



uOttawa

L'Université canadienne
Canada's university

**FACULTÉ DES ÉTUDES SUPÉRIEURES
ET POSTDOCTORALES**



**FACULTY OF GRADUATE AND
POSTDOCTORAL STUDIES**

Anjad Mahasneh

AUTEUR DE LA THÈSE / AUTHOR OF THESIS

M.A. (Translation)

GRADE / DEGREE

School of Translation and Interpretation

FACULTÉ, ÉCOLE, DÉPARTEMENT / FACULTY, SCHOOL, DEPARTMENT

The Translatability of Emotiveness in Mahmoud Darwish's Poetry

TITRE DE LA THÈSE / TITLE OF THESIS

May Telmissany

DIRECTEUR (DIRECTRICE) DE LA THÈSE / THESIS SUPERVISOR

CO-DIRECTEUR (CO-DIRECTRICE) DE LA THÈSE / THESIS CO-SUPERVISOR

Aline Francoeur

Gary W. Slater

Le Doyen de la Faculté des études supérieures et postdoctorales / Dean of the Faculty of Graduate and Postdoctoral Studies

The Translatability of Emotiveness in Mahmoud Darwish's Poetry

Anjad Mahasneh

Thesis submitted to the
Faculty of Graduate and Postdoctoral Studies
In partial fulfillment of the requirements
For the MA degree in Translation

School of Translation and Interpretation
Faculty of Arts
University of Ottawa

© Anjad Mahasneh, Ottawa, Canada, 2010



Library and Archives
Canada

Published Heritage
Branch

395 Wellington Street
Ottawa ON K1A 0N4
Canada

Bibliothèque et
Archives Canada

Direction du
Patrimoine de l'édition

395, rue Wellington
Ottawa ON K1A 0N4
Canada

Your file Votre référence
ISBN: 978-0-494-69035-2
Our file Notre référence
ISBN: 978-0-494-69035-2

NOTICE:

The author has granted a non-exclusive license allowing Library and Archives Canada to reproduce, publish, archive, preserve, conserve, communicate to the public by telecommunication or on the Internet, loan, distribute and sell theses worldwide, for commercial or non-commercial purposes, in microform, paper, electronic and/or any other formats.

The author retains copyright ownership and moral rights in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.

AVIS:

L'auteur a accordé une licence non exclusive permettant à la Bibliothèque et Archives Canada de reproduire, publier, archiver, sauvegarder, conserver, transmettre au public par télécommunication ou par l'Internet, prêter, distribuer et vendre des thèses partout dans le monde, à des fins commerciales ou autres, sur support microforme, papier, électronique et/ou autres formats.

L'auteur conserve la propriété du droit d'auteur et des droits moraux qui protègent cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.

In compliance with the Canadian Privacy Act some supporting forms may have been removed from this thesis.

While these forms may be included in the document page count, their removal does not represent any loss of content from the thesis.

Conformément à la loi canadienne sur la protection de la vie privée, quelques formulaires secondaires ont été enlevés de cette thèse.

Bien que ces formulaires aient inclus dans la pagination, il n'y aura aucun contenu manquant.


Canada

TABLE OF CONTENTS

Introduction.....	1
- The corpus	4
- Emotions and their Relation to Culture.....	9
Chapter One: Emotiveness: a Theoretical Framework.....	12
- Language and Meaning.....	12
- Translation, Culture, and Connotative Meaning.....	14
- Emotiveness and Translation.....	19
- Literary and Poetry Translation.....	26
Chapter Two: Cultural Expressions.....	34
- Social Emotive Expressions.....	35
- Religious Emotive Expressions.....	42
Chapter Three: Linguistic Expressions.....	62
- Rhetorical Questions.....	63
- Repetitions.....	69
- Personification.....	74
- Metaphor	77
- Proper Names.....	83
Chapter Four: Political Emotive Expressions	90
- Historical Overview	91
- Politics and Emotions	93

Conclusion.....	108
Notes.....	113
Bibliography.....	119
Annex.....	124

ABSTRACT

This study addresses the translatability of emotive expressions in the poetry of the distinguished Palestinian poet Mahmoud Darwish. The study gives translators and readers an example of how to look at emotiveness in the Arabic poetry by studying main sources of emotiveness like cultural expressions, figures of speech such as rhetorical questions and repetitions as well as expressions of direct emotiveness such as proper names. The ambition of this study is to enrich the literature on translation with new examples of emotiveness by pointing out the expected problem areas when translating emotive expressions. Furthermore, this study is significant since it attempts to answer the question of whether emotiveness constitutes a problem when translating from Arabic into English and whether the meaning and the musicality of poetry are translatable or not.

The English translations are selected from: 1. *Unfortunately, It Was Paradise* translated and edited by Munir Akash and Carolyn Forché with Sinan Antoon and Amira El-Zein (2003) e 2. *The Butterfly's Burden* translated by Fady Joudah (2007). The original poems can be found in Darwish's most recent poetry collections included in the 2009 edition of *The Complete Recent Works by Mahmoud Darwish*, published in Beirut.

The emotive expressions selected from the English collections and compared to the Arabic original are divided into three categories: the cultural expressions, the linguistic expressions, and the political expressions. The study highlights different emotive devices used in the selection of poems, by carrying out an analysis of the English translation as well as the Arabic original text. The emotive expressions selected are carefully analyzed to show how the translation was able to render the emotive meaning expressed and intended by the poet in the text in its original form.

RÉSUMÉ

Cette thèse traite du problème de la traduisibilité des expressions affectives dans la poésie de Mahmoud Darwish, poète palestinien de renommée internationale. Cette thèse offre aux traducteurs et aux lecteurs un exemple de l'usage de l'affectivité dans la poésie arabe à travers l'analyse des expressions de l'affectivité, telles que les références culturelles, les figures de rhétorique et l'onomastique. Notre ambition est que cette thèse puisse enrichir le champ de la traduction en général et celui de l'étude de l'affectivité en particulier, en montrant la source de certains problèmes de traduction des expressions affectives. En outre, cette étude vise à répondre à la question de savoir si l'affectivité constitue un problème dans la traduction de l'arabe vers l'anglais, en d'autres termes jusqu'à quel point la qualité linguistique et musicale du discours poétique est traduisible.

Les exemples en anglais présentés dans cette étude ont été soigneusement choisis de deux collections traduites de Mahmoud Darwish : 1. *Unfortunately, It Was Paradise* traduit et compilé par Munir Akash et Carolyn Forché avec Sinan Antoon et Amira El-Zein (2003) et 2. *The Butterfly's Burden* traduit par Fady Joudah (2007). Les textes originaux sont dans la collection des œuvres complètes récentes de Darwish, publiée en 2009 à Beyrouth.

Les expressions affectives sélectionnées dans ces collections ont été divisées en trois catégories: les expressions politiques, les allusions culturelles et les expressions linguistiques telles que les figures de rhétorique, les répétitions et les expressions de l'affectivité directe, par exemple, les noms propres. La thèse analyse de nombreux exemples afin de détecter les diverses techniques affectives utilisées par Darwish et ses traducteurs, en réalisant une comparaison entre les formules arabes et leurs traductions en anglais. Les expressions affectives sélectionnées sont analysées de façon méticuleuse afin de montrer comment la traduction a rendu la signification affective exprimée et projetée par le poète dans le texte de la langue source.

ACKNOWLEDGMENTS

This study would not have been possible without the support of many people. I am deeply grateful to my supervisor Dr. May Telmissany for her support and encouragement; she was abundantly helpful and offered invaluable assistance and guidance throughout my work in this thesis. Big and special thanks for the light of my life and the star guide to my future, my Mum, who believed in me. Mum, words cannot express how thankful I am to you. Also all my gratitude goes to my brother Hadi, for his financial and emotional support, understanding & endless love, through the duration of my studies in Canada. I am also greatly indebted to my dad and my sister Amjad. I would also like to extend my deep appreciation to all my friends and colleagues in Jordan. I am also greatly indebted to my friends here in Canada, especially Alia who helped me and encouraged me since day one in Canada. And finally, warm thanks to Dr. Walid El Khachab for reading my work and enlightening me with his appreciated suggestions.

To Darwish's soul

With love and admiration

Darwish is known as one of the earliest of the so-called resistance poets. That is to say, he spoke about nationalist themes and above all, the affirmation of Palestinian identity (...). Darwish is really one of the great poets of the Arab world. He is a poet of many dimensions. He is certainly a public poet, but also an intensely personal and lyrical poet. And I think on the world scale today, he is certainly one of the best. He manages to amalgamate a great deal of imaginary from Arabic Koranic traditions in a secular way (...). Many of his poems are inflected with the language of the Koran, and of the Gospels.

Edward Said, *Culture and Resistance: conversations with Edward W. Said.*

INTRODUCTION

Prominent Palestinian poet Mahmoud Darwish is not only a worldwide distinguished poet, he also represents the voice of the Palestinian people in their long struggle against Zionism and against the Israeli state. He is considered to be one of two major Palestinian poets of the resistance, along with Samih Al-Qassim¹. Darwish was born in 1942 in Birwa, a small village in Galilee, six years before the Israeli forces bombarded his village as well as a number of other villages in the middle of the night. In order to survive he and his family escaped to Lebanon. Two years later they came back to their homeland, but it was too late for them to be included in the census of the Palestinian Arabs who had remained in the country, and by doing so they became refugees and present-absentees in their own country. Thus they were subject to military rules such as the one requiring them to secure a permit for travel from one village to another within the country. When they returned to their village they found that it had been destroyed and burned by the Israeli forces, so they lived in a nearby village. Darwish later moved to Haifa and was forced to live there for ten years without permission to go anywhere else. After being arrested several times, the police had the right to come to his home at any time and check whether he was there or not. He then left to study in Russia and later stayed in Cairo for two years. From Cairo he moved to Beirut and stayed there for another ten years. After the Israeli invasion of Lebanon in 1982, he left for Syria. From there he went to Tunisia and divided his time between Paris, Cyprus, and Tunisia for another ten years. It was in Paris that he wrote most of his recent works including: *"I See*

What I Want", *"Bed Of the Stranger"*, *"Why Did You Leave the Horse Alone?"*, *"Fewer Roses"*, and *"Memory for Forgetfulness"*. In 1995 he was permitted to visit his mother in Palestine. While he was there he obtained authorization to stay in Ramallah. He divided his residence between Ramallah and Amman until his death in August 2008, after which he was buried in Ramallah.

Darwish started to write poetry while still at school. Like many other Palestinian poets, the major theme in his poetry is the tragedy of his homeland, the long struggle of Palestinians, and their dispersion all over the world.

A glance at the writings penned by Palestinian authors about their own national cause reveals recurrent themes of exile, identity, temporal, and topographical transitions, living on borders, border crossing, struggle to return to the homeland, etc. Concepts of home, exile, separation, transition, and return all conjure up the idea of the right of passage. (Abdel-Malek 2005: 4)

He also writes about his own experience of exile inside and outside Palestine, the lost land and the lost identity of the Palestinian people, homesickness, resistance, his pride in the Arabic language and the role of language in preserving identity and preserving the right to land.

