» that is trying to «make sense of all that happened (…) the repeated pain of loss, of diaspora, and of cross generational misunderstanding and above all, we come to know her indomitable human spirit» (Heikkinen, 2014). Rukkayeh is thus constructed as «uneducated but extremely intelligent» in a patronizing and invalidating stance reminiscent of Western feminist condescending position towards their coloured sisters. The source text's geographical scheme is watered down through confounding confluence of place with time, and space with place —indexed through the used prepositions. Rukkayah's story is packaged away from the politics of geographical place into the de-territorialized postmodern notion of space and dehistoricizing thrust of power politics. These de-territorial and de-politicized translational constructions of Palestine and Rukkayah become all the more evident through the non-translation the source text's maps and the omission administered in the epilogue. The three maps of the source text (the map of historical Palestine, the map of Tantoura and Rukkayah's family tree) are omitted in the target text. In the epilogue, the word *geography* that Ashour used to speak of the historicity and geographicity of her narrative is also omitted in the target text.

Source Text	Target Text
• الطنطورة قيسارية وعين غزال وبلد الشيخ وغيرها من القرى و المدن المذكورة فى هذه الرواية حقيقية و يمكن الكشف عنها فى اية خريطة فهى جزء من **جغرفيا** فلسطين و تاريخه (Ashour, 2010, p.460)	• Tantoura, Qisarya, Saffurya, Ain Ghazal, Balad al-Sheikh, and other villages and cities mentioned in the novel are real and can be found on any map. They are part of **Palestine and its history.** (Heikkinen, 2014, p. 363)

The effect is the non-place of both Tantoura and Palestine —relegated to a politics of origin and idyllic nostalgia for irretrievable past. More specifically, the effect is a human story that is *not political* —de-mapped, dis/re-placed and packaged in accordance with the humane interest of Western recipients and humanism of Western politics. Ultimately, the effect is an intercultural mediation of Palestine and Palestinian women in accordance to the power grid and away from the feminist translational politics of its author and the materiality of the struggle of its carrier. The outcome is the apolitical Tantoura and de-politicized Palestine. The outcome is Tantoura, the place of origin, not the site of massacre warranting incrimination

under international law. The outcome is the Palestine, whose ever shrinking landscape is incapacitated to warrant but an economic solution bartering whatever is left from the land with the economic welfare of whoever is left in the land. The ultimate outcome is de-framing Ashour's place-centered scheme in the humanism of the protagonist story in tacit submersion of the unspeakable toll of the *Nakba* and complete cover-up of its first institutionally executed ethnic cleansing of Palestinians at the hand of Israeli forces —a «cover up that (…) was more complete than anywhere else», as Pappe states (cited in Cook, 2015). One last note on the discursive context of production and thus reception of the translation, the publication of *The Women from Tantoura* (2014) coincided with a publication of a report on the website of the Committee for Accuracy in Middle East Reporting (CAMERA). CAMERA presents itself as «media-monitoring (…) organization devoted to promoting accurate and balanced coverage of Israel and the Middle East» (CAMERA website). In 2014, CAMERA launched an attack on The Los Angeles Times on what it labeled as a «false coverage» of a «fictional massacre» (CAMERA, Feb 4, 2014). In May 2015, a procession of three hundred activists was organized in Dor (Tantoura) calling for the commemoration of Tantoura massacre and its victims — against the complete topological cover-up. The mass graveyard of the village (in which two hundred Palestinians were hurriedly buried) was made into a car parking area and the fishing village has been made into an idyllic beach resort with a memorial of the thirteen Israeli soldiers reported to have been killed in the battle. Wheel chaired Ted Katz and historian Ilan Pappe were among the participants in the procession calling for an erection of a memorial to the victims of the massacre (Cook, 2015).

