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Cultural Translation and representation and Historical Trauma in Susan Abulhawa's *Mornings in Jenin*

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Dedication

I dedicate this dissertation to My respectful parents and my beloved family, who always inspire me to do my best and achieve my dreams. Thank you for your support, patience and encouragement.

Acknowledgments

Thank you to my supervisor, Dr. Nawel Ouhiba, for your patience, guidance, and support. I have benefited greatly from your wealth of knowledge. I am deeply grateful for the opportunity to be your supervisee and for the continued confidence you have shown in me.

I also want to thank the members of the jury, who accepted to evaluate my humble work. Thank you for your time and effort.

Abstract

This study explores the historical trauma and intergenerational transmission of collective memory in Susan Abulhawa's *Mornings in Jenin.* It employs an analytical qualitative approach to analyze themes and interpret narrative strategies in the novel, relying on theories of trauma and post-colonialism (Cathy Caruth's for trauma, and Marianne Hirsch's for postmemory). In her novel, Susan Abulhawa emphasizes the representation of Palestinian cultural identity through narrative strategies, particularly by using Arabic language as a cultural marker. She integrates Arabic words and expressions into her English narration to maintain the authenticity of the Palestinian culture. By employing foreignization, she leaves native words untranslated, ensuring that cultural elements are preserved for Western readers while also making the text accessible and comprehensible. She also used multiple points of view in her novel, revealing the complexity of the human nature, and acting as a mediator between different perspectives. Susan Abulhawa also used cultural mediation, that is based on explaining and contextualizing cultural concepts and items, to bridge the gap between the two cultures to promote intercultural understanding and uphold the validity of Islamic and Palestinian identity through offering explanation and interpretation of Arabic words and cultural customs in the text. As a result, *Mornings in Jenin* is a novel that serves as a representative of Palestinian cultural identity, with Abulhawa acting as a cultural mediator that enables intercultural understanding and conserves collective memory.

Key terms: historical trauma, collective memory, intergenerational transmission, *Mornings in Jenin*, Susan Abulhawa.

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General Introduction

Mornings in Jenin is a historical novel that tells the story of a Palestinian family who experienced the attacks of the Nakba in 1948, was displaced to a refugee camp in Jenin and exiled to the United States. The novel depicts generations of Palestinian suffering, loss, terror and displacement as a result of the Israeli occupation and settlement in Palestine. This novel represents a testimonial evidence of how Palestinian people are treated and violated in their own homeland, and how their displacement and exile contributes to their identity fragmentation.

This novel is selected in this study because it explores the relation between Palestinian cultural identity, historical trauma and the transmission of collective memory across the following generations. Within the framework of this study, historical trauma refers to the suffering associated with historical events and their long-lasting impact on both individuals and social communities. Thus, this study aims at analyzing how individual and collective memories are shaped, interpreted and expressed throughout different linguistic and cultural contexts. Collective memory on the other hand, refers to the shared representations of the past through which a certain community, the Palestinian one to be specific, maintains its consciousness and sense of belonging. Furthermore, intergenerational trauma refers to the ways that the consequences of traumatic experiences may be transmitted to following generations through social family narratives, cultural practices and inherited memories. These concepts are inter-connected because historical trauma provides the historical context that shapes individuals' collective memory, that in turn shapes how the past is remembered and represented. In addition, intergenerational trauma sheds light on the long-lasting effects of the past on the subsequent generations.

The study aims at examining how Susan Abulhawa managed to depict the historical trauma and intergenerational transmission of collective memory through her novel *Mornings in Jenin*. It

also examines how this author could navigate the challenges of cultural translation through her novel to portray the influence of cultural and historical trauma on the identity formation and fragmentation of the Palestinian identity. Therefore, the study is directed with one main and central research question: - How does Susan Abulhawa represent Palestinian cultural identity and intergenerational consequences of historical trauma through literary narration and cultural translation? This question is further detailed into two main sub-questions: 1. How does Susan Abulhawa use narrative strategies to mediate Palestinian cultural experiences and historical trauma for readers from different linguistic and cultural backgrounds? 2. How does the novel represent the role of collective memory in the intergenerational transmission of historical trauma and its implications for Palestinian identity formation and fragmentation?

The study employs an analytical qualitative research methodology to examine cultural translation and historical trauma in *Mornings in Jenin*, analyzing themes and interpreting narrative strategies in the novel. Furthermore, it also uses trauma theory and collective memory as the theoretical framework outlining this analysis. The trauma theory is used to analyze intergenerational trauma and its transmission through the novel's characters, while collective memory theory is employed to explore the impact of displacement and trauma on one's identity formation, more particularly, identity fragmentation among the following generations.

The study is divided into three main chapters. The first chapter represents a theoretical background and conceptual framework that underlines cultural translation, defining culture, identity and their representation in literary studies. It also explains cultural translation and the transmission of cultural values and identities. This chapter also presents a critical overview of the main two theories, trauma and post-colonial theories, which are used in this study to frame the analysis of cultural translation in Mornings in Jenin. The representation of trauma theory in relation

to post-colonial literature provides critical lens through which narratives could be interpreted to depict the transmission of traumatic through collective memory.

The second chapter examines cultural translation in *Mornings in Jenin*. It first starts with the representation of Palestinian cultural identity through this novel, demonstrating how elements of cultural identity are also transferred through cultural translation. Furthermore, this chapter also offers a critical analysis of the language used in the novel and the cultural markers. In addition, the chapter also examines the narrative strategies and cultural mediations used in the novel that reflect cultural translation.

The third chapter highlights the historical trauma and collective memory in Mornings in Jenin. This chapter sheds light on historical trauma as a form of the collective suffering of the Palestinian people who were exiled from their homeland, and displaced as a result of the Nakba in 1948. Therefore, this chapter opens with providing an explanation of the Nakba and how it contributed to the emergence of the Palestinian collective memory. It also examines intergenerational trauma in *Mornings in Jenin* and its impact on identity fragmentation. Furthermore, it reflects the role of this novel in translating Palestinian suffering to a global audience.

Chapter One

Theoretical and Conceptual Framework

1.1. Introduction

Cultural translation has emerged as a significant concept in literary postcolonial studies. People from former colonies were relocated in Western countries, transferring their cultures to these new environments and causing cultural translation to depict their collective memory as an entity, represent their cultural identity and express their traumatic experiences. This chapter provides the theoretical foundation and conceptual framework that underlines cultural translation, defining culture, identity and their representation in literary studies. It also explains cultural translation and the transmission of cultural values and identities, highlighting trauma and post-colonial theories to frame the analysis of cultural translation in *Mornings in Jenin*. The representation of trauma theory in relation to post-colonial literature provides critical lens through which narratives could be interpreted to depict the transmission of traumatic through collective memory.

1.2.Cultural Representation and Cultural Translation Theory in Literary Studies

The field of translation emerged to facilitate the process of human interaction and enable intercultural communication between different people from different cultures. According to Routledge encyclopedia of translation studies, translation is “a process of intercultural communication, whose end product is a text which is capable of functioning appropriately in specific situations and contexts of use” (Baker 3). Similarly, Lordan further elaborated that translation is a type of linguistic bridging in which the original content of a text in a foreign language is transmitted into another language by producing a counterpart for communication and information in this language (475). This shows that the process of translation entails taking an

original text from a particular language and finding the equivalent to its content in another language. This process serves as a form of transferring meaning and knowledge from one language to another. Therefore, it is also considered as a means of communication between different cultures and languages.