During his life he received several awards for his works including: the Lenin Peace Prize, France's Knighthood of Arts, the Lannan Foundation Prize for Cultural Freedom, and Prince Claus Award.² He published over thirty volumes of poetry and eight books of prose. He was the editor of two well known journals: *Al-Karmel* and *Al-Jadid*.³ Some of his works were translated into English, French, and Hebrew among other languages. His poetry includes numerous examples of emotiveness which he used first and foremost to express his feelings and emotions towards what the occupation

authorities did to him and to his homeland, the emotiveness of his poetry is also used in an attempt to influence the audience and make them aware of the severity and ugliness of the occupation and exile in Palestine.

Darwish uses simple vocabulary and clear images from the Palestinian land and nature to show the strong bonds between the Palestinian people and their homeland. “Darwish’s call for poets to speak the language of the common folk and to write about daily life and work was representative of a new generation of Palestinian poets and novelists in Israel” (Paramenter 1994: 72). One of the major aspects of Darwish’s poetry is intertextuality; his poetry is very rich in cultural and religious allusions.

The Palestinian poet Mahmoud Darwish is well-known for his intertextual playfulness and inventiveness ... Darwish is famous for his frequent use of symbols, legends and myths from all Middle Eastern religions. The repeated deployment of Quranic allusion is more a sign of cultural belonging than of religious belief. (Rooke 2008:11-15)

“Intertextuality” is a term coined by Julia Kristeva in the 1960s⁴. It refers to occasions in which the author uses quotations and references to the texts of other authors, or from the author’s own previous texts:

Texts are made up of what is at times styled the cultural or social text all the different discourses, ways of speaking and saying, institutionally sanctioned structures and systems which make up what we call culture... a text then is a compilation of cultural textuality. (Graham 2000: 36)

According to Hussein Hamzah (a Palestinian author who wrote about intertextuality in Darwish’s poetry) intertextuality can be of two types: internal, in which the writers refers to his previous works and includes them in his new text. External, in which the writer refers to previous works of other writers from different cultures and includes them in his new text. According to him, Darwish uses both types of

intertextuality in his works, as well as many references from the Holy Qur'an and the Bible in his poems. The richness of Darwish's erudition explains the diversity of emotional expressions he uses in his poetry to evoke different moments in history, different geographies as well as different cultural and religious references.

The Corpus

The main subject investigated in this study is the translation and the translatability of emotive expressions in Darwish's poetry. Although all the coming mentioned categories are overlapped, and all can come under linguistic expressions we prefer to put them under a clear division and therefore, we have divided emotive expressions into three categories following Shunnaq's sources of emotiveness: the political expressions; the cultural expressions, which are subdivided into religious expressions and social expressions; and the linguistic expressions such as figures of speech, rhetorical questions, repetitions, and expressions of direct emotiveness such as adjectives and proper names.

Different scholars who have studied emotive expressions have divided them differently. Bronislava Volek has divided emotive expressions into the following categories: phonetic/phonological, morphological, lexical units, syntactical, intonational, and the use of direct address (1987). Shamma as cited in Shunnaq has also followed Volek's division (1999:19). While Shunnaq divides emotive expression into two types: negative and positive, and traces the main sources of emotive expressions to figures of

speech and cultural expressions (1993, 1999, and 2006). Figures of speech include metaphor, euphemism, and dysphemism, and personification among others, which in addition to their denotative meanings carry emotive overtones. This study will be restrained to the following linguistic expressions and figures of speech: rhetorical questions, repetitions, metaphor, personification, and expressions and words of direct emotiveness such as proper names which are full of emotive expressions. The following are examples of emotive phrases: "إنني العاشق والأرض الحبيبة" "It is I who am the lover and the land is my beloved". The beloved here is the homeland; the land is described as a beloved woman metaphorically. Euphemism refers to the way in which something is said pleasantly, while dysphemism refers to something said unpleasantly or offensively. The former is associated with positive emotiveness, while the latter is associated with negative emotiveness. Consider this verse of the Holy Qur'an: الذين تتوفهم الملائكة طيبين: "الذين تتوفهم الملائكة طيبين" يقولون سلام عليكم ادخلوا الجنة بما كنتم تعملون" "Those whose lives the angels take while they are in pious state (i.e. pure from all evil, and worshiping none but Allah alone) saying (to them): Salamun Alaikum (peace be upon you) enter you paradise, because of that (the good) which you used to do (in the world)." The word death is avoided here and the phrase "those whose lives the angles take in" is employed instead, in order to imply comfort and purity because "death" in Qur'an is associated with "wrong doers". Another example of euphemism is "انتقل الى جوار ربه" "he moved to his Lord's neighborhood instead of saying he died". Personification is giving the attributes of humans to nonliving things, to show intimacy and kindness, as shown in the following

example: "العيون الخائفة" "frightened eyes", "وتسقط أدمع القمر" "the moon's tears fall down". (Shunnaq, 1993)

As mentioned above, the emphasis is placed on selected emotive expressions that can be classified as problematic in terms of translatability. Therefore, a number of translated stanzas⁵ which include emotive expressions are selected carefully from two collections of Mahmoud Darwish's translated works in order to study their translatability from Arabic into English. The English translations are selected from: 1. *Unfortunately, It Was Paradise* translated and edited by Munir Akash and Carolyn Forché with Sinan Antoon and Amira El-Zein (2003) and 2. *The Butterfly's Burden* translated by Fady Joudah (2007). These two translated works were selected because they include the most recent poems of Darwish, and because they have been translated into English by different translators, coming from different cultural backgrounds. The original poems can be found in Darwish's most recent collections written between and included in the 2009 edition of *The Complete Recent Works by Mahmoud Darwish*:

محمود درويش. 2009. الأعمال الجديدة الكاملة (1) و(2). بيروت: رياض الريس للكتب والنشر.

(لا تعتذر عما فعلت، حالة حصار، لماذا تركت الحصان وحيداً، جدارية، سرير الغريبة).

الهدهد + أنا يوسف يا أبي : حسين حمزة. 2002. مراوغة النص. حيفا مكتبة كل شيء⁶.

على هذه الأرض + نسافر كالناس : ورد أقل⁷.

A full list of the poems and their translation sources is added as an annex to this thesis.

Given the complexity and the variety of Darwish's works, we are going to focus on the recent works only, because in these recent works Darwish expresses his vision of the Palestinian struggle against the Israeli state. He sees Palestine as a metaphor for the loss of Eden, birth and resurrection, and the anguish of dispossession and exile. We choose samples that illustrate and represent best the problematic of translatability addressed in this thesis. Our analysis aims to see to what extent the translators were successful in rendering the emotive expressions from Arabic into English and whether their translations raise the same reaction in English as they do in Arabic. An analysis of the Arabic stanzas and their English translations illustrates the different emotive devices used in the poems, such as cultural, political, and linguistic expressions, expressed in metaphors, metaphorical questions, religious items and proper names. It is expected that the study will enrich the literature of translation with new examples of emotiveness by indicating the expected problem areas (cultural, political and linguistic) encountered when translating emotive expressions. It is also significant in that it will try to answer the question of whether emotiveness (as expressed by the poet in the original text) constitutes a problem that the translator has to face when translating from Arabic into English and whether emotiveness is translatable or not.

Darwish's translators to which we refer in this thesis are all eminent translators. They have different origins, nationalities, scholarly interests and cultural backgrounds. Munir Akash is raised and educated in Syria and Lebanon. Akash is the author, translator, and editor of 19 books in Arabic and English. These include *Questions in Poetry*, (1979), *The Right to Sacrifice the Other* (2002), *The Idea of America* (2003), and *The Open Veins of Jerusalem* (2005). His translation of Darwish's *Unfortunately, It Was Paradise* was a

finalist for the PEN Award for Poetry in Translation. In addition, Professor Akash is the founding editor of *Jusoor* (Bridges), an intercultural journal in book form, co-published and distributed by Syracuse University Press. Munir Akash was given the Targa Europa Award (Decoration of Europe) for his works and his active role in the dialogue of civilizations. Carolyn Forché is an American poet, editor, translator, and human rights advocate. Forché earned a B.A. in international relations and creative writing at Michigan State University in 1972. After graduate study at Bowling Green State University in 1975, she taught at a number of universities, including the University of Arkansas, Vassar, and Columbia. She won the Yale Series of Younger Poets Award in 1976 for her first collection, *Gathering the Tribes*. Forché was a journalist for Amnesty International in El Salvador in 1983 and Beirut correspondent for the National Public Radio program “All Things Considered”. Her works include two collections of poetry, *The Country between Us* (1981) and *The Angel of History* (1994), both embodying her passionate preoccupation with the dehumanizing effects of political repression. Amira El-Zein is visiting associate professor at Georgetown University's School of Foreign Service in Qatar. She is a published poet and translator in Arabic, French, and English. She is also the author of numerous articles on comparative mysticism, comparative folk literature, and comparative literature. Sinan Antoon is an Iraqi poet, novelist and translator. He studied English literature at Baghdad University before coming to the United States after the 1991 Gulf War. He currently teaches Arabic and Arab Literature at Dartmouth College.

The second collection of poems we use in this thesis is translated by Fady Joudah who is a Palestinian-American poet and physician. He is the 2007 winner of the Yale

Series of Younger Poets Competition for his collection of poems *The Earth in the Attic*, which was published in 2008. Joudah was born in Texas in 1971 to Palestinian refugee parents, and grew up in Libya and Saudi Arabia. He returned to the United States to study to become a doctor. He has also volunteered abroad with the humanitarian organization Doctors without Borders. Joudah's poetry has been published in a variety of publications. In 2006, he published *The Butterfly's Burden*, a collection of recent poems by Palestinian poet Mahmoud Darwish translated from Arabic. He was a finalist for the 2008 PEN Award for Poetry in Translation for his translation of Mahmoud Darwish's *The Butterfly's Burden*⁸.

Emotions and their Relation to Culture

Experiencing an emotion is a rather subjective experience, associated with mood, temperament, personality, and disposition.

‘Emotion’ is taken to be a bodily condition, either a feeling, for example an abdominal tension, or for some biologically oriented psychologists an emotion is a physiological state, for example a rise in the state of excitation of some part of the nervous system... From this point of view an emotion display is an expression of a complex judgment, and, at the same time, the display is often the performance of a social act. Both the biological and the discursive points of view allow that emotions can be both inherited and learned, though the biologically oriented students of emotion tend to pay little attention to the huge cultural variations in the repertoires and occasioned uses of emotion displays observed by anthropologists. (Harré 1998:43)

On the other hand, if we say that emotions are the performance of social acts, we mean that we tend to use them socially. Therefore, when Darwish uses emotive words and expressions he is intending to perform different speech acts since

words can be used not only to describe states of affairs and to convey information about them, but also to issue orders, to apologize, to insult, to plead, and to condemn and so on ... A display of grief not only expresses the judgment that a valued being has been lost, but expresses regret that it should be so. (Harré 1998:44)

Using emotive expressions, Darwish's major intention seems to be the performance of a speech act, whether to express his grief and sadness about the Israeli occupation in Palestine, or to condemn action of the state of exile and diaspora of all Palestinians inside and outside Palestine, or to express his anger against the ugly crimes committed every day by the Israeli soldiers against the Palestinian civilians who are defending their land and their life.

Local morality in each culture is very important in the formation of emotions and each culture seems to have its own repertoire of emotions, but "what is important for one culture may not be of central interest for another, this may have a profound effect on the repertoire of emotion displays competent members of a society are ready to perform" (Harré 1998:51).