4. Conclusion
Translating Pandora's Tongues: Arab Women Re-Member their Storied Geography (…) their S/Place

«The old will die, the young will forget.» Attributed to David Ben-Gurion, the founder of the state of Israel and first prime minister, this quote speaks of the bet on forgetfulness and the politics of memory elision and submersion. Against this scheme, and particularly in answer to the concerted plan of memory massacre and burial, Arab women of colour tell their accounts of storied geography, spatial history and peopled land. Their foothold is rememory. Their medium is Pandora's tongues, which they fork and bifurcate to translate their space and place and counter the programmed politics of forgetfulness and its orchestrated dilution of place into space and land into economics —readily sucked up and consumed by the daily business of living. Their counter-politics are textual and cartographic placement that counter the politics of non-placement through territorializing the discursive space with the *Palestine women know* and re-member across times, places and spaces. The outcome is a subaltern feminist geo-political scheme enacted through the textual forms that capitalize on the semiotic resources of image, typographic image and maps in the case of Hamouda, and set geographical and social mapping as the epicenter of feminist cartography of struggle for subaltern national geography in the case of Ashour. The end of the writers-as-subversive scribes is the production of a subaltern foil that counters andro-centric national telling, Western feminism de-territorialized spatial poetics/politics and the apolitical and de-historical scheme of power politics. The ultimate outcome is their narrative foothold on Jerusalem and Tantoura and their discursive translation and transposition of non-placement into geographical placement and existence of the peopled land and their placed identities.

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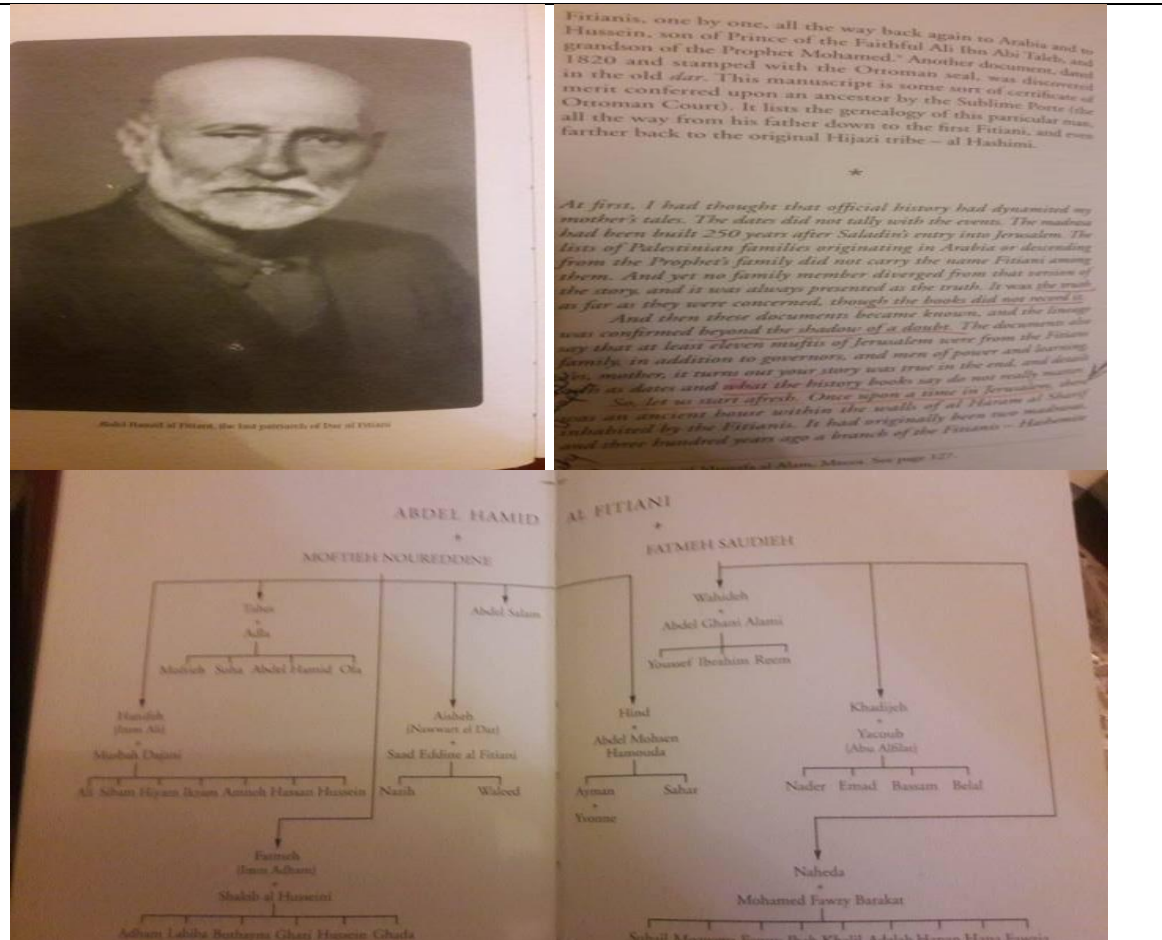|	
Fig. 1 Paratext in Hamouda: Image, Typographic image and maps.	