Cultural translation is one of the dimensions of translation studies. However, it is important to distinguish between cultural translation and cultural transmission within the context of the present study. Cultural transmission is related to the transfer of cultural values, norms and beliefs across generations. However, cultural translation is concerned with how cultural values, norms and practices are interpreted in different cultures. Based on the work of Katan David, who is British scholar specializing in translation studies and intercultural communication, cultural translation entails the process of accurately and appropriately interpreting cultural differences across different cultural contexts (1). This process is mainly based on context and respect for cultural difference, rather than the linguistic and literal translation of textual information.

1.3. Culture, Identity and Representation

Culture and identity form an integral part of social and human studies in literature. Before examining the relation between the two entities and how their representation contributes to shaping both individual and collective identity, the definition of each term is provided. First, culture is defined as the shared and common set of habits, perceptions, mindset, artifacts and social experiences outlining the boundaries of a social community that are created for the aim of sustainability, development and transmission as well (Öngören 1). This definition highlights two different aspects, the first one is the collective nature of culture, while the second one is the transfer of cultural values and identifications across other cultures and across generations as well. Culture, as demonstrated, is marked by the social values, norms, beliefs and mentality that represent a

certain social group or community. Moreover, culture is also defined as an evolving entity that is reshaped and redefined through social interaction, social events and even interaction with other cultures, and vary based on region and location (Naik, et al, 1). Therefore, culture could be shaped and reshaped based on several factors that determine its development, continuity and transmission as well across generations.

In order to provide more comprehension of the concept of culture, another associated concept should be highlighted, which is identity. The latter is closely linked to culture by being shaped and influenced by the cultural environment. In the Sloan Network Encyclopedia Entry, identity is described as one's responses to the question "Who am I?" (Desrochers et al, 1). In other words, identity represents all the characteristics and features that make one who he is. These characteristics form the perception of the self and the perception of the other, which means that identity is how one sees himself and how he sees the others as well. Furthermore, James D. Fearon argued that identity is socially constructed (2), meaning that one's identity is shaped and constructed by the interaction of the individual with his social group and surrounding environment. This suggests that identity is not an isolated entity, but it is rather a progressively evolving concept that develops through social experiences and cultural influences.

For furthermore demonstration of the relation between culture and identity. James D. Fearon's framework proposes that "identity" in its present incarnation reflects and evokes the idea that social categories are bound up with the bases of an individual's self-respect" (4). That is to say, identity formation and representation is not limited to how one sees himself and how he is seen by others, it is rather the identification of one's self through the connection they have with their social group and their belonging to it. Thus, the cultural values, beliefs and norms (such as language, religion, history and others) are central factors that determine how one perceives himself

and represents how he is perceived by others within a specific society or community. This highlights another important aspect in the present study, which is representation.

In fact, representation plays a significant role in depicting the cultural identity of social groups and determining their visibility and social status within society. This representation, either on social media platforms, social events or films and media production, contributes to creating a certain image of individuals that determines how they are perceived by themselves and by others at the same time. Edwin Frank, an American author, asserted that: "Accurate representation fosters understanding and respect, while misrepresentation can perpetuate stereotypes and marginalization" (2). Therefore, it could be stated that cultural representation has a powerful influence on social perspectives, cultural understanding and individual identity as well. By linking representation with culture and identity, it could be deduced that representation shapes how individuals receive themselves or others by the image created through this representation and how this image is reinforced through cultural practices and social interaction.

1.4. Trauma Theory and Post-Colonial Literature

Post-colonial theory is used to share the collective suffering of social groups and preserve collective memory through narration. This type of literature is a genre that discusses colonialism and its impact as its main theme. The university of Washington tracked the emergence of this genre back to Britain's former colonies in the Caribbean, and Africa, through which English-language post-colonial writers frequently address topics including childhood, national identity, immigration, national struggle for independence, exile, trauma and allegiance as their main themes (1). That is to say, post-colonial literature provides the opportunity for formally oppressed and colonized nations to address their traumatic experiences during colonialism and express the long-lasting impact of this experience on their identity formation.

In the case of the Palestinian people, their occupation is still continuous and persists due to the Israeli attempts in terminating the Palestinian existing and occupying the land. Hence, post-colonial theories are used in this context to express the ongoing traumatizing experience of war, exile and displacement that continue to shape the Palestinian memory and their collective memory. One of these theories is Edward Said's concept of **otherness**. Edward Said, a renewed Palestinian -American professor and literary critic, proposed that the **other** is a person or a group of individuals who are purposefully and consciously located outside of society; they are people who are not part of the us (Abdul Magied 8). This theory distinguishes between the Us and Them, separating between the two entities and seeing the **Them** as the opposite representation of the **US**. This theory is also responsible for the emergence of two distinct terms of literature which include the in-group and the out-group. The out-group is only acknowledged to the in-group for its opposing position and its lack of identity features that makes the in-group feel superior (Staszak 2). This distinction between these two entities is based on the binary classification, which according to Staszak (2), involves the perception of superiority of the entity and inferiority of the opposing other. In other words, this theory separates the social groups and individuals of a certain community into two groups, one is referred to as the 'us' group, whereas the other represents the 'them' group. In terms of superiority, it is only assumed that the 'us' group would perceive itself as culturally and morally superior than the 'them' group which would automatically represent all the moral degradations of social groups and depict the differences that makes building one's identity challenging and traumatic for exiled, immigrants and refugees in general). Consequently, this concept could aid people identify who they are through regarding the other which represents everything that they are not. Hence, by excluding the things that they are not, people start to define who they really are and what they represent.

Homi Bhabha's concept of cultural hybridity is another post-colonial theory used in post-colonial literature. Hybridity is a psychological and cultural concept that is closely related to identity crisis and it is a major theory in post-colonial studies. This concept originated from an American background which holds that a person could have multiple identities that are defined by one's national, cultural and ethnic belonging, which leads to the development of hyphenated identities and multicultural American society (Yampolsky et al 2). In other words, this theory is based on the concept that one's cultural identity is formed by both the traditional norms, values and practices of the host culture and one's native culture. Thus, it is a mixture of two different cultures that form a person's cultural identity, and it reflects a distinct state of cultural isolation or alienation where a person cannot abandon his native origins nor accept and submerge in the new culture of that person's host country. Hence, one finds oneself in an in-between position that could further impedes one's identity formation. This in-betweenness keeps one marginalized from both cultures and nurtures a feeling of unhomeliness and non-belonging to either groups.

Regarding trauma, the latter could be described as a psychological condition that has been addressed through literature, particularly post-colonial literature, due to the overwhelming experience of war, occupation, displacement and human adversary. Research shows that every human being is impacted by stress, adversity, and trauma; the younger these events begin in life, the longer they last, and the more frequently they occur, the more difficult and persistent the consequences will be (Bloom 4). Similarly, Mambrol, a scholar in trauma studies, stated that although the term "trauma" is a source of criticism in and of itself, it is usually understood to refer to a highly disturbing experience that has a significant impact on one's emotional stability and perspective of the outside world (1). Therefore, trauma affects how one sees the world and how he

is seen by the world as well, thus, it influences his identity formation and his perception of self and others.

However, Langer et al, argued that the term trauma in psychology is different from the one discussed in post-colonial literary studies, indicating that the latter is more concerned with the wounds of the soul that are caused by collective historical events and transmitted through generations through collective memory (1). Thus, rather than being an individual condition that requires medical care and attention, this type of trauma represents the collective experience of enduring violence, oppression and displacement.