Emotions are controversial and there is no possible agreement about them. They can not be controlled or defined for each situation. Therefore, this study will analyze emotiveness and their translatability taking into consideration that emotions are variable and cannot be measured, or determined in advance, and that they differ from person to person according to the cultural context and the specific situation or event that triggers them. "How do we know which words are the words for emotions? Only from the role they play in the local culture, picking out displays that seem to express judgments of

one's own and other people's behavior along dimensions familiar to all of us, having to do with loss, possession, and enjoyment and so on.” (Harré 1998:46)

Although emotions are controversial and cannot be controlled nor predicted in advance, they are very important in our lives. Emotions constitute a part of our daily life and our reactions and attitudes towards our own experiences and what is happening to other people around us, or anywhere else in the world.

Emotions play an important role in culture: in our particular context, they are expressed in words, later to influence “reality”... emotive meaning in the lexical sense consists in the hierarchical list of emotions that are aroused in the native user of the language upon using the word in question, augmented by the peripheral sense, i.e., connotations, associations, metaphors, idioms, and non-verbal communication. (Alon 2005: 5)

Moreover, “the connection between emotions, religion, and society is also emphasized by Islamic educational literature... Not only does it provide duties that address emotions ... religious means are offered in the psychological emotional treatment of individuals” (Alon 2005:5) It goes without saying that Islam has influenced all aspects of the life of Arab-Muslims, but the Arabic culture is also influenced by Christianity and Judaism. Furthermore, Darwish’s poetry is full of allusions to the three religions dominant in the Arabic world, Islam, Christianity, and Judaism.

Studying the translatability of emotiveness in Darwish’s poetry is a thorny task which requires an in-depth reading of the Arabic texts as well as their translation. To define whether a lexical item is emotive or not is a tricky task which needs the real experiment of what types of emotions and feelings these items evoke when one reads them. The reader response to these emotive items might depend on the age, background, and the encyclopedic knowledge of the reader as well as the context. The context of the

expression is required to decide whether these expressions are emotive or not, but sometimes “the emotive component of an expression seems to reside, at least in part, in the words themselves rather than exclusively in the peripheral and the contextual” (Alon 2005:3). Examples of emotive words include abstract ideas as well as concrete experiences such as love, freedom and death among others. The intention of the author is also important, and in most of Darwish’s poetry he seems to influence the reader or the listener to obtain his or her sympathy for his topic. This is what we intend to explore in the following pages of this thesis.

CHAPTER ONE

EMOTIVENESS: A THEORETICAL FRAMEWORK

Language and Meaning

Language includes three major branches: syntax, phonology, prosody, morphology pragmatics and semantics. The branches which are related to our study are semantics and pragmatic. Pragmatic is a subfield of linguistics which studies the ways in which context contributes to meaning while semantics is the science that studies the relationship between the signs and the objects to which they refer, as well as the study of the meaning of words and sentences in human language. Each sign in the language has two faces like a sheet of paper, the signified on one side and the signifier on the other side. But what is the relationship between the signified and the signifier, and how can we study the meaning? J.C. Catford defines meaning as “the total network of relations entered into by any linguistic form-text, item-in-text, structure, element of structure, class term in system, or whatever it may be” (1965:35). In his book *Translation and Translating*, R.T. Bell distinguishes between denotative and connotative meanings; the first refers to referential, objective and cognitive meaning which is shared by any speech community. The second refers to associated, subjective, and effective meaning, which is personal and may or may not be shared by the speech community. Almost all words have both types of meaning. However, according to Bell the second type of meaning is difficult to translate:

For each of us, the words we choose have associations which mean something particular to us as individual users. They have meanings which are emotional or effective; the result of our individual experiences which are, presumably, unique and may not form part of any kind of social convention. (1991:100)

Similarly, David B. Guralnik defines connotative meaning as follows:

What the word suggests, that is its connotation, can be fully important as what it denotes, the words are not only grammatical tools and symbols, but that they embody as well as ensemble of notions, concepts, and psychological reactions. (1958: 91)

One can say that any language is a tool to facilitate the communication between the members of the same society as well as between the members of different societies. While denotative meanings might not create problems among the members of a speech community because these meanings are mutually shared, connotative meanings might constitute a problem in communication because each word has a different set of connotations and reactions that vary from one person to another and according to context, which might constitute a difficulty while translating. Since connotations might vary from person to person in the same speech community, then consequently it will also vary from culture to culture and from language to language, which constitutes the concern of our study. For example: in the West, a dog is considered a domestic pet, treated and taken care of as a member of the family, while in the Arab culture, the situation is different. Usually, dogs are not to be found at homes and are not treated as members of the family. Even though the term “dog” in both Western and Arab culture is denotatively identical, it has a negative connotation in the Arab culture, mostly for religious reasons: for example, if a Muslim touches a dog he has to make his ablutions before prayer. An owl is another example. It has the same denotative meaning in all cultures, but connotes pessimism, loss

of hope, and bad omen in the Arab culture, while it symbolizes wisdom and beauty in Western cultures.

Translation, Culture, and the Connotative Meaning

Bell considers the translation of connotative meaning as somehow problematic, and defines translation as “The transformation of a text originality in one language into an equivalent text in a different language, retaining as far as it is possible, the content of the message, the formal features, and the functional roles of the original text” (1991: XV).

He affirms that finding the right equivalent for the connotative meaning is not an easy task, because the crucial element which one has to take into consideration when one translates is that one is trying to write an “equivalent” text. This “equivalent text” could be possible, or might be difficult in some cases, depending on the nature of the language and the culture from which we are translating. Taking into consideration that translation is possible because of the arbitrary relation between the signifier and the signified, and the fact that the signifier could be changed (or translated) while the signified might remain the same. Accordingly, translation is possible, but the way in which each language expresses and describes things is different. Therefore, the translator faces some difficulties in translating the connotative meanings which differ from language to language and from culture to culture.

Language and culture can be seen as inseparable; there is no culture without language representing it and there is no language without culture as part of it. We might say that language cannot be understood perfectly without its culture, as E. A. Nida states: “Translating can never be discussed apart from the cultures of respective languages, since languages themselves are a crucial part of culture” (cited by M. Thawabteh, 2008: 5). Translation cannot be perceived as transferring meaning from one language to another, but it could be perceived as transferring cultural elements from a source culture to a target culture.

“Culture” is a widely used concept in translation theories, and there are various definitions for it. Generally speaking, P. Newmark defines culture as the way of life and its manifestations in a given society (1988). In the same line, Faiq Said refers to culture as: “Beliefs and value systems tacitly assumed to be collectively shared by particular social groups and to the positions taken by producers and receivers of texts, including translations, during the mediation process” (2004:1). Culture then is a cumulative experience which includes knowledge, beliefs, morals, art, traditions, and any habits acquired by a group of people in a society (Bahameed 2008). Culture also includes the system of habits and behavior of which language is an essential part. “Language is the most clearly recognizable part of culture and the part that has lent itself most readily to systematic study and theory building.” (Hofstede 1980:34) The vocabulary constitutes the most important cultural aspect of a group of people in a particular setting whether religious, social, or environmental. Connotative meanings of lexical items of different cultures might vary; therefore translation becomes a crucial tool through which people can access other cultures.

Furthermore, culture is a very complex and controversial issue because all human groups have their own specific culture which differs from other groups' cultures in different manners (Bahameed 2008). One can say that what is considered culturally acceptable to one group might not be acceptable for another group for cultural reasons.

Faiq Said also highlights the strong relationship between culture and language and considers them to be the two basic components of translation. He states that:

The two fundamental components of translation are culture and language, culture refers to beliefs and value systems tacitly assumed to be collectively shared by particular social groups as well as to the positions taken by producers and receivers of texts, including translations during the mediation process facilitated by language. Language is the system that provides its users with the tools to realize their culture. (2007:9)

To sum up, we might say that each linguistic group has its own culture which is represented through language. Cultural differences or cultural components could constitute some difficulties in terms of translation especially if we are dealing with distant languages like Arabic and English. Arabic belongs to the Semitic group of languages, whereas English is an Indo-European language. Arabic culture and English or Western cultures are also different in many ways. Linguistic differences might raise different types of problems when translating from Arabic into English or vice versa, especially in translating number and gender⁹, relative nouns/ pronouns/clauses¹⁰, as well as in cases of monitoring and managing¹¹, lexical non-equivalence¹², cultural-bound expressions¹³, and synonymy (Shunnaq 1993:39).

An important concept can be introduced here to explain this difficulty; it is the concept of untranslatability which represents the area in which intercultural equivalence

does not exist. Intercultural non-equivalence, which can cause untranslatability, arises when a situational feature is functionally relevant to the source language text, but fully absent from the target language text, in which the target language culture is rooted (Bahameed 2008). It is true that in some cases, the translator may find some lexical items in Arabic which have no equivalent in English because the concepts which they refer to do not exist in English-speaking culture.

The source-language word may express a concept which is totally unknown in the target culture. The concept in question may be abstract or concrete, it may relate to a religious belief, a social custom, or even a type of food, such concepts referred to as culture-specific. (Baker 1992:21)

Such items are normally culture-bound terms like religiously denoted notions such as: "سحور" *Sahaur*, a meal eaten before dawn before a day of fasting; "خلوه" *Khalwah*, an unmarried man and woman found alone together; "عقيقة" *Aqiqqa*: a goat to slaughter and whose flesh is distributed to the poor on the occasion for a child's birth. And "محارم" *Mahhareem*: men that a woman cannot marry because of a blood relationship, a marriage relationship, or a breast fed relationship. Social and cultural concepts can be difficult to translate as well, such as the following examples: "ضرة" *Dorrah* (co-wife), the second, third or fourth wife of the husband (since polygamy is legal in the Islamic culture). And "زغاريد" *Zagareed* (ululations), which is a type of sound made by women in order to express joy at wedding party, graduation ceremony, or any other joyful occasion, or sometimes even to express grief when someone dies as a martyr (Thawabteh, 2008 and Bahameed, 2008). The difficulty in translating these

expressions is due to lexical gaps resulting from the cultural differences between the two languages.

However, Roman Jakobson believes that cognitive experience is conveyable in any language:

All cognitive experience and its classification are conveyable in any existing language. Where there is deficiency, terminology may be qualified and amplified by loanwords or loan translation, neologisms, or semantic shifts, and finally by circumlocution. (1959 2000:113-118)

Nevertheless, according to Jakobson, poetry is untranslatable: “Phonemic similarity is sensed as semantic relationship. The pun, or to use a more erudite and perhaps more precise term- paronomasia, reigns over poetic art, and whether its rule is absolute or limited, poetry by definition is untranslatable” (1959, 2000: 113-118).