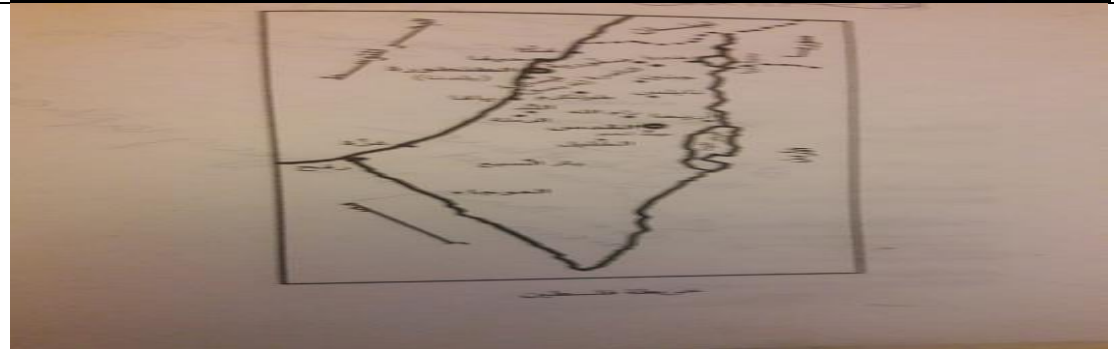| **Fig. 2** Israeli Expansionism and the Shrinking land of Palestine.	
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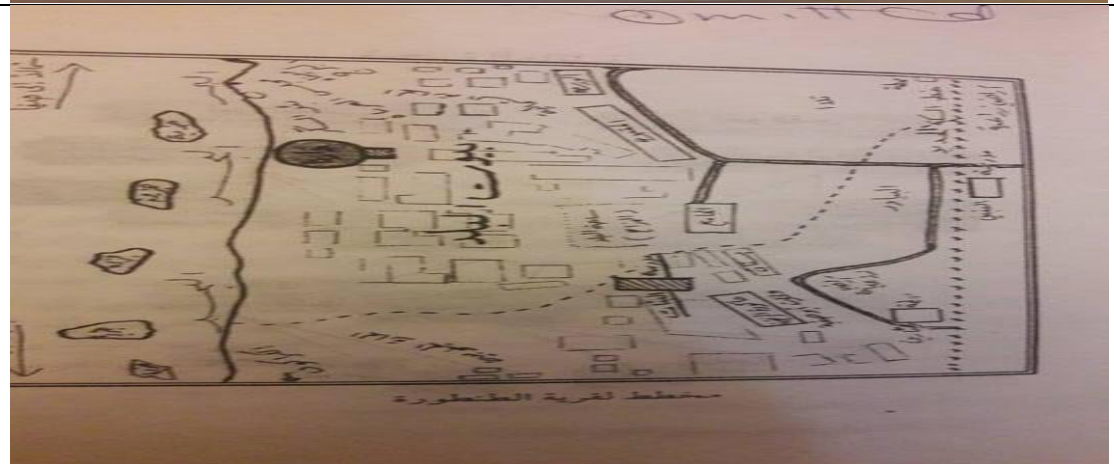