Consequently, the trauma theory was developed to investigate how traumatic experiences are transmitted through language and narrative and to be used in the psychoanalysis of literate studies. In the 1890s, Sigmund Freud was one of the first pioneers whose work significantly influenced the creation of the trauma theory in the field of psychoanalysis. According to his primary idea, hysteria is a significant indication of traumatic events that lead to mental illness (Bulut 1). According to Freud, this mental disorder is the build-up of suppressed emotional contents that may finally cause lunacy. Therefore, it was thought that reliving those horrific events and erasing the memory of them would be the primary way to treat these mental illnesses. By turning the unpleasant passive experience into an active one, this remedy, known as “repetition compulsion”, allows the patient to face their suppressed memories (Bulut 1).

Later on, however, Werner Bohleber, a member of the German psychoanalytic association, criticized this method, claiming that the main therapeutic goal of Freud was no longer served by recreating the past and recalling life-historical events in contemporary psychoanalysis clinical theory (1). Bohleber presented the case of the holocaust survivors as an argument that explains the limitations of approaches that treat trauma through recovery and the mental integration of past-

lived experiences. This highlights the concept of collective memory and moves the conceptualization of Freud's analysis from individual trauma to collective one. In many situations, traumatic experiences cannot be fully explained in terms of intrapsychic processes since they are also influenced by external historical and social circumstances. Bohleber stated that: "Trauma and being overwhelmed by its remembrance was not only a concern for surviving victims but also had specific consequences for their children and their children's children" (2). This shows the extended impact of trauma across generations and its role in shaping post-war collective identity of the individuals, since this traumatic experience did not only impact Jewish people, but it also affected generations of the post-war German society considering the guilt and responsibility they had to carry due to their ancestors' un-humanistic violence. Hence, remembrance does not serve its therapeutic purpose in this kind of trauma, on the contrary, it serves as a reminder that maximizes the influence of trauma.

1.5.Narrative, Memory and Trauma Transmission

Marianne Hirsch, a scholar and professor of English and Comparative Literature at Columbia university, provided a theoretical framework that enables the comprehension of intergenerational trauma and the transmission of collective memory across generations. This framework is called post-memory, which is defined as the second generation's connection to intense, frequently horrific events that occurred before they were born but were nevertheless ingrained in them to the point that they appear to be memories in and of themselves (Hirsch 103). This concept describes how people who did not witness the historical traumatic experiences that their parents did, are affected by the impact of these events through the cultural narratives transmitted within family and social groups.

Furthermore, in communities that have experienced cultural or historical traumas like war or genocide, collective memory frequently acts as a tool for identity preservation (Hassans 11). This serves as another argument that explains the relation between identity formation through the interaction of social groups and cultural backgrounds. Thus, despite being exiled or displaced from one culture to another, people attempt to preserve their shared memories and historical experiences through narratives that transmits from one generation to another and contributes to the formation of their own individual and cultural identity. Furthermore, trauma further contributes to the process of shaping individuals' identity through the long lasting intergenerational psychological influence that determines how these individuals perceive themselves and their position in the world.

Hassans further explained that collective memory, that is based on the shared construction of a group's identity, determines how this identity is perceived within a specific narrative (12). That is to say, collective memory shapes a group's identity, and therefore, it determines how this group views itself and how it is perceived by others within different cultural groups and social communities. There is another important factor that is associated with the depth of the traumatic experience and its impact on identity formation. Reese et al, elaborated the age of the first trauma experienced by the individual, or group, determines the depth of this trauma and its impact of healthy identity formation (2). This factor has been already addressed before in this section, but it is now elaborated in detail and linked to both memory and trauma transmission across generations.

Thus, as stated, the younger the person when first experiencing trauma, the more the impact caused on their identity construction. In accordance with this theory, it was revealed through empirical research based on clinical examination that childhood traumas can have a negative impact on a person's emotional, physical, cognitive, behavioral, and social development (Dereboy et al, 147). Within the context of collective memory and trauma transmission, it could be deduced

that the younger generation, even if they were not present during the historical traumatic events, are influenced by them through their parents or social narratives, which impacts the development of their identity and ensures the trauma transmission to the following generation. This is a continuous cycle of transmission, empowered by memory and enabled through narratives.

Kahla and Benyeles argued that one of the main limitations of translation studies is to use a foreign language to represent a culture that is expressed in another language (1). Consequently, it is a challenge for both authors and translators to express culture and identity in a language that does not belong to that culture. Therefore, the present study aims at identifying this challenge and examine the possibility of expressing the Palestinian culture and identity using English language through the work of Susan Abulhawa's *Mornings in Jenin.* This novel is taken as a case study to examine how the author managed to convey Palestinian identity, cultural traditional and social values to Western readership using English language. Furthermore, the study uses the trauma and post-colonialism theories as a lens to analyze cultural translation in the selected novel and identity crisis.

1.6. Conclusion

This chapter provided a detailed theoretical background about the development of trauma theory and the intergenerational transmission of trauma that affects identity formation and construction. It was revealed that representation of social groups plays a significant role in depicting their cultural identity and defining their visibility and social status within society. This representation is examined through the lens of cultural translation that is used in social studies. Moreover, it was demonstrated that this representation has a powerful influence on social perspectives, cultural understanding and individual identity as well, as the false representation of cultural groups and elements could create an inaccurate image of the shared collective identity of

certain social groups. In terms of trauma transmission, it was revealed that collective memory shared through narrative contributes to transmitting trauma through the following generations, affecting their identity formation and development.

Chapter Two

Cultural Translation in "*Mornings in Jenin*"

2.1. Introduction

Cultural translation is a means of intercultural communication that connects different cultures with each other through the transfer of cultural values, norms, beliefs and traditions from one culture to another using language. This chapter presents a detailed analysis of this literary technique through Susan Abulhawa's *Mornings in Jenin.* It opens by presenting the Palestinian cultural identity through this novel, demonstrating how elements of cultural identity are also transferred through cultural translation. It offers a critical analysis of the language used in the novel and the cultural markers, as it examines the narrative strategies and cultural mediations used in the novel that reflect cultural translation.

2.2. Cultural Translation and the Representation of Palestinian Cultural Identity

The novel *Mornings in Jenin* tells the story of Palestinian people, their struggle, their displacement, their loss of identity and their cultural heritage. This long journey of conflict is represented through the Abulheja family, that tells the story of many other Palestinian families. Throughout the novel, it shows that cultural identity is represented in every aspect of the novel. One of the elements employed in this representation is the description of social practices of the Palestinian society,

> a small village east of Haifa lived quietly on figs and olives, open frontiers and sunshine. It was still dark, only the babies sleeping, when the villagers of Ein Hod prepared to perform the morning salat, the first of five daily prayers. (*Mornings in Jenin* 11)

Through this passage, Susan Abulhawa described the daily routine of people in Ein Hod, which is village in Haifa district in Palestine. The description of this daily early routine of praying

reflects the cultural collective memory of Palestinians in their homeland and the representation of the social and cultural identity of the pre-Nakba Palestinian society. This passage also reveals the historical background of this village and its original inhabitants, to serve as a documentation of the Palestinian presence on this land before the events of 1948. Therefore, the portrayal of this village and its description throughout the novel, along with the daily social routines of the people, contributes to the reconstruction of Palestinian cultural identity and collective memory through literature.

The use of culture-specific names in the novel also serves as another technique to represent the Palestinian cultural identity. Hasan, Darweesh, Yehya, Basima, Um Yousef, Abu Yousef, Amal, are names that characterize the Palestinian society. The author could have used expressions, such as Yousef's mother or Yousef's father, but she chose to maintain the linguistic authenticity of the Palestinian culture and norms, maintaining the original expressions of Um Yousef and Abu Yousef. This narrative strategy serves in maintaining narrative flow while introducing readers to Palestinian cultural elements and identity.

Another form of cultural representation of Palestinian identity in *Mornings in Jenin* entails the depiction of social traditions and practices. For example, "*a sturdy man with a black and white* ***kaffiyeh*** *swathing his head*" (*Mornings in Jenin* 12) and "*tugged at her* ***thobe*** *with pleas to Allah*", are passages that introduce the clothing customs of Palestinian people in 1941. This serves as a symbol of traditions, cultural heritage and national identity. The use of the word "***kaffiyeh***" instead of "head cover", or "head cloth", and "*Thobe*" instead of "dress", shows the intention of the author in preserving the cultural identity of the Palestinian people and representing it to other cultures. Abulhawa employs strategies of foreignization and cultural retention by preserving source terms such as thobe and Um Yousef, thereby safeguarding the novel's authentic cultural register.

Furthermore, Susan Abulhawa also presented social traditions that characterize the Palestinian cultural identity. The following passage describes one of these traditions that are used to organize life in Palestinian society, distinguishing it from other societies,

> Disgraced, Dalia's father vowed to crush his youngest daughter's insolence once and for all. To restore his honor, he tied Dalia to a chair in the center of town and put a hot iron to the hand she was forced to admit had been the one that had stolen the horse. (*Mornings in Jenin* 21-22)

This passage demonstrates a practiced punishment that is in traditional Palestinian villages as a consequence of theft. In an attempt to regain his respect and power in the community, Dalia's father publicly humiliates and physically punishes his daughter when she is accused of stealing. This reflects the attachment of the Palestinian society and their high regard of aspects, such as dignity, reputation, and communal judgement. It also demonstrates an extreme manifestation of patriarchal honor enforcement, practiced to reserve patriarchal dominance and obedience within society.

2.3. Language, Cultural Markers, and the Translation of Cultural Meaning

One of the primary ways of Palestinian cultural identity representation involves the use of Arabic language that is embedded within the English language novel narrative. This passage "*Satisfied by the morning's pace, Yehya performed the thohr salat and sat on the blanket where Basima had arranged the lentils and makloobeh with lamb and yogurt sauce*" (*Mornings in Jenin* 13) reflects a clears representation of this cultural element. The author did not replace traditional food names with English expressions in her narrative. Instead, Susan Abulhawa used expressions such as "*makloobeh*", to represent a significant part of the Palestinian culture, which is a famous traditional dish. Furthermore, Susan Abulhawa was able to use the word "prayer" instead of "*Salat*", and other expressions, such as the second prayer of the daily five ones instead of "*Thohr*".

However, this author chose to maintain the original linguistic form of these words and expressions to represent the Palestinian identity and culture.

Lakshmi Priya, an Indian English language and literature scholar, asserted that "*Language is a communication tool. It is not only an instrument of communication but also establishing a person's or nation's identity or uniqueness from another, accepting the arguments that language is intrinsic to the expression of culture*" (23). That is to say, language plays a major role in representing cultural identity. Thus, it is important to note that the use of Arabic language in *Mornings in Jenin* serves as a significant narrative strategy used to reinforce cultural representation of the Palestinian identity.

The constant reoccurrence of these Arabic words and expressions reinforces the fact that language serves as a significant marker of cultural representation. "*My Lord **Allah**, let Your will be done on this day. My submission and gratitude is Yours," before setting off westward toward the groves, stepping high to avoid the snags of cactu*s" (*Mornings in Jenin* 11), ""***Yumma**, nobody is as good a cook as you!" Darweesh the flatterer knew how to assure Basima's favor*. (*Mornings in Jenin* 13); these expressions show how Susan Abulhawa maintained the genuine core of the Arabic language and Palestinian culture, without disturbing the flow of the language in the English text. This way, language is used as a means to preserve cultural authenticity and its accurate representation in literary narrative, with providing accessibility and comprehensibility to the target audience.

2.4. Narrative Strategies and Cultural Mediation in *Mornings in Jenin*

One of the narrative and cultural mediation strategies used in the novel is point of view. Susan Abulhawa, despite being a Palestinian, presented both point of views from the Jews and Arabs' perspectives. This is further demonstrated through the following passage,

> Then it's inevitable. They're determined that this land will become a Jewish state. But I think if the Arabs just accept it, it'll all be fine and we can live together. Hasan sat on the ground beside Ari. "But you just said they want a 'Jewish' state." "Yes. But I think they'll let the Arabs stay." The words came out before Ari could stop them. "So these immigrants will let me stay on my own land?" Hasan's voice rose. "Hasan, that isn't what I meant. You're like a brother to me. I'd do anything for you or your family. But what happened in Europe . . ." Ari's words faded into the awful images they'd both seen of death camps. Hasan squeezed another olive, as if trying to pinch Ari's words from the air where they hung like a betrayal. "Exactly, Ari. What Europe did. Not the Arabs. Jews have always lived here. That's why so many more are here now, isn't it? While we believed they were simply seeking refuge, poor souls just wanting to live, they've been amassing weapons to drive us from our homes." Hasan was not as angry as he sounded because he understood Ari's pain. (29)

In this passage, the author shows some compassion towards the suffering of Jewish people in Europe and how they were exiled from the continent just for their religion. She also shows understanding of their desire to establish a permanent home in Palestine through the character of Hassan. This perspective reflects the narrative strategy used by the author through reviewing both points of view and showing the logic based on their perspective. However, the author also notes that Palestine should not take responsibility of what happened to Jewish people in Europe. Therefore, the author conveys the message that being exiled and tortured in Europe does not give Jewish the right to occupy Palestine through exiling its own population and tormenting its citizens. There is another passage where the author showed a multi-dimensional persepctive towards different points of view. It states,

> The Irgun, Haganah, and Stern Gang. The British called them terrorists. The Arabs called them Yahood, Jews, Zionists, Dogs, Sons of Whores, Filth. The recent Jewish population called them Freedom Fighters, Soldiers of God, Saviors, Fathers,

> Brothers. By whatever name, they were heavily armed, well organized, and well trained. (30)

In describing the The Irgun, Haganah, and Stern Gang, Susan Abulhawa did not directly adopt a certain perspective or political reference of this military or organized group. On the contrary, she demonstrated the representation of this group through multiple and different points of view. This example further emphasizes the use of the point of view narrative strategy and how it was adopted by the author in her novel. Consequently, within this context, Susan Abulhawa acts as a mediator between different point of view of different perspectives, showing that using mixed retrospection links pre-1948 historical memory directly to 2002 contemporary reality, framing displacement as an ongoing process rather than a closed historical event.

The critical analysis of the novel also reveals that the author used another narrative strategy employed in literature, which is the structural organization of events. The chapters of the novel follow a chronological order to represent its events. The novel starts with a flashback from 2002, when one of the characters, Amal Abulheja, reflects on important events that mark her life. Amal was facing a fatal situation with one of the Zionists' soldiers, this scene formed the opening of the novel, laying the ground for the historical background of Abulheja family. After this introduction, the novel takes a chronological sequence, starting with the pre-Nakba events in 1941, moving through the attacks of 1948, following the period 1948–1953, and continuing until Amal was born in 1955. The chronological sequence prolongs following the major stages of Amal's life that are presented in form of flashbacks.

In a study conducted by Mawatle Jerry Mojalefa and Phala in (2005), this literary technique was further explained and demonstrated. It is explained that there are three types of the flashback technique that are used by authors in literature, they include external retrospection, internal retrospection, mixed retrospection (60). The first type refers to the representation of events that

exist outside of the story's timeline frame, the second one refers to the representation of events that exist inside of the story's timeline frame, while the third type involves the representation of events starts outside of and concludes inside the main story's time frame.

In the case of *Mornings in Jenin,* the novel opens in 2002, then moves to 1941 before Amal was born. However, the subsequent narrative does not stop before the life of Amal, but it rather continues throughout this character's birth, life and returns to 2002. Based on the description provided regarding the types of flashbacks, it could be deduced that the novel follows the mixed retrospection that represent both events outside and inside the story's timeframe. The use of this narrative strategy by Susan Abulhawa allows the audience to gain in-depth comprehension of the history of Abulheja family and their lifestyle before the events of the Nakba. It also allows the author to portray the historical, social and cultural events that surround this family before the Nakba and how these events contribute to shaping their characters and cultural identity.

Furthermore, the use of this technique also helps creating a link between the personal and collective historical experiences of the individual. If the story only focused on Amal and her life events, the perspective would be limited to her timeline and her personal experience as a Palestinian refuge, highlighting the role of this experience in shaping her personal and cultural identity as a person or as an individual. However, the inclusion of former generation, her parents (Hasan and Dalia) and grandparents (Yehya and Basima), adds an intergenerational perspective that highlights the collective historical experiences and their role of shaping collective identity. Consequently, the scope of the novel shifts from personal to collective memory, that is transmitted through generations, rather than just being experienced by individuals during their timeline.

In terms of cultural mediation, this literary technique is defined li translation studies as the process of bridging the gap between the source and target culture through adapting culturally-

specific items and elements with what corresponds with the target audience and their culture (Ganapathy, Malini, et al 1). Therefore, cultural mediation involves of the aspect of using different translation strategies and methods that enable the author to represent culturally-specific items, that are foreign to members of another culture, in their novels clearly and comprehensively.

One of these techniques entails the explanation of cultural items or expressions. An example of this strategy is represented in *Mornings in Jenin*, through the following expression ""Binti, binti." My daughter, my daughter" (*Mornings in Jenin* 26). In this passage, the author used the original expression of the source culture and language "Binti" to express the identity of the Palestinian and Arab culture. However, the term "my daughter" was added to further explain this expression to foreign audience from the target culture. Thus, this strategy is used to both facilitate comprehension and maintain original source cultural identity. Within this context, the author, Susan Abulhawa, acted as a mediator between the source and target culture, preserving the original expression's cultural uniqueness while making it understandable to a foreign audience.

There is another passage, among others more, that reflects the use of translation as a cultural mediation technique to express cultural identity. "*I loved it when my father called me habibti, my beloved*." (*Morning in Jenin* 63). In this passage, Susan Abulhawa maintained the term "*habibti*" in her narrative to preserve the linguistic authenticity of the Palestinian culture and language. She also added the meaning of this term "*my beloved*", translated in English, to facilitate the comprehension of this word by the target audience.

Another example of cultural mediation used in the novel is the explanation and interpretation of cultural or religious traditions. In the following passage, Susan Abulhawa did not only mention the religious practice of Wudu that could be foreign for the target culture, but she also explained how it is executed for further demonstration and explanation,

> "Wudu and salat. Do it with me," she instructed. We passed the homemade soap between us. I watched her, imitating every detail, every motion. The splashing of the face with water, the rinsing of the hands, elbows, feet. Mumbled affirmations of faith in Allah. I moved as her mirror image. We washed and prayed, then she braided my hair. Before we left she held her special scissors over the babboor's open flame and wrapped it in cloth "in the name of Allah, most Merciful and Forgiving." (*Mornings in Jenin* 55).

For the sake of bridging the gap between the two cultures and facilitate intercultural communication, Susan Abulhawa demonstrated how Wudu is performed by Muslim people through her two characters Amal and Dalia. Both Arabic terms "Wudu" and "Salat" are preserved in their original form, reflecting the author's attempt in preserving the linguistic authenticity of the source culture. Furthermore, the detailed description of the process of Wudu is provided to facilitate the target audience comprehension and contextualize their reading experience through connecting them with the norms and traditions of the Palestinian or Muslim Arab culture. Abulhawa makes it possible for readers from all cultural backgrounds to comprehend the relevance of these cultural and religious elements while preserving their original shape by incorporating them into the narrative setting. As a result, the author serves as a cultural mediator throughout the book, promoting intercultural understanding and upholding the validity of Islamic and Palestinian identity.

2.5. Conclusion

This chapter provided a detailed description of cultural representation of the Palestinian identity in Mornings in Jenin, along with a critical analysis of the strategies used by the author to reinforce this representation through her narrative. It is demonstrated that language is one of the most prominent features and markers of cultural representation in the novel; the use of Arabic enabled the author to preserve the linguistic authenticity of the Palestinian identity and to convey

cultural elements that are deeply embedded within the source culture. Furthermore, the analysis indicated that Palestinian cultural identity was represented in the novel through different social and cultural elements, such as religious practices (Wudu and Salat), traditional clothing customs (Kaffiyeh and thobe), social norms and practices, and others. For further comprehension and accurate intercultural communication, the author supported this representation with demonstrative and explanatory paragraphs and expressions. Thus, translation and interpretation of cultural elements and themes is listed as one of the narrative strategies and cultural mediation techniques employed by Susan Abulhawa to bridge the gap between the Palestinian culture and target audience. Through the employment of these techniques, Abulhawa allows readers and audience from different cultural backgrounds to understand the linguistic connotations, foreign religious practices and unfamiliar social traditions without reducing or diminishing their cultural uniqueness. As a result, *Mornings in Jenin* is a novel that serves as a representative of Palestinian cultural identity, with Abulhawa acting as a cultural mediator that enables intercultural understanding and conserves collective memory. This section also highlighted the two opposing goals of the author; in order to prevent Palestinian culture from being eliminated or altered to suit Western preferences, she employs foreignization, leaving original Arabic terms and customs unaltered. On the other hand, she carefully incorporates hints, descriptions, and context to keep the story readable since she wants the intended audience to truly comprehend and care about it. This reflects her respect of her own culture while still making it clear for new readers gives your conclusion a much stronger final point.

Chapter Three

Historical Trauma and Memory in "*Mornings in Jenin*"

3.1. Introduction

Trauma, as demonstrated through the first chapter, represents the accumulation of collective suffering of social groups and their collective memory. This chapter This chapter explores the psychological trauma of the Nakba, details the process of psychic numbing and identity fragmentation (specifically in Dalia and Amal), and highlights literature as a political counter-narrative. Therefore, this section opens with providing an explanation of the Nakba and how it contributed to the emergence of the Palestinian collective memory. It also investigates intergenerational trauma in *Mornings in Jenin* and its impact on identity fragmentation. Furthermore, it reflects how this novel acts as counter-narrative that tells the Palestinians story to the world and challenges other unfair narratives from history.

3.2. The Nakba and Collective Memory

The roots of Palestinian-Israeli conflict traces back to 1948, which marks the pivotal event of the Nakba. According to the Palestinian Academic Society, the Nakba refers to:

> the deliberate, systematic and violent mass expulsion of Palestinians from their homes and homeland by Zionist/Israeli forces, which resulted in the creation of the Palestinian refugee problem, as well as the destruction and confiscation of their property during the period leading to and following the creation of the state of Israel (1947-49). During this period, over 750,000 Palestinians were expelled and not allowed to return, over 400 of their villages were destroyed, and many others resettled by Jews (The Nakba: 75 Years on 2).

This shows that the Nakba represents the day that Israel proclaimed independence and marked its ownership of the land of Palestine, expelling more than 750,000 Palestinians from their homeland and proclaiming it as their own. This movement was initiated after the Jews were

scattered across the world as a result of being expelled from different countries, namely Europe after the severe and hostile attacks that the Nazi launched against Jewish people under the leadership of Adolf Hitler and the Nazi regime. Jewish people were segregated, stripped of their property, they had no rights to boycott or participate in strikes, and were even evacuated from their houses and displaced to other unknown regions, and also executed (Alejová & Slovakia 5). Jews were murdered in masses in Europe and their only solution was to flee. As a result, they settled in Palestine and wanted to make it a land for all exiled Jews around the world who were running away from execution in Europe.

Consequently, the Nakba marked the beginning of the Israeli-Palestinian conflict, through which Israeli forces aim at eliminating Palestinian existence from the land, and Palestinians keep resisting and struggling to maintain their homeland. In a study conducted by Qabaha and Hamamra in (2021), it was discussed how Israel continued the tradition of colonialism through exploiting Palestinian lands and resources. The study also sheds light on some of the practices of this colonial power, such as the ongoing eviction of Palestinians from their homes, the recent construction of the Separation Wall, the growth of Israeli settlements, and the development of roads that are only used by Israeli forces and their citizens.

The Nakba created a collective memory among every Palestinian how witnessed the ethnic cleansing of Palestinians from their land in 1948 or his family was affected by this event. Collective memory is associated with social groups who remember shared events and experiences that have an impact on shaping their collective social and cultural identity (Licata & Mercy 194). The Nakba left a major impact on Palestinians as 78% of their land was taken away from them and granted for Israeli people, and five million Palestinians were exiled from their homeland and became refugees in other countries (Masalha 37). Not only were the consequences of this event

devastating, but the attacks that Palestinians witnessed on that day left deep psychological and mental scars that influenced the subsequent generations as well. The novel depicts some of the traumatic experiences that Palestinians endured during the attacks of 1948, "*The first attack occurred on the Jewish holiday of Hanukkah, December 12, 1947. An explosion rocked the air and Dalia ran screaming from the cemetery*." (*Mornings in Jenin* 30), "God curse the Jews! A gang of them firebombed a house in al-Tira and fled to a truck waiting in the olive groves above the cemetery. They must have seen Dalia at the gravesite. We're lucky they didn't get her. Allah knows what they could have done." "Less than two weeks after the incident at al-Tira, Palestinians were massacred in the nearby village of Balad-al-Shaykh. The pestilent winds of that attack blew through Ein Hod with unambiguous warning. As news of more atrocities reached Ein Hod, the villagers were gripped with dread of what was advancing their way" (*Mornings in Jenin* 31)

> As the people of Ein Hod were marched into dispossession, Moshe and his comrades guarded and looted the newly emptied village. While Dalia lay heartbroken, delirious with the loss of Ismael, Jolanta rocked David to sleep. While Hasan tended to his family's survival, Moshe sang in drunken revelry with his fellow soldiers. And while Yehya and the others moved in anguished steps away from their land, the usurpers sang "Hatikva" and shouted, "Long live Israel!" (*Mornings in Jenin* 42)

These passages provide a glimpse of the collective devastation and terror that residents of Ein Hod experienced during the attacks of the Nakba before they were exiled from their village and forced to reside in Jenin's refugee campsite. The author uses sharp contrasts (comparing Palestinian loss with Israeli celebration) to show how shared trauma began during the expulsion. The depiction of these events helps explaining how the attacks contributed to the development of people's collective memory by sharing the same experience of violence, bombardment, terror, loss and displacement. Maurice Halbwachs explained how that memory is not just something one

person feels, but a shared experience passed down through a community, which explains how the Palestinian collective memory was created through the experience of the Nakba and its following events.

Furthermore, the novel also depicts how this collective memory is transmitted through the following generations through narratives and storytelling, creating a similar impact that this memory had on their parents and grandparents. “Stop, oh my friends, let us pause to weep…. from the bursting pods of colocynth.” (*Mornings in Jenin* 58). This passage from the novel, where Hasan was reciting a poem about their lost land to his young daughter Amal, reflects the intergenerational transmission of collective memory through narrative. It also reflects how that poems and family stories are the exact tools used to pass historical trauma down to children born after 1948. This shows how narrative functions as a means of reliving the past and preserving collective memory, allowing the trauma of the Nakba events to be transmitted to the following generations and to influence the identity formation of the Palestinian individual.

3.3. Intergenerational Trauma and Identity Fragmentation

Intergenerational trauma could be described as the same process of collective memory transmission through generations. They both entail the transmission of collective historical and social experiences across generations through narratives. Therefore, intergenerational traumas defined in literature as: “a multi-layered transmission process that continues across generations at social, cultural, and biological levels” (Karaburun 629). That is to say, intergenerational trauma does not only involve the psychological impact on one’s identity, but it also extends to include their social and cultural status, and their biological state as well. However, collective memory could be distinguished from generational trauma in that way that shows how a group shares stories

about their history, while generational trauma is the actual emotional pain and psychological damage passed down from parents to children.

This process is witnessed through the family of Abulheja, where trauma was not limited to those members of the family who witnessed the Nakba, but it also extended to those from the following generations, mainly Amal. The novel depicts how that Amal, even though was not present at the time of the Nakba, but her family's traumatic experience contributed to shaping her identity through the narratives of her family members. Her vivid memories of her mother's garden show how Amal is influenced by her family's narratives that made her feel the belonging her mother felt to the land of Ein Hod, even though she did not live there.

> "sat me in his lap on the terrace, a four-by-three-meter patch of stone and tile covered with a canopy of grape vines—Mama's stubborn attempt to duplicate the glory of her gardens in Ein Hod. It was still dark, but I recall the shadowy landscape of the countryside's blossoming fruit trees. Peach, pomegranate, and olive were in bloom when, by the light of a wax candle, my father read to me for the first time." (*Mornings in Jenin* 57)

This passage shows that Amal recognized her mother's attempt in creating a replica of her garden in her old home in Ein Hod. Despite never seeing the original garden with her own eyes, Amal reflected that this garden in Jenin is not a match for her mother's garden in her homeland, which implies that Amal has developed a strong emotional attachment to her parents' homeland, even though she has never lived there before. This passage also reflects the sense of displacement and exile that Amal developed based on her own parents' traumatic experiences or the transmission of this trauma from their generation to her own.

Furthermore, the traumatic experiences of war and loss left a deep impact and unrepairable wounds in Palestinians' souls. One of the most prominent characters that manifest this impact is Dalia; her radical transformation from a wild-spirited and brave woman into a soulless stoic mother

depicts the impact of trauma on identity fragmentation. Through the first pre-Nakba chapters of the novel, Dalia was portrayed as:

> willful and paid little mind to convention. Despite living at the pitiless end of her father's belt, she did not always remember to wear the traditional coverings of hijab and let the wind roam her hair. Unlike proper girls, she'd hike up her dress to chase a lizard, soiling the bright Bedouin designs of her thobe with mud stains and cactus thorns (*Mornings in Jenin* 20).

However, with the successive violent attacks of Israeli forces, that led them to leave their homeland, reside in refugees' camp in Jenin and losing her son through one of these attacks, Dalia transformed into a deeply traumatized and emotionally withdrawn woman. Her wild spirit was lost in the midst of all the traumatic experiences that she endured. Her coldness is psychic numbing, a natural defense mechanism her mind uses to survive losing her home and her son. This passage reflects this transformation "*Dalia could not find the will to discipline this child physically, as she had Yousef.. Dalia learned to be a stoic mother, communicating the demands and tenders of motherhood with the various tempers of silence*" (*Mornings in Jenin* 53). Therefore, Susan Abulhawa was able to demonstrate the psychological impact of traumatic experience on identity fragmentation.

Amal was used an another example that reflects this fragmentation. The following passage demonstrates this aspect.

> "No, dear. She's in shock. Do you know her?" Sister Marianne asked again. Just then, a beseeching resentment filled me. I hated Mama for being in shock, whatever that was, for not being the one to put her arms around me, for always having been different from the other mothers. "No," I lied. "I don't know her." I shrank behind my disgraceful lie to remain in the protection of Sister Marianne, and Huda followed my lead. She was confused and frightened, wanting only to stay with me (*Mornings in Jenin* 72)

During one of the attacks that targeted refugee camps in Jenin, Amal experienced a devastating experience on both the emotional and psychological levels. On one hand, she was forced to witness the violence of Israeli forces, killing her loved ones and destroying her home. On the other, she was also forced to experience an unfamiliar sensation that was against her human nature. After the attack, Amal developed a resentment towards her mother, feeling that she failed to protect her, without consideration to her own traumatic reaction to this attack. This reflects an identity fragmentation, showing how that she is so terrified and confused by the violence around her that she pretends not to know her own mother just to feel safe with the nurse. Therefore, Amal may have developed a reaction to her own mother's traumatic experience even though she was not present for most of them, this led her to develop a broken sense of belonging and family attachment caused by emotional disorientation. This corresponds with Cathy Caruth's beliefs on trauma, and how it lasts long after an event ends.

Furthermore, Dalia also represents a case of the long-lasting psychological impact of collective trauma Palestinians suffer from as a result of their displacement, loss and violence. Her incapacity to react based on her natural motherly instincts reflects the loss of emotional attachment due to consequences of Palestinians' communal or collective tragedy. Therefore, through the lens of the trauma theory, Dalia relived her past traumatic experiences during the armed attack, remembering her son's death and the destruction that followed the previous attacks in her homeland. This led to the deterioration of her mental state and the paralysis of her body functions. Furthermore, Dalia's silence could be also understood as a fundamentally defensive, localized method of psychological survival. As noted through Caruth's framework, when an individual is overwhelmed by successive losses, the loss of land, home, and her son Ismael, the psyche implements 'psychic numbing'. Her silence is not a lack of love for Amal; it is a structural wall

built to contain a trauma that is living and trying to get out. It is the ultimate testament to how collective trauma alters the internal architecture of motherhood

3.4. Translating and Representing Palestinian Suffering for a Global Audience

The Palestinian cause is an international human issue that concerns all parts of the world. However, media coverage in the West provides a framing narrative that depicts the Palestinian cause as a security-centered conflict; where Israeli is claimed to defend itself against the attacks of the terrorist group of Hamas that is embedded in the Palestinian social structure. Consequently, literature serves as a counter-narrative. Evidently, Abulhawa uses character relationships to give human faces to people reduced to statistics in Western news. The following passage further demonstrates this point,

> "You cannot take the child there," the soldier said in thick, broken Arabic. "Why not?" "Reporters." "You're afraid the world might see what you do to children?" "Shut up. I will shoot you here, if you like," he warned, raising his rifle, but also, strangely, smiling" (*Mornings in Jenin* 71)

This passage reflects the attempts of Israeli forces in hiding their actions to provide a neutral and peaceful image to the public through media. The soldier's warning "the reporters are her" suggests his awareness of the significance of international observation and the need for reducing the visibility of Israeli practices in Palestine to preserve their image on media. Amal's response also suggests that what they did in this attack is a regular occurrence. This passage also highlights the need for exposing the true nature of the Israeli occupation and its practices against defenseless women and children in Palestine. Consequently, through her novel, Susan Abulhawa uses her narrative to challenge the dominant media representation and provide international audience with an alternative perspective that enables them to critically analyze the Palestinian case and its people's suffering. Consequently, the novel provided a detailed description of the attacks

of Israeli forces and how soldiers violated the human rights of innocent women and young children without being held accountable.

> We heard explosions and panic above, but we dared not remove the tiled cover or move at all. Days passed, I think. The baby was inconsolable at times. Huda and I joined her, the two of us sobbing in terror with the child. The baby screamed until she could cry no more. We heard other screams. Beyond the tiled cover, children wailed uncomprehendingly. Women, as helpless as their children, cried and prayed loudly, as if trying to catch God's attention through the chaos. We heard destruction and blasts of fire. We heard chants. The odor of burning flesh, fermenting garbage, and scorched foliage mixed with the smell of our own excrement in the dust. (*Mornings in Jenin* 68) "They wore big boots that seemed to stomp my body as they walked about. They had bombed and burned, killed and maimed, plundered and looted. Now they had come to claim the land" (*Mornings in Jenin* 70)

In addition to portraying Palestinian suffering to international audience, the novel also attempts to reflect other themes that are associated with the Palestinian identity, such as hope and resilience. In the first chapters of the novel, Susan Abulhawa describes the resilience of the Palestinian people and their ability to cope with violent and traumatic experiences through her character of Dalia. This description is demonstrated through the following passage.

> Dalia pulled the pain inward, the mean odor of burned flesh scorching the life at her core. Her complicity with nature, the intimacy of her hair with the wind, the jangling of her coin ankle bracelets, the sweet aroma of her sweat when she toiled, the gypsy colors of her—all of it that day became an ash heap in the center of town beneath the deep blue sky. Had she screamed, perhaps the fire would not have reached so deeply into her. But she did not. She spied a rabbit and transfixed them both in an impossible stare. She gripped the torture in her hand and held it there with a clench of her jaw as tears streaked her face. For the rest of her life, Dalia would have the unconscious habit of rubbing the tips of the fingers of her right hand back and forth on their palm while she gritted her teeth, giving the impression that

> she held something in her grip that was living and trying to get out. (*Mornings in Jenin* 22)

As stated earlier, in addition to translating the Palestinian identity and suffering, the novel also portrays the resistance of the Palestinian nation and the spirit of defiance that forms an integral part of their identity. In this passage, Dalia represents the inner strength that enables Palestinian people to endure the long-lasting torture and occupation of Israel. Despite the pain, Dalia did not even voice her suffering through screams or moans. In trauma studies, this is also described as silent suffering, which is associated with traumatic shock or disassociation. This mechanism represents one of the main characteristics of the Palestinian identity that prevented Palestinians from surrendering their land despite the continuous torture and endless attacks. This passage also reflects cultural translation through which Abulhawa avoids softening the harsh realities of the Israeli occupation, employing foreignization to force Western readers to confront uncomfortable truths directly.

More importantly, the novel reflects another theme that is associated with resilience, which is hope. In one of the passages after Amal was born, it is stated:

> "We named you Amal with a long vowel because the short vowel means just one hope, one wish," my father had once said. "You're so much more than that. We put all of our hopes into you. Amal, with the long vowel, means hopes, dreams, lots of them." (*Mornings in Jenin* 71)

This passage portrays the hope that is attached to the Palestinian cause and its people's resilience. Without the hope for freedom, no Palestinian would have been able to endure the continuous acts of violence, displacement and loss that were initiated through the attacks of the Nakba. This hope is the main source of people's suffering, their collective memory and their intergenerational identity. This point is further supported with the following passage:

> "No one can own a tree," he continued. "It can belong to you, as you can belong to it. We come from the land, give our love and labor to her, and she nurtures us in return. When we die, we return to the land. In a way, she owns us. Palestine owns us and we belong to her." (*Mornings in Jenin* 63)

This passage clearly reflects the hope that all Palestinians holds regarding the prospect of returning to their homeland one day. Their existence in this life is portrayed to be associated with the land of Palestine. As long as this land exists, its children will one day make their way back home and take their rightful position.

3.5. Conclusion

This chapter provided a critical analysis of *Mornings in Jenin* and how this novel portrays intergenerational trauma and identity fragmentation through its characters. It is revealed that the novel presents a vivid description of the Palestinian experience, laying the ground for the beginning of this national struggle that was initiated by the Nakba events in 1948, and continuing until recent times where Palestinians are scattered all over the world as refugees who were exiled from their native homeland. Through the family of Abulheja, Susan Abulhawa traces the displacement of Palestinian people and their travelling through refugee camps and foreign countries after being expelled from their homes in Palestine. Thus, her novel tells the story of how Ein Hod transformed from an ancient Palestinian village into an occupied Israeli district. This story describes how the attacks of Israel during the Nakba (1948) created the Palestinian collective memory that was transmitted through the following generations to contribute in shaping their identity. This intergenerational transmission also caused identity fragmentation that was reflected through Amal' emotional detachment and her mother's identity transformation from a wild spirit to a stoic and lifeless personality. Therefore, the novel depicts the impact of collective trauma on family structure and cultural identity.

General Conclusion

This study explores the historical trauma and intergenerational transmission of collective memory through her novel *Mornings in Jenin.* It employs an analytical qualitative research approach to analyze themes and interpret narrative strategies in the novel. It also uses two main theories as the theoretical framework outlining this analysis. They include trauma theory to analyze intergenerational trauma and its transmission through the novel's characters, and post-colonial literary analysis to explore the impact of displacement and trauma on one's identity formation, more particularly, identity fragmentation.

The findings of this study revealed that representation of social groups plays a significant role in depicting their cultural identity and defining their visibility and social status within society. This novel challenges the prevalent representation of Palestinian experiences that conceals the suffering and displacement of Palestinian people. Moreover, it was demonstrated that this representation has a powerful influence on social perspectives, cultural understanding and individual identity as well, as the false representation of cultural groups and elements could create an inaccurate image of the shared collective identity of certain social groups. Consequently, Susan Abulhawa aimed to providing an accurate representation of the Palestinian suffering that challenges the dominant media representation and exposes the real human rights violating practices of the Israeli forces in Palestine through her novel.

More importantly, Susan Abulhawa reinforced the representation of the cultural Palestinian identity through the use narrative strategies and cultural mediation techniques in her novel. One of these main strategies is the use of Arabic language as a powerful cultural marker; Susan Abulhawa embedded Arabic words and expressions in her English narration to reinforce cultural representation of the Palestinian identity. Susan Abulhawa maintained the authentic linguistic core

of the Arabic language and Palestinian culture, without disturbing the flow of the language in the English text relying mostly on foreignization (leaving native words untranslated so the culture isn't erased or changed for Western readers). This way, language is used as a means to preserve cultural authenticity and its accurate representation in literary narrative, with providing accessibility and comprehensibility to the target audience.

Another narrative strategy used by this author is the representation of multiple points of view in her novel, revealing the complexity of the human nature. Susan Abulhawa acts as a mediator between different point of view of different perspectives. She also used structural organization of events, flashbacks and chronological events organization, to highlight the collective historical experiences and their role of shaping collective identity.

Additionally, Susan Abulhawa also used cultural mediation to bridge the gap between the two cultures to promote intercultural understanding and uphold the validity of Islamic and Palestinian identity through offering explanation and interpretation of Arabic words in the text. As a result, *Mornings in Jenin* is a novel that serves as a representative of Palestinian cultural identity, with Abulhawa acting as a cultural mediator that enables intercultural understanding and conserves collective memory.

In summary, through the family of Abulheja, Susan Abulhawa traces the displacement of Palestinian people and their travelling through refugee camps and foreign countries after being exiled from their homes in Palestine. Thus, her novel tells the story of how Ein Hod transformed from an ancient Palestinian village into an occupied Israeli district. This study proves that the attacks of Israel during the Nakba (1948) created the Palestinian collective memory that was transmitted through the following generations to contribute in shaping their identity. This intergenerational transmission also caused identity fragmentation that was reflected through Amal’

emotional detachment and her mother's identity transformation from a wild spirit to a stoic and lifeless personality. Therefore, the study shows the impact of collective trauma on family structure and cultural identity.

In addition, the study demonstrates that *Mornings in Jenin* offers a detailed and contextual literary representation of the relation between historical trauma, collective memory, cultural identity and intergenerational transmission. Through examining the novel within post-colonial theory, the study highlights how narrative strategies and linguistic choices contribute to the representation of Palestinian experiences across generations.

These results provide a contextual understanding of the Palestinian struggle and how it contributes to shaping people's cultural identity within different societies. They also challenge Western misleading narratives that portray Israel as a defending force rather than the perpetrator. However, this study could pose some limitations as it only focuses on one novel. That is to say, the findings could be more generalized if the study analyzed two or three novels to further demonstrate the impact of the Nakba on historical trauma and intergenerational transmission of collective memory. Therefore, further studies could focus on this point and employs several works of literature to overcome this limitation.

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Résumé

Cette étude explore le traumatisme historique et la transmission intergénérationnelle de la mémoire collective dans le roman Mornings in Jenin de Susan Abulhawa. Elle adopte une approche qualitative analytique afin d'examiner les thèmes et d'interpréter les stratégies narratives du roman, en s'appuyant sur les théories du traumatisme et du postcolonialisme, notamment les travaux de Cathy Caruth sur le traumatisme et ceux de Marianne Hirsch sur la postmémoire. Dans son roman, Susan Abulhawa met l'accent sur la représentation de l'identité culturelle palestinienne à travers des stratégies narratives, notamment l'utilisation de la langue arabe comme marqueur culturel. Elle intègre des mots et des expressions arabes dans sa narration en anglais afin de préserver l'authenticité de la culture palestinienne. En recourant à la stratégie de l'étrangéisation (foreignization), elle laisse certains termes dans leur langue d'origine sans les traduire, permettant ainsi de préserver les éléments culturels tout en rendant le texte accessible et compréhensible aux lecteurs occidentaux. Elle utilise également plusieurs points de vue narratifs, révélant ainsi la complexité de la nature humaine et jouant un rôle de médiatrice entre différentes perspectives. Susan Abulhawa recourt aussi à la médiation culturelle, qui repose sur l'explication et la contextualisation de concepts et d'éléments culturels, afin de rapprocher les deux cultures, de favoriser la compréhension interculturelle et de défendre la légitimité des identités islamique et palestinienne. Elle y parvient notamment en proposant des explications et des interprétations de mots arabes et de coutumes culturelles présents dans le texte. Ainsi, Mornings in Jenin constitue une œuvre qui représente l'identité culturelle palestinienne, tandis que Susan Abulhawa y assume le rôle de médiatrice culturelle, favorisant la compréhension interculturelle et contribuant à la préservation de la mémoire collective.

Mots-clés : traumatisme historique, mémoire collective, transmission intergénérationnelle, Les Matins de Jénine, Susan Abulhawa.