However, the cultural gap among cultures can still be bridged and this is precisely the role of the translator. In this regards, Majed Al-Najjar states:

The receptor–culture reader may share with the source culture reader knowledge about the life patterns of the source culture. He may have been informed previously about the source culture. He may have read an anthropological study of the other culture, or may have lived for a certain time with the society of the source culture. (1984:25)

In our opinion we believe that, the issue of translatability is a translator-dependent task. Whenever the translator faces a difficulty of not finding an equivalent of a concept or an item of the source language in the target language, he might resort to a closer equivalent, which may have the same function in the target language culture. When it comes to fixed cultural expressions which are unique in the source language, such as proverbs or idioms, the translator should make a strong effort to provide an accurate

equivalent in the target language. There are various strategies to which he can resort such as: compensation¹⁴, transliteration¹⁵ plus definition, loanwords, and neologism among others. First and foremost, the translator should have a good background in both cultures so that he can compensate for what is missing in an effective way. The role of the translator is crucial in rendering the message and meaning from one language to another. His or her linguistic knowledge of both the source language and the target language, his or her knowledge of cultures, his or her experience, and his or her proficiency in translation play a major role in choosing the right equivalents for the most complicated cultural items and make them understandable to the target language reader. The translator is among other things, a reader. Moreover, it goes without saying that two readers of the same text may presumably interpret the same text in two different ways. Since the translator is a reader, two translators might interpret the same source text in two different ways. Furthermore, two translators may reproduce in the same target language the meaning of a source language text in two similar but not necessarily identical ways. The important point here is that the translator is the one who determines the meaning of the text in the source language, and it is also the translator who determines how to encode this meaning to the target language and culture. In other words, the translator is the mediator between the source language text and the target language text. Any problematic areas that emerge while translating must be solved by the translator, thus the whole process of translation depends on the translator's skills and ability to render the source language text in a clear and readable way to the target language readers.

Emotiveness and Translation

There are many ways to define and describe emotiveness using the dichotomy mentioned above, the denotative and connotative meanings. Denotative meaning is the conceptual or dictionary meaning, while connotative meaning includes the emotional associations which are suggested by lexical items, and is equivalent to emotive or expressive meaning. In this regard Bronislava Volek states that:

Emotive expressions have no meaning formed by the qualities of the object referred to, but it is sort of an intended meaning formed by the associative features of the object expressed. (1987:234)

Emotive expressions stir up strong feelings such as: love, hate, joy, pleasure, fear, and grief. Furthermore, the attitudes connotative meaning reveal about an object or an event may be favorable or unfavorable, and they can be used to express emotions (expressive function), to affect the addressee (appellative function), or to establish some contact with the addressee (phatic function) (Volek 1987). Shunnaq argues that “an emotive meaning is a function of responses, i.e. certain words tend to produce emotive responses showing that there is emotive meaning.” (1993:39). In this regard Charles Stevenson defines emotiveness as follows:

The emotive meaning of a word or a phrase is a strong and persistent tendency, built up in the course of linguistic history, to give direct expression to certain of the speakers’ feelings or emotions or attitudes; it is also a tendency to evoke corresponding feelings, emotions or attitudes in those to whom the speakers’ remarks are addressed. (1963:21-23)

Nida defines connotative meaning as “the aspects of author and the emotional response of a receptor, it can be bad or good, strong or weak” (1969:91). For Nida emotiveness is the result of the interaction of the triangle of author, text and audience.

Geoffrey Leech (1974) has also discussed emotive meaning. He divides meaning into seven types in his book *Semantics*. Among these seven types, he includes: connotative, affective, and associative meanings, which might be considered the major categories of emotiveness.

Another definition of emotiveness is that of Jakobson in which he relates emotiveness to expressivity; for him emotiveness is the “direct expression of the speaker’s attitude toward what he is speaking about” (cited by Volek 1987:5). Basil Hatim also relates emotiveness to text type or genre “like all other facets of texture, the expression of emotiveness is closely bound up with semiotics categories such as text type, discourse and genre as well as with the hierarchy organization of texts or the way they are put together” (1997:108).

Emotiveness or emotive meaning are part of the connotative meaning of a concept or a word, and the meaning therefore differs from person to person and from one language to another, and consequently from culture to culture. Emotive expressions might in some cases depend on the context, text type, and the intention of the speaker. They might also be used to emotionally impact the addressee or to reveal the speaker’s reaction or feelings towards the subject matter. The expressions of emotiveness can also be positive or negative.

As mentioned earlier, translation is concerned with giving an equivalent in another language for a particular word, phrase or text. One of the problems which might emerge is the difficulty of translating emotive expressions to affect the audience emotionally, in order to gain their support or influence them. In the case of English

translation of Arabic poetry, what is important for the translator is that he or she must be aware that what may be considered a highly emotive text in Arabic will not necessarily be highly emotive in English and vice versa. The emotive meaning of a lexical item refers to the emotional response which the lexical item is supposed to evoke in the text's receiver. This response is relative because it depends on three agents, the author who is the text producer and who invokes emotive pictures; the translator as a mediator who gives his own reading of the original text; and the reader who also has his own reading and his own response to the translation according to his age, experience, knowledge and general background about the subject. The response of the reader as well as the response of the translator could be neutral, positive or negative: "we not only understand the reference of words, we also react to them emotionally, sometimes strongly, sometimes weakly sometimes affirmatively, sometimes negatively" (Nida 1969: 91). The audience's response might sometimes depend on the intention of the text producer, the emotionality and the experience of the text receiver, and the context of the situation (Shunnaq 1993).

In addition to being a language of science, technology, and philosophy, Arabic is considered to be a highly emotive language, particularly, the Arabic poetry which conveys different types of feelings and emotions which are intended to influence the reader in a certain context, time, and place. In this regard, Ilai Alon has invited scholars to study the emotivity of the Arabic lexicon. He has conducted a study about emotive lexicon in Palestinian Arabic language where he states that:

Arabic is at least in part, an emotional institution. This characteristic can be evidenced by the very important role that poetry, perhaps the strongest

emotional literary genre, plays in the culture. Arabic is considered to be a language that can easily transmit affect because of, powerful group experience, aesthetic character, and oral nature that seek to engage the listener's response. Added to these are its social, religious, and national roles. Grammar and syntax of the words and of the emotions too are important in conveying the emotionality of the language. (2005: 6)

Abdulla Shunnaq considers translating Arabic emotive expressions a thorny task because it deals with the connotative meaning which is not easy to render as it is not shared by all the members of a speech community and because it might involve culturally bound expressions (1993, 1999, and 2006). The emotive expressions might be characterized as being subjective and selective according to Naser S. Al Zubei (1984). They are subjective because they can be seen differently by different people. They are selective because they might have different pragmatic value¹⁶. Also one can assume that poetic texts are rich in emotive connotation that other types of texts may lack.

On the other hand, the source language may use cultural expressions or concepts which are particularly difficult to translate because they might be totally unknown in the target language. The translator may opt for a paraphrase or an explanation of these expressions so that the target language audience can fully understand them. Cultural expressions include: religious expressions, political expressions, marital expressions, social expressions, as well as proverbs, historical incidentals long forgotten, legendary personages, and names of places that are particular to a specific culture. Let's examine a few examples of cultural expressions in Arabic and their translation in English.

Religious expressions are part of the life and culture of Arabs and Muslims. They have a particular influence even in the daily life as such. For example, it is said in the

dignity” involves semantic traits of self-respect, self-esteem, noble-heartedness, high-mindedness, nobility, honor and more; while "كبرياء", “pride” involves grandeur, glory, magnificence and more. Both of these qualities are supreme values in Arabic culture. Consequently, rendering them into English with the same powerful effect as they have in Arabic might be almost impossible (Shunnaq 1993).

Examples of social expressions include: kinship, greetings, proverbs, folklore, and proper names, etc. Let us examine some examples that illustrate proverbs and proper names. A proverb is usually a familiar statement expressing an observation or principle generally accepted as wise or true by a speech community. Every language or culture has its own set of proverbs which reflects its own life experience. A proverb has a standard interpretation which is given to it by its speech community. For instance, when commenting on somebody who makes a problem more complicated while trying to solve it, we say in Arabic: "اجا يكحلها عى عينها". “He came with the intention of putting Kuhul in her eye (but) he gouged her eye instead”. However, some proverbs are easy to translate because there are equivalents for them in the TL. In this case we have what is called an optimal translation for a proverb, for example: "الملدوغ بخاف من جرة الحبل". The literal translation would be “a bitten person will be afraid of a robe” while the English equivalent is: “a burnt child dreads the fire”. However, some proverbs in Arabic are highly charged with emotive expressions representing some specific cultural elements which do not exist in the Target Language. For example اذا حضر الماء بطل التيمم “if water is available for ablutions, the use of earth for ablutions discontinued”. The underlined notion "تيمم" means to wash with or to use earth or sand for ablutions

before praying when water is not available. The word cannot be translated directly into English because it is a religious term which is completely missing in the Western culture and must be explained instead. Proper names and geographical names constitute a difficulty when translating from Arabic into English because they are often highly charged with emotions and connected with special events or personages, for example: "

"صبرا وشاتيلا ودير ياسين" Sabra and Shatila, and Der Yaseen are highly emotive proper names for the informed Arab or Palestinian, because they refer to the sites of mass murders carried out in 1982, and in 1948 respectively, by Israeli troops against Palestinian civilians. Their translation does not fully render the highly emotive charge that they produce when mentioned in Arabic, for an Arabic-speaking audience. An explanation of the historical context is the only possible way to influence the target reader in the target language.

To sum up, we might say that emotive expressions vary from language to language and from culture to culture, however, it also goes without saying that there are some words which are emotive in all languages and shared by all cultures and therefore constitute no difficulty when translated from one language to another such as: "مأساوي"

tragic, "مجازر", "massacres", "يعتصر الألم قلبي", the pain wrings my heart (Shunnaq, 1999). But when it comes to unshared emotive expressions or items, especially when related to specific cultural terms, these expressions might be problematic in translation or they might have different effect on the target audience after being translated. Furthermore, these emotive expressions can be translatable with a gain, loss, or even with a change in meaning.

Literary and Poetry Translation

Many articles have been written about the translatability of poetry. Many strategies to translate poetry have been suggested by many translators and scholars such as André Lefebvre who focuses on the translation process itself and the influence of context on the original and its translation. He suggests several strategies to translate poetry: phonemic, literal, metrical, rhyming, blank verse, and interpretive translations. His conclusion is that it is more important to concentrate on semantic content than on the meter (1975). James Holmes also suggests four strategies for translating poetry: mimetic form (retaining the form of the original), analogical form (function-dependent), content-derivative form, and extraneous form (1988).

If we assume that translating literary works is the most difficult type of translation, then poetry would be the most challenging among all branches of literature to be translated. The beauty of poetry does not lie only in the fact that it "is neither just words, nor just meter," but also in being:

A music of words, and ... a way of seeing and interpreting the world ..., and of conveying ... a heightened awareness of it through an intense concentration of metaphor and words in which the natural flow of speech sounds is molded to some kind of formal pattern. (Bennett 2002: 1)

Poetry is a combination of elements which cause serious problems in translation. Poets' own emotions, experiences, opinions, musicality, and styles make the translation process difficult. Some scholars see that translating poetry is impossible because of the difficulty in translating the connotative meanings of the source text, which are the core of poetry. On one hand "poetry represents writing in its most compact, condensed and

heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked” (Baker 1998:171). On the other hand, these connotative meanings are part of the cultural context of the source language.

Translating poetry is impossible because it is difficult to convey the culture and tradition of the source language in the target language, or vice versa. The poem might have different implicit, explicit, denotative and connotative meanings, the translator is a reader, and therefore he will give his reading to the poem. (Connolly 1998:174)

Another difficulty which might arise when translating poetry according to Connolly is the translation of the emotive meaning that the poet intended to inspire for the readers or the listeners of poetry. “Poetry does not only function in terms of semantic content and aesthetic form, it is intended to arouse sentiment and to produce emotional effect. This pragmatic dimension of a poem is perhaps the most difficult to account for in translation” (Connolly 1998:174). Furthermore, according to Al-Shafaqi(1979), translating poetry is an impossible task; therefore, it should be left to be read in its original language, or poetry should be translated into prose. This is also Jakobson’s position when he speaks of untranslatability. The first option offered by Al-Shafaqi will limit the readership of famous poets' masterpieces and therefore will prevent an important cultural exchange. The second option will deprive poetry of its poetic essence, its aesthetics and its rhythm. Instead, we somehow agree with the idea suggesting that the poet himself or a translator who is also a poet might be the best person to translate poetry. “Many writers have claimed that one must be a poet to translate poetry (Baker 1998:175).

A poem is said to be a product of two main components: its semantic content and its music. The music of a poem is the manifestation of the phonological component of a given language. What seems to be at the greatest risk of being lost in translation in a poem is its musicality which is expressed in rhythm, rhyme, alliteration, assonance, and so on. This risk is due to the fact that the phonological structure of a given language is untranslatable. To overcome this problem, Al-Shafaqi presents two suggestions. The first suggestion is to translate a rhymed poem into a rhymed one, such as Rubayyat Al Kayyam was translated into English by Edward Fitzgerald and into Arabic by Ahmad Rami. Still, Al-Shafaqi comments that, despite the gain at the level of musicality, there might be some losses at the level of the accurate translation of some words, or words' order, in addition to other changes the translator finds himself obliged to make in order to maintain the rhyme. The second interesting suggestion Al-Shafaqi (1979) presents is that translators or even publishing houses might resort to join the source text with its translation in a bilingual edition.

Content and form are two related issues in the discussion of poetry translation; as we have said earlier, the form of poetry is what distinguishes it from prose. Should priority be given to content or form? Nida believes that content cannot be completely detached from form; neither can be valuable without the other. When poetry is involved, Nida concentrates on form as being of greater importance than in any other type of texts. Still, this does not mean that content is negligible. The key point, then, is that content should be maintained but in special form. That is why translating a poem into prose destroys the very poetic essence of it. Yet again, because a translator can rarely manage to convey both content and form, it is the form that can be sacrificed for the sake of

content, and not the opposite. Otherwise, the translator will distort the message of the original work, and create another which has no meaning.

At its deepest level, poetry attempts to communicate hidden aspects of human experience through the still evolving traditions of an ancient and passionate art. Any poem can be analyzed with respect to some formal aspects such as the diction, style, and vocabulary. Meter as we noted earlier, can vary from language to language. and metaphor also differ between languages despite the fact that there are some similarities. Poetry is different from ordinary language because it uses many kinds of repetition. One kind, called poetic meter, is essentially the repetition of a regular pattern of beats. In poems organized by lines of syllabic meters—in which each syllable has a beat—the number of beats and the number of syllables are both repeated. Other kinds of repetition in poetry include rhyme repetition, or repetition of some words or whole lexical units. Other poems include refrains, which is the repetition of lines or whole phrases.

Several strategies have been suggested to render poetry from one language to another. Consequently, translating poetry is possible but still faces many problems which could be minimized thanks to the experienced translator. One of the problematic areas while translating poetry might be emotiveness due to the use of figures of speech like metaphor. In this regard Volek states: “A rich source of emotive expressions is ad hoc signs of metaphorical and metonymical character created on the textual level...most frequently used by writers and poets to communicate emotivity” (1987:227).

Much of the impact and beauty of Arabic poetry is lost when it is translated into other languages. Because sounds are unique in Arabic, however the meaning is

translated, the phonemic affect will be lost. According to Philip K Hitti cited in Anwar Chejne:

No people in the world manifest such enthusiastic admiration for literary expression and are so moved by the word, spoken or written, as the Arabs. Modern audiences in Baghdad, Damascus and Cairo can be stirred to the highest degree by the recital of poems, only vaguely comprehended, and by the delivery of orations in the classical tongue, though it be only partially understood. The rhythms, the rhyme, the music, produce on them the effect of what they call "lawful magic" (*Sihr halal*). (1969: 5)

We have mentioned earlier that translating poetry is not an easy task especially between remote languages like Arabic and English, especially when we deal with different forms of poetry, different rhymes and meter systems. The Arabic meter is indeed different from that of the English poetry. The principal element of the Arabic mono rhyme *qafia* is the rhyme letter *rawiyy* which remains unchanged throughout and by which poems are often referred to, but this was the case in the classical form of *Qasida* (poem). The new form of verse, first used in Arabic poetry by Badr Shakir Al Sayyab; an Iraqi and Arab poet who was born in 1926 and died in 1964, and Nazik Al Malaika; an Iraqi female poet who was born in 1922 and died in 2007 is *Al-shi'er Al-hurr*, the free verse which is written without using strict meter, rhythm, or rhyme, but which uses complex patterns. Regarding free verse, Shmuel Moreh states:

Therefore, the technique of Abu Shadi in his *shi'r hurr*, was to use different Arabic metres according to the demands of his poetic experience. The line can contain one foot, two feet, and so on, up to the full number of feet in the metre used and even twice the full number. There is no division into hemistichs and the caesura is generally absent. Most of the lines are end-stopped lines and a considerable number of them end with a *sukun*¹⁸ to emphasize the unity of the sentence and its independence. Moreover, there is no deliberate use of rhyme or repetition of words and phrases. (1976: 159)

Free verse then, is a new form of poetry which liberates the poet from mono rhyme and at the same time retains the music of the meter and free rhyme.

Mahmoud Darwish was one of the modern Arabic poets who used free verse in most of his works. He focuses on rhythm and musicality and thus produces a highly emotive impact on the reader or the listener. In this regard Najat Rahman states:

Language as rhythm in the poetry of Darwish consists not only in the incorporation of musical elements such as rhythm, rhyme, and meter but also in its overall emphasis on sound in the poetic utterance. Rhythm is also inextricably linked with the temporality of his writing. Darwish...maintains the emphasis on the listener in his poetry. (2008: 103)

To conclude, we can say that emotiveness is part of words' meaning, and we said also that denotative meaning are shared between speech communities while connotative meaning which involves emotiveness might not be shared, it is somehow governed by the language itself and the culture as language and culture are inseparable. Furthermore, poetry is the most expressive genre in any language; it includes different types of emotions which might be problematic when translated into another language, "language and culture also play an important role in how vocal emotions are recognized" (Pell 2009:108).

There are universal emotions because emotions exist in all cultures and are expressed in all languages but not all emotions are universal and the way each language expresses emotions of its people is governed by the language structure and by the culture of this society, "global statements about cross-cultural universality of emotion or about their cultural determination are inappropriate" (Mesquita et Frijda 1992: 198). Another

problem in this regard is translating emotions across cultures because there is no agreement about translation equivalents for emotions across languages each language has its own repertoire of lexical emotions:

The validity of conclusions on the cross-cultural variation of emotions may very often be challenged because the field suffers from a lack of standards of comparison. One of the major deficits concerns the absence of criteria to judge the equivalence of the emotion words that serve precisely as the basis for comparing equivalence or nonequivalence in the emotional phenomena themselves. Many cultural differences and similarities in emotions are assessed by comparing descriptions associated to presumably equivalent emotion words from different languages. Such words in different languages are seldom truly equivalent, however. Words that are equivalent in one way are often nonequivalent in other ways. For instance, emotion words that are close in semantic meaning have often been found to differ with respect to their modal intensity, range of meaning, or frequency of usage. (Mesquita et Frijda 1992: 200)

Translating emotiveness is a process which involves three parties, the author, the translator, and the reader where each one of them has a different role to play. The author of the text has his own reading of his text including his emotions and what he wants to convey to his readers, the translators and the reader also have their own interpretation and readings of the text according to their mood, age, background, encyclopedic knowledge, gender, context of reading. What should be noted is that each language has its own specificity when it comes to emotions and emotive expressions. Furthermore, Darwish has also his particularity; context is a crucial element in Darwish reading and translating.

Reading Darwish's work in translation and outside of its own context can be a discomfiting experience, if only for the simple reason that it makes one that much more aware of missing out on a wealth of meaning. Scholar Ibrahim Muhawi explained in a recent talk titled "Contexts of Language in Mahmoud Darwish" just how much is missing when Darwish is read in translation. Writing on the dialectical aspects of Darwish's use of sounds and rhythms in Arabic, Muhawi states: "If you rub two dark flints against each other, you will get a spark. And if

you rub two dark thoughts against each other, a new meaning will result. This is Darwish's ironic way of proposing a new kind of dialectics in which an obscure thesis rubs against an obscure antithesis, resulting in a luminous synthesis. (Fragopoulos 2009: 2).

After this brief introduction on the definition of emotiveness and its relationship to language, translation and culture, we can move now to the analysis of excerpts selected from Darwish's poetry based on their cultural, linguistic, and political emotive overtones.

CHAPTER TWO

CULTURAL EXPRESSIONS

Culture is tied to many aspects of life, including religion, traditional beliefs, rituals, customs and social phenomena. The cultural emotive expressions we wish to analyze here are divided into two types: religious and social expressions. It goes without saying that religion in general and Islam in particular has influenced Arabic culture in almost every aspect of life. As we will see in the coming analysis, Darwish refers to the Holy Qur'an and the Bible extensively. He also refers to some events or social phenomena which are specific to Arabic culture, and which arouse specific emotion for Arabs. Such religious and social expressions are of special importance and particularity for the source language readers but might not maintain the same high emotive overtone when translated into English. The reasons behind using symbols and religious references in poetry are cultural, political and aesthetic. Mahmoud Darwish is aware of the fact that references to the cultural heritage and the use of universal aesthetics help enriching his text. By referring to the cultural heritage, the poet shows his pride and invites his reader to experience his passion for such a heritage. When society is facing tragic hardships like the Palestinian tragedy of occupation, the poet borrows heroic characters from Arab and non-Arab cultures to show how those heroes defeated their enemies, and how the Palestinians today are capable of the same heroic actions. Another reason behind the use of such references is to negotiate with the Other and create a possible compromise with him by showing how Jews and Arabs share the same cultural heritage. "Darwish's use of

Islamic, Jewish and Christian religious references is not because of religious experience nor to express a religious identity, but to be read and accessed by more people, especially because these references are widely known and understood as part of culture.” (Ashgar 2005:41)

We will examine the following examples from Darwish’s poetry in an attempt to answer the following question: is Darwish’s emotiveness translatable or not, and if it is, to which extent? How does this translatability affect the religious and cultural expressions? To answer these questions, we will focus on few examples of social and religious emotive expressions.

Social Emotive Expressions

Darwish refers to the land of Palestine with its trees and plants extensively in his poems. He repeatedly evokes his love for the land to create a powerful bond with nature through poetry.

Darwish mentions different types of trees and plants which grow in Palestine like cypress, pines almond, olive trees, palm, fig trees, grape trees, lemon and orange trees, thyme, lily, willow, and wheat to emphasis his deep rooted existence there and his bonds with land. (Deeb 2000:155)

A good example of such emotive expressions which have a social and even a national dimension can be seen in the poem titled “The Cypress broke”.

The cypress broke like a minaret, and slept on the road upon its chapped shadow, dark, green As it has always been “The Cypress broke” in <i>The Butterfly's Burden</i>: 227	السروة انكسرت كمنذنة ونامت في الطريق على تقشف ظلها خضراء داكنة كما هي "السروة انكسرت"، لا تعتذر عما فعلت: 67
--	--

A religious emotive icon used here is منذنة *minaret*, which is a tall tower attached to a mosque, having one or more projecting balconies from which a muezzin summons the people to prayer. The cypress tree here is a symbol for the Palestinian strength and resistance against occupation. Mentions of different kinds of trees and plants are repeated in most of Darwish's poems to express his strong connection to the land and to prove the roots of the Palestinian existence in the land by referring to different trees such as the olive trees, the fig trees, and the Chinaberry.

Comparing the cypress with the minaret shows the importance of this tree for the people of Palestine. Considering the importance of the minaret to Muslims, when the cypress breaks, this means there is a serious problem occurring in Palestine. But still even when the cypress is broken, it is still there, unchanged, dark and green as it always used to be. This reference might be used by the poet to prove that whatever happened to the Palestinians and whatever the Israeli forces do to uproot them, by cutting their trees and destroying their houses, the will of the Palestinians will remain strong and resistant as always. This involves a highly emotive meaning which is completely understood in the source culture, but what might be missing in the English translation is the degree of influence and emotivity for the target audience because the minaret is a symbol of

elevation as much as the cypress is a symbol of resistance to hard weather conditions (where the hard weather can also be a metaphor of occupation).

What might also be missing in the English translation is the connection of social references to religious references such as in the mention of *shajar alzaytoon*, olive trees, which has a high emotive value for Muslims and Arabs because it has been mentioned four times in the Qur'an; one of them is in Surratt *Al-Noor* (light),¹⁹: "God is the Light of the heavens and the earth. The parable of His Light is as (if there were) a niche and within it a lamp, the lamp is in glass, the glass as it were a brilliant star, lit from a blessed tree, an olive, neither of the east (i.e. neither it gets sun-rays only in the morning) nor of the west (i.e. nor it gets sun-rays only in the afternoon, but it is exposed to the sun all day long), whose oil would almost glow forth (of itself), though no fire touched it. Light upon Light! God guides to His Light whom He wills. And God sets forth parables for mankind, and God is All-Knower of everything."²⁰ Furthermore, another missing element in the English translation is the importance of olive trees as a symbol of the old bonds between Palestinians and their land, and the deep roots of people there. "Carrying an olive branch of a thousand years links him (Darwish) to a land from its ancient times, refusing easy identification." (Rahman 2008: 98). Most Arab countries and especially Palestine are well-known for planting olive trees. An olive tree symbolizes life, existence, long history, identity, and legal claim to the land.

Arabs believed that olives, figs, grapes, and pomegranates are important commodities in the agriculture economy, and were also among the fruits of paradise, the olive tree provided a particularity apt example of the practical, spiritual, and emotional significance which various environmental features held for the Palestinian peasantry. Today the olive tree is a symbol of Palestinian nationalism and resistance. (Parmenter 1994:23)

So, no matter how the translator renders the denotative meaning of this lexical item, the connotative and the emotive meaning remain a culturally bound issue, especially when we know that Israelis cut the olive trees as a way of cutting off Palestinians from their land or stripping them from their identity. Consider the following example which refers directly to the above mentioned verse.

My father is below, carrying a thousand-year Olive tree that is neither from the East, nor the West. “Poetic Regulations” in <i>Why Have You Left The Horse Alone?</i>: 85	وأبي تحت، يحمل زيتونة عمرها ألف عام، فلا هي شرقيّة ولا هي غربيّة "تدابير شعريّة"، لماذا تركت الحصان وحيداً: 366
--	---

Another tree which is also a symbol of the strong bond between Palestinians and their land is *Zanzalkhat*, the Chinaberry, which has deep roots and is widely spread in Palestine. Referencing this tree is highly emotive but it is completely lost in the translation because the translator refers to the beginning of the occupation in Palestine and said that trees in general held the place together without mentioning the most important emotive element which is the chinaberry tree with its deep roots, which was described in the original text as the nails who held the place together, to express the deep roots of the Palestinian people existence in their land.

When the ships came in from the sea, This place was held together only by trees. “The Kindhearted Villagers” in <i>Why Have You Left The Horse Alone?</i>: 62	لم تكن للمكان مسامير أقوى من الزنزلخت عندما جاءت الشاحنات من البحر "قرويون من غير سوء"، لماذا تركت الحصان وحيداً: 292
---	---

Moreover, there are some words and expressions which might represent problematic or different emotive responses for target culture readers, which could also be included under the umbrella of culturally specific lexicon, like the word “*boom*”, owl, for which the denotative meaning is shared by all speech communities as a bird of prey which has a flat face, large eyes, and a small hooked beak, and which is active at night.²¹ However, its connotative meaning varies between cultures, from the symbol of wisdom, intelligence, mysticism, mystery, and protection in the Western and Ancient cultures, to the symbol of ugliness, bad omen, and ruin in Arabic cultures. Thus, the translation might fall short of conveying the emotive meaning of such concept because of the differences in connotative meaning between the two languages (Arabic and English). Consider the following example from a poem titled “The Owl’s Night”:

There is, here, a place present. Perhaps I can handle my life and cry out in the owl’s night: Was this condemned man my father who burdens me with his history? “The Owl’s Night” in <i>Why Have You Left The Horse Alone?</i> : 64	ههنا حاضر لا مكان له، ربما أتدبر أمري وأصرخ في ليلة البوم هل كان ذاك الشقي أبي يحملني عبء تاريخه "ليلة البوم"، لماذا تركت الحصان وحيدا 296:
--	--

In another poem titled “A Rhyme for the Odes” in *Why Have You Left the Horse Alone?*, The poet refers also to a number of cultural references which arouses various emotions and feelings for the source language readers. He describes Arabic language as his pride as he sees language as identity which is inherited like name and land.

In “Rhyme for Mu’allaqat”, Darwish further develops the relation of language to self, so that the only guarantee of the self becomes language...this identification with language and with an Arabic, pre-Islamic poetic heritage is more specifically a desire to link language with being, for that harmonious unity between being and the words. If this being has no bearing on land, he hopes it will be born by language. (Rahman 2008: 98-99)

Darwish then compares the Arabic language with a miracle performed by Prophet *Musa* (Moses) which is the miracle of the magical rod which was mentioned in the Holy Qur’an ten times. This citation is from Surratt *Al-A’raf*²²: “And We inspired Mûsa (Moses) (saying): “Throw your stick,” and behold! It swallowed up straight away all the falsehoods which they showed.”²³ This beautiful comparison draws a series of feelings including the pride of speaking and inheriting Arabic language. Then, the poet goes on to describe Arabic language as his past, his present, his power, his identity, and his religion (the Arabic language is the language of the Holy Qur’an, all the prayers and rites are performed by using it). “Arabic poets and writers, including Darwish, have often defined their identity in relation to an Arabic literary heritage. In fact the only continuity with the past that they can claim is a literary one through language.” (Rahman 2008: 51). While Darwish is describing his language as his pride, he also compares his language to the Gardens of Babylon, to the Egyptian obelisk, and to his sword in order to express the fact that his language is his past, his present, and every thing he inherited from his ancestors who were living in this land.

Without linear history and place there is only language connecting community. Darwish writes later in the poem: “This is my language, my miracle.../my first identity, my polished metal, the desert idol of an Arab / who worships what flows from rhymes like stars in his aba / and who worships his own words” (Unfortunately 93). Language for Darwish is home and self—it is outside of place and time, because with it “they carried the place...they carried the time.” (Fragopoulos 2009: 116)

Then he states the fact that the desert is sacred to an Arab because desert is related to Arabic language. This comparison between the Arabic language and the miracle performed by Prophet *Musa* carries high charges of emotions for the source language readers as Arabic is their mother tongue and their identity, this emotive overtone is missing in translation because of the importance of Arabic for the source language readers. Another social item also used in this stanza is *Aba*, the Arabic cloak which refers to a specific element of Arabic culture which is a loose sleeveless outer garment, fastened at the throat and falling straight from the shoulders. This denotative meaning can be found in any dictionary, but its connotative and emotive meaning is different. For Arabs, *Aba* is a source of prestige, pride, leadership, and respected traditions. For other people it may not represent more than a piece of clothing.

This is my language, my miracle, my magic wand. This is my obelisk and the gardens of my Babylon, my first identity, my polished metal, the desert idol of an Arab who worships what flows from rhymes like stars in his aba, and who worships his own words. “A Rhyme for the Odes (Mu’allaqat)”, <i>Why Have You Left The Horse Alone?:</i> 93	هذه لغتي ومعجزتي، عصا سحري حقائق بابلي ومسلتي وهويتي الأولى ومعدني الصقيل ومقدس العربي في الصحراء يعبد ما يسيل من القوافي كالنجوم على عبااته ويعبد ما يقول. "قافية من أجل المعلقات"، لماذا تركت الحصان وحيداً: 384
--	--

Another social reference used repeatedly in Darwish’s poems is the mention of *Al Salebyeen*, the crusaders. This reference carries a heavy charge of negative emotions and feelings for the source language readers as it evokes a long struggle with European crusaders who occupied parts of the Arab world including Palestine, which was freed by Salah Al-Dein in 1187 in the well known battle of *Hittein*.

Poets employed the traditional technique of referring to previous Arab victories to inspire the public. Few of these successes had taken place on Palestinian soil. One exception was the battle of Hittein in the Galilee, in which Salah al-Din (known in the west as Saladin) decisively defeated a crusader army, paving the way for the Muslims reconquest of Jerusalem. Hittein became a potent symbol of Palestinian Arab resistance and is mentioned in several poems of the period. (Parmenter 2008: 39)

Such cultural references might constitute a difficulty when translating the connotative and emotive meaning because of the cultural and political dimensions missing when read by target language readers who might read the word “crusades” as a word referring to a specific historical time without invoking any feelings for them or even worse they might see it as a positive word following the point of view according to which crusaders were liberating the holy lands.²⁴ The crusaders returned to their homeland defeated, but Darwish refuses any defeated return.

I don't want to return home now, the way the crusaders returned. I am all this silence between two fronts. “The death of Phoenix”, <i>Why Have You Left The Horse Alone?:</i> 83	لا أريد العودة الآن، كما عاد الصليبيون مني فأنا كل هذا الصمت بين الجهتين. " مصرع العنقاء"، لماذا تركت الحصان وحيداً: 359
--	--

Religious emotive expressions

Darwish make several references to prophets in his poetry, especially Jesus-Christ, Joseph and Job. We will analyze the links between the prophets' stories in the Bible and the Qur'an and Darwish's depiction of social and political of the Palestinian people under occupation. But first, consider the following stanza which includes different religious

emotive expressions as an example of the use of religious references to create emotive expressions:

I didn't apologize to the well when I passed the well, I read verses from the wise holy book, and I said to the unknown one In the well: salaam upon you the day you were killed in the land of peace, and the day You rise from the darkness of the well alive! "I Did not Apologize to the Well", in <i>The Butterfly's Burden</i>: 197	لم أعتذر للبئر حين مررت بالبئر قرأت آيات من الذكر الحكيم وقلت للمجهول في البئر، سلام عليك يوم قتلت في أرض السلام ويوم تصعد من ظلام البئر حيا "لم أعتذر للبئر"، لا تعتذر عما فعلت : 37
--	---

This stanza includes three emotive expressions, the first of which is the expression “verses from the wise holy book”, which refers to the Holy Qur’an. The Qur’an is considered a highly sacred book and a source of peace and tranquility when read by Muslims, but this meaning is missing in the English “literate” translation because the translator opts for “the wise holy book” instead of specifying “the Holy Qur’an” as it is understood in Arabic. However, here the poet refers to a Muslim tradition which is the reading of the *Fatehah*, the first Surratt of the Qur’an, when passing by a grave. Using this reference here is highly emotive but might not have the same impact on the English target reader as it has for a Muslim or an Arabic reader because this tradition is culturally bound and is completely absent from the English culture as well as from the translation. Another missing element in the translation is the strange music created by repeating the same word "بئر" in Arabic, which is “well” in English.

Part of the problem with translation, even at its most rhythmic, is that it cannot covey the same rhythms... Of course, rhythm is part of the very structure of Arabic. However, the poet has to be there to receive the vibrations from nature,

which he then turns into patterned language, almost choking from the excess of passion. Therefore, if Palestine incarnates in Darwish's poetry as language, perforce it has to be the Arabic language that embodies that incarnation. To some extent this process parallels the kind of manifestation of the Divine in the Arabic words of the Qur'an. (Muhawi 2009: 6)

The second religious reference used is "salaam upon you the day you were killed in the land of peace, and the day You rise from the darkness of the well alive", refers to a verse from the Holy Qur'an in Surratt Maryam:²⁵ "And Salam (peace) be upon me the day I was born, and the day I die, and the day I shall be raised alive!"²⁶ The speaker in this verse is Prophet Issa (Jesus) talking to the Israelite people when they accused his mother of adultery. This verse shows the miracle of his speaking when he was a new born baby. However, in the poem, Darwish seems to be referring to the Palestinian people (as the one in the well) who have been killed in the land of peace (Palestine) and have been suffering at the hands of Israeli soldiers just as prophet Issa had suffered at the hands of the Israeli people in his time. The poet may be saying that the Palestinian people will rise again and regain their freedom one day just as Prophet Issa will rise again. The use of this reference here and the mirroring of the Palestinian's situation and Prophet Issa's situation is highly emotive for the source language readers, because it shows Allah's mighty and creativity in creating Jesus and giving him the ability to talk when he was a baby, as well as Allah's promise to send him again. The poem presupposes that Allah might also help the Palestinian people and end their suffering. The poet might also be referring to Jesus story as a metaphor for what happened to him in that he was figuratively killed (jailed and exiled) in his own country. It is also a metaphor for his hope of rising again when his country gets its independence, and here he is referring to the rising again of Prophet Jesus which is a shared belief between the three monotheistic religions.

The third emotive expression used here is a social one " أرض السلام " the land of peace, refers to Palestine. It is a well known tradition to call Palestine, "the land of peace" because Palestine is the land where the three religions: Islam, Christianity, and Judaism coexisted in peace. It is also a city of a special emotive value for all Arabs, Christians and Muslims. It was the first *Qebelah* (the destination of prayers for Muslims, which was later changed toward Mecca). It is also the place from where Prophet Muhammad (peace be upon Him) ascended to the sky in the *Isra and Meraj* journey. Finally, it is the birthplace of prophet Issa (Jesus) in the Church of the Nativity in Bethlehem. Therefore, despite the fact that the translator has rendered the denotative meanings of the above expressions, which are shared by different speech communities, some emotive meanings might be lost due to their cultural specificity like the emotiveness of Palestine as the land of peace, the *Qebelah* and the place of the *Isra and Meraj* journey, which are particularly relevant for Muslims.

Religious expressions are widely used in Darwish's poems; they show his awareness of the importance of religion and its strong influence on the source language readers. The prophets' stories are particularly important in this context. Consider the following example from his poem "We Travel like All People":

Shake the trunks of palm trees for them You know the names, and which one will give birth To the son of Galilee	وهز لهم النخيل لتعرف أسماءهن ومن أي أم سيولد طفل الجليل
"We Travel Like All People" in <i>Unfortunately, It Was Paradise: 11</i>	"نسافر كالناس"، ورد أقل ²⁷

Darwish refers to Prophet Issa's (Jesus) birth in Nazareth, a city in Galilee. Darwish refers again to a Qur'anic verse which narrates the story of Prophet Issa's birth. In Surratt Maryiem²⁸: "And shake the trunk of date-palm towards you; it will let fall fresh ripe-dates upon you."²⁹ The use of this story here is meant to affect the readers by reminding people that Palestine is the land of prophets and that every city in Palestine is linked to a religious historical event which has taken place there. Prophet Issa's birth is an event known and respected by Muslims and Christians but what might be missing and controversial is that Jesus was born under a palm tree in Galilee as we are told by the Holy Qur'an. This specific detail was not mentioned in the Bible. The emotive meaning of this picture, Jesus under the palm tree, is missing in the translation because it is missing in the target culture, although it has special importance to the source language culture.

As previously mentioned, some concepts are restricted to, or have particular importance in the Islamic culture such as *Wahei* "revelation" which refers to the revelation of the Holy Qur'an from Allah through angel Jibril to Prophet Muhammad over 23 years. Consider how Darwish uses the idea of revelation in the following example:

At the gate of judgment I feel no pain neither time nor emotion I am not a prophet claiming revelation, Or that my abyss reaches heaven "Mural", in <i>Unfortunately, It Was Paradise</i> : 119)	لا شيء يوجعني على باب القيامة لا الزمن ولا العواطف لست أنا النبي لأدعي وحياً وأعلن أن هاويتي صعود جدارية: 442-443
---	---

The concept of revelation has a highly emotive overtone in Arabic and Islamic culture and would not have the same emotive impact on a different audience. The way

Darwish positions himself as not “a prophet claiming revelation” proves at the same time how important revelation is for the Islamic culture and how he distances himself from any Islamic identity *per se*. On the contrary, he underlines the fact that as a poet, he looks like a fallen angel (evoked in the combination of the words *abyss* and *heaven*). Another particular concept is “*Al-qyamah*” (judgment day) which refers to the day when Allah will resurrect all people and judge their deeds of the previous life, as told by the Qur’an. Such concept is of crucial importance for Muslims, because it constitutes one of the pillars of Islam, using it by the poet meant to create an aesthetic effect and to make the text accessed by the largest number of people who understand these references as they are part of their lives.

Other emotive expressions and notions might include: “*Al-Hajj*”, pilgrimage, a religious rite and one of pillars of Islam in which a Muslim should go to Mecca to do prayers and observe rites once in his lifetime. And “*Mla’ekah*”, Angels, refers to certain number of Angels known in Islam; each one has a certain task to do, like the angels: Jibril, Mekaail, Ezraiil, Issrafel, Radwan, among others. Consider the use of pilgrimage and angels in the following example:

I saw my father returning from the pilgrimage Faint from a Hijazi sun stroke, pleading with a row of angels: Douse my fire “Mural” in <i>Unfortunately It Was Paradise</i>: 128	رأيت أبي عائداً من الحج مغمى عليه مصاباً بضربة شمس حجازية يقول لرف من الملائكة حوله : اطفئوني جدارية : 462-461
---	--

The ironic picture in the example is missing in the English translation because Hejaz for the target readers is merely a name of a place with a neutral connotation, while it has a positive connotation for the source language readers since Hejaz is a holy place which should not be a cause of sun stroke. Another missing irony can be found in the image of the poet's father who comes back from pilgrimage unconscious which is a strange and even an unacceptable picture; a person coming back from pilgrimage in Hejaz should normally be happy and comfortable, but Darwish seems to ridicule this figure and the ritual as a whole because his father actually died from sunstroke while on pilgrimage. This negative ironic picture is missing in the translation because to have a sun stroke even if coming back from pilgrimage is not something negative or bizarre for the target language reader.

Other emotive references used by Darwish include words such as *Muezzin*, the one who calls Muslims for prayers from a minaret of a mosque five times a day; *Martyr* is also a culturally bound concept which refers to the one who was killed defending his country and his religion. This term is a highly emotive lexical item, especially in Palestine. There are also words like *Azan*, which refers to the Muslim summons to prayer called by the muezzin. In this example, the poet is contradicting himself by claiming that he is the elegist, muezzin and martyr while he was denying his religious identity when he said "I am not a prophet claiming revelation". As Ashgar has pointed out: "Mahmoud Darwish's poetry is full of contradictions in the same poem or between a poem and another" (Ashgar 2005:11. My translation). Consider the following examples which include the above mentioned emotive lexical items:

So sing, o Anat, my special Goddess. I am the arrow, and the prey Am the elegist, the muezzin, and the martyr “Mural” in <i>Unfortunately, it was paradise</i>: 135	فغني يا ألّهي الأثيرة يا عناة أنا الطريدة والسهم أنا الكلام وأنا المؤين والمؤذن والشهيد جدارية: 478-479
And yet I don't want more from the sun than the orange seed, more than the gold flow of the call to prayer “A Cloud in My Hand” in <i>Why Have You Left The Horse Alone?:</i> 60	ولكنني لا أريد من الشمس أكثر من حبة برتقال وأكثر من ذهب سال من كلمات الأذان “في يدي غيمة”، لماذا تركت الحصان وحيداً 289:

In the same poem “A Cloud in My Hand”, the poet refers to a verse of the Qur'an in Surratt *Al-Baqara*³⁰ : “The likeness of those who spend their wealth in the Way of God is as the likeness of a grain (of corn); it grows seven ears, and each ear has a hundred grains. God gives manifold increase to whom He pleases. And God is All-Sufficient for His creatures' needs, All-Knower.”³¹ In the following stanza, what is missing in the translation is the connotative meaning refers to the story of Joseph when the king of Egypt dreamt of seven lean cows which rose out of the river and devoured seven fat cows; and, of seven withered ears of grain which devoured seven fat ears, which Joseph explained later as; seven years of abundance would be followed by seven years of famine. The story of Joseph was told in both the Bible and the Qur'an but it was more detailed in the latter.

Seven blades of wheat are enough for a banquet in summer Seven blades of wheat in my hands. In each blade, a field of wheat. "A Cloud in My Hand" in <i>Why Have You Left The Horse Alone?:</i> 59	سبع سنابل تكفي لمائدة الصيف سبع سنابل بين يدي وفي كل سنبل ينبت الحقل حقلاً من القمح "في يدي غيمة"، لماذا تركت الحصان وحيداً: 287
--	--

A similar example would be "*Al Ghorab*", the raven which has been mentioned in the Qur'an in several Surrats. One of these mentions is the famous story about the sons of Adam in which Cain kills his brother Abel and leaves his body without burying him. God sends a raven to bury the body of Abel in order to show Cain how wrong and unmerciful he was when he killed his brother, and to show that a bird like the raven has more mercy and respect for the dead³². Recently, scientists discovered that raven is the only animal who buries the body of another dead raven, and that the raven is one of the most intelligent animals as well³³. When Darwish refers to this story of Cain and Abel, he is connecting it with the occupation in Palestine. Such a reference is carrying highly charged emotion for source culture readers, but might not have the same effect on the target culture readers. The poet compares the land of Palestine with the Garden of Eden.

In Adam's garden you searched, that a restless killer may bury his brother, and descended into your darkness, where the corpse was exposed to the four winds. Then you went about your work, as absence goes about its own preoccupations. Be alert, raven! Our resurrection will be postponed. "The Raven's Ink" in <i>Why have you left the Horse Alone?:</i> 74	بحثت في بستان آدم كي يوارى قات ل ضجر أخاه وانغلقت على سوادك عندما انفتح القتل على مداه وانصرفت إلى شؤونك مثلما انصرف الغياب إلى مشاغله الكثيره فلتكن يقطاً، قيامتنا سترجأ يا غراب "حبر الغراب"، لماذا تركت الحصان وحيداً: 320
--	---

What is missing in the translation is the political emotive dimension of this story, and the Palestinian struggle with the Israelis over the land. Taking into consideration that both Arabs and Jews are the descendents of the same father Ibrahim (similar to Adam's sons who fight and kill one another), the poem underlines the fact that the rise of Palestinians (their resurrection) is again going to be delayed. In the same poem, the poet cites the verse of Qur'an which refers to the story of Cain and Abel and emphasizes the fact that on the judgment day all rights will be returned to their legal owners; here he is referring to the right of Palestinians in their land as we can read in Surratt *Al-Maeda*³⁴. Moreover, the comparison between what happened at the beginning of human history with Adam's sons, and the conflict between Palestinians and Jews over the land, bears the hope that one day justice will be made. We believe that the poet is hoping that one day the real owners of the land will be revealed and that the sinners will be punished.

As we said earlier, Darwish's poetry is a dialogue with other texts; he makes several allusions to various types of texts including: the Holy Qur'an, the Bible, and Arabic poetry, among others. The Quranic story of Cain and Abel was referenced several times by Darwish (Snir, 2008). Many emotions and feelings related to death and resurrection which are also illustrated in the following example might appear somehow problematic for the translator, because first of all the translation of the Qur'an is problematic for any translator to the extent that we talk about interpreting the meanings of the Qur'an rather than translating the Qur'an itself. Secondly, the rituals of death and burial are deeply rooted in the Arab-Islamic ways and rituals of mourning.

The Qur'an illuminates you: Then God sent a raven who scratched the ground to show him how to hide the vile body of his brother. Woe is me! SAID he. Was I not even able to be as this raven? As The Qur'an illuminates you, search for our resurrection, O raven, and soar. "The Raven Ink" in <i>Why Have You Left The Horse Alone?:</i> 76	ويضيئك القرآن: فبعث الله غراباً يبحث في الأرض ليريه كيف يواري سوءة أخيه قال: يا ويلتي أعجزت أن أكون مثل هذا الغراب ويضيئك القرآن فابحث عن قيامتنا وحلق يا غراب! "حبر الغراب"، لماذا تركت الحصان وحيداً: 323
---	---

Because of its importance as a rich source of emotiveness, I will discuss some excerpts from Darwish's poem "Oh Father, Am Yusuf" from his collection *Fewer Roses*. Here, the poet compares the Palestinians with Yusuf and the Arab countries with his brothers. He sees that Arabs have abandoned, betrayed, and ignored the Palestinians. According to Hamzah (2002), Darwish is referring in the poem to the problematic relationship between the victims and the tyrants. The well in the poem might present darkness, loneliness, the unknown, and death; while the brothers might be enemies or Arabic brothers. There are several options about the character of Joseph used by Darwish in his poem "Oh father, Am Yusuf", where Joseph might be: 1. Prophet Joseph mentioned on both the Bible and the Holy Qur'an, used by Darwish to express his feelings; 2. Joseph as the representative of the poet; 3. Joseph as the Palestinian oppressed by the Jews or by his Arab brothers. Finally, Joseph might be any reader of the text who feels oppressed by his family or his country anywhere, anytime. The universal dimension of Joseph as being any oppressed person is equally powerful as the representation of Darwish as Joseph. (Darwish Ali, 2005).

In his poem “Oh Father, Am Yusuf” the poet uses a figurative mode of representation which conveys a meaning other than the literal. He uses allegory, which is the representation of abstract ideas or principles by characters, figures, or events in narrative, dramatic, or pictorial form³⁵. What should be considered about the use of this figurative mode is that the original story mentioned in the new text should not be read as only religious, cultural or historical; on the contrary the story should be read as poetry, symbolically. In this sense allegory is a form of extended metaphor, in which objects, persons and actions in a narrative are equated with the network of various meanings that lay outside the narrative itself. The underlying meaning might have moral, social or political significance, and characters might be personifications of abstract ideas such as envy, injustice, greed (Hamzah, 2002). The reading of “Oh Father, Am Yousuf” is more about the problematic relationship between the oppressed and the oppressor from a rather universal perspective.

In this poem, Darwish compares himself, as the voice of the Palestinian people, with the prophet *Yusuf*, and compares the nearby Arabic countries with Yusuf’s brothers. “Returning to the story of Joseph, Darwish’s poetic voice claims Joseph’s voice, who is betrayed by his brothers.” (Rahman 2008: xvi). The similarity between both situations of Darwish, the Palestinians and the Arab states on the one hand, and Prophet *Yusuf* and his brothers on the other hand is deepened by the fact that hatred among brothers leads to hideous murder. We can read in the Qur’an in Surrat *Yusuf*³⁶: “Remember when Yûsuf (Joseph) said to his father: "O my father! Verily, I saw (in a dream) eleven stars and the sun and the moon, I saw them prostrating themselves to me." He (the father) said: "O my son! Relate not your vision to your brothers, lest they arrange a plot against you. Verily!

Shaitân (Satan) is to man an open enemy!, When they said: "Truly, Yûsuf (Joseph) and his brother (Benjamin) are loved more by our father than we, but we are 'Usbah (a strong group). Really, our father is in a plain error. "Kill Yûsuf (Joseph) or cast him out to some (other) land, so that the favour of your father may be given to you alone, and after that you will be righteous folk (by intending repentance before committing the sin). One from among them said: "Kill not Yûsuf (Joseph), but if you must do something, throw him down to the bottom of a well, he will be picked up by some caravan of travelers."³⁷ As we said before, Darwish and many Palestinians believe that Arab countries abandoned them, rejected them, betrayed them, hated them, and left them alone in their struggle against the occupation. Consider the following stanza where the poet uses in the first part of the poem the negative form giving statement about his brothers "they don't love me, they don't want me they don't want me among them, they wanted me to die" to make the text more vivid and strong. Then, he used the present tense six times and the past tense six times as well to create a relation a link between the past and the present to express his deep feelings of being depressed by his brother's:

Father! I am Yusuf Oh father! My brothers neither love me nor want me in their midst. They want me to die to praise me. "Oh Father, Am Yusuf",³⁸	أنا يوسف يا أبي. يا أبي، إخوتي لا يحبونني، لا يريدونني بينهم يا أبي يريدونني أن أموت لكي يمدحوني. "أنا يوسف يا أبي" , مراوغة النص: 24
---	--

The Israeli occupation is the well in which the Palestinians were left alone. In the same line the poet accuses some Arab countries of being involved in the Israeli occupation of Palestine, while these countries blame Jews as the only one who is

responsible for the occupation. However, the poet is convinced that this is not the case and that Arabic countries are also involved. "The cause of the Palestinian's suffering is not only due to external threats" (Snir, 2008: 145). This poem includes several references from the holy Qur'an:

He disowns the knowledge and vision connected with Joseph, "no eleven stars worshipping me" (in an allusion to verse four in Surat Joseph in the Qur'an, "Father, I saw eleven stars and the sun and the moon; I saw them bowing down before me"), after having identified himself with Joseph. (Ghazoul 2000:105)

The following stanza includes a direct citation from the Holy Qur'an. Furthermore, the poet repeats his rhetorical question "what I did for them, father" to express his rejection of being left by his brothers in the well, the symbol of darkness, loneliness, and death. This poem is structured upon the conflict between him/ Joseph and his brothers which might be Arab brothers or any other enemy.

You're the one who named me Yusuf! They pushed me down the well and then they blamed the wolf. Oh, father! The wolf is more merciful than my brothers Did I wrong anyone when I told about my dream? Of eleven planets, I dreamt, and of the sun and the moon all kneeling before me "Oh Father, Am Yusuf" ³⁹	أَنْتَ سَمَّيْتَنِي يُوسُفًا، وَهُمُ أَوْقَعُونِي فِي الْجُبِّ، وَاتَّهَمُوا الذَّنْبَ وَالذَّنْبُ أَرْحَمُ مِنْ إِخْوَتِي. أَبْتِي! هَلْ جَنَيْتُ عَلَى أَحَدٍ عِنْدَمَا قُلْتُ إِنِّي: رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا، وَالشَّمْسُ وَالْقَمَرُ، رَأَيْتُهُمْ لِي سَاجِدِينَ "أنا يوسف يا أبي" , <u>مراوغة النص</u>: 24
---	---

This link between the story of Yusuf and the situation of the Palestinians under occupation is highly charged with emotions like anger, hate, blame, loneliness, betrayal, suffering, injustice, and other emotions which might inspire the source language readers, especially those who are still suffering from this occupation. All these emotions are

related to culturally and historically specific elements which might not be translated congruently to the target language. Furthermore, the political dimension of Joseph's story might be completely missing, because the attention of the target readers will be diverted towards the religious reference of the story rather than its political reading within the Palestinian context.

By referring to Joseph's story and his struggle with his brothers, Darwish is picturing Joseph as the symbol of the tragedy of all Palestinians. At the end of the poem the poet expresses his hope in the future by referring to the verse in the holy Qur'an where Joseph brothers prostrate before him. The triangle of relationship between the father, Joseph and his brothers is governed by the hope for a better future as expressed by the poet at the end.

In his recount of the biblical and koranic story of Joseph and his brothers, Darwish is the baby brother and favourite son Joseph, taking a swipe at his brothers, and drawing parallels with the Palestinians and the rest of the Arabs. Palestine ,the Jewel in the crown , and the Palestinians , the favourite people in the Arab land, the chosen people to suffer and endure have been betrayed by the other Arabs, and like Joseph left to die. (Darwish Ali 2005:3)

In another poem titled, "Mural" in *Unfortunately, It Was Paradise*, Darwish mentions another Prophet, *Ayub*, (Job) who was mentioned in the three monotheistic religions (Judaism, Christianity, and Islam) but who was considered to be symbolic of the virtue of patience in the Arabic-Islamic culture. Prophet *Ayub* is also from descendent of Prophet *Ibrahim*, and whose patience in suffering was mentioned in the Holy Qur'an in Surratt *Sad*⁴⁰ "And remember Our slave Ayûb (Job), when he invoked his Lord (saying): "Verily! Shaitân (Satan) has touched me with distress (by losing my health) and torment (by losing my wealth)!, Truly! We found him patient. How excellent (a) slave! Verily, he

was ever oft-returning in repentance (to Us)!”⁴¹ In the same stanza Darwish refers to Cain, Adam’s son who killed his brother, Abel. This story was discussed earlier in this text. Both references are culturally bound and the connotative meaning of both references is missing in the translation because Ayub is the symbol of patience, and both of references arouse for the source language readers different emotions stemming from long suffering, struggle, occupation, injustice, treachery, faith in destiny, and patience. These references were used by Darwish to give the readers (especially, the Palestinians) live examples from their heritage and culture where people survived suffering for long time by being patients, as we see in the following example:

Perhaps you were hasty when you taught Cain the art of shooting. Perhaps you were slow in training the soul of Job to a lasting patience.	ربما أسرعت في تعليم