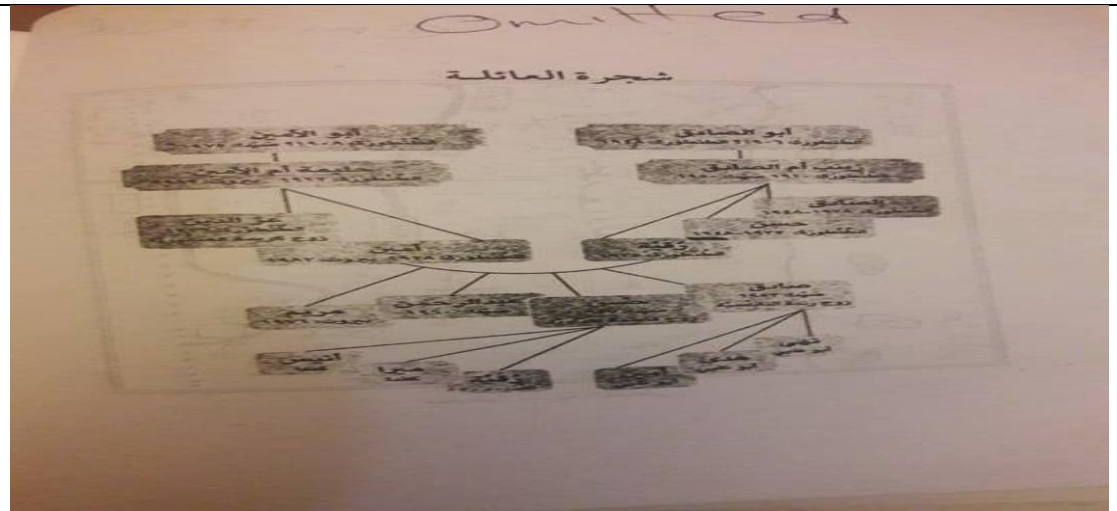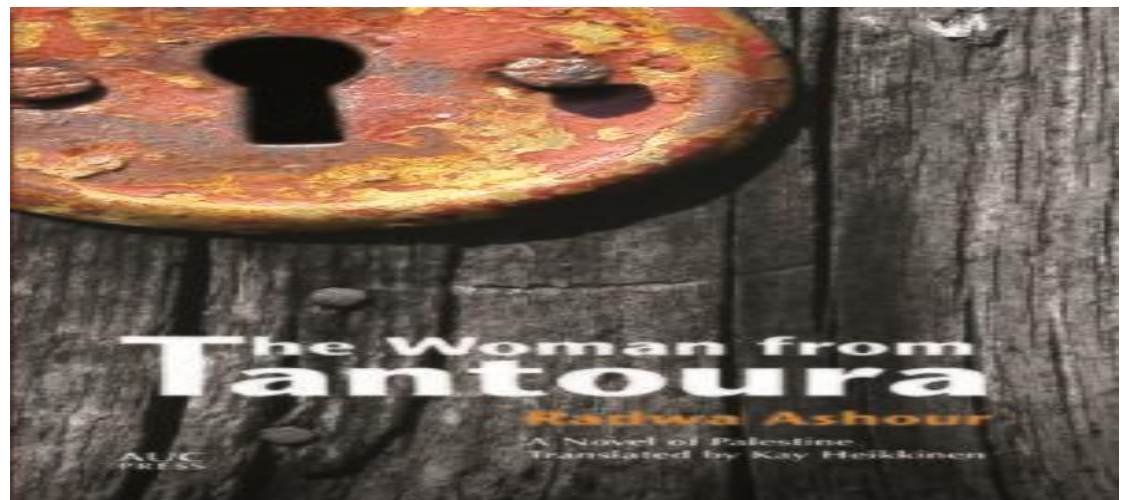| **Fig. 5** Ashour's Rukkayah Family Tree. | |
| **Fig. 6** The Women From Tantoura Typeface and Graphic Design. | |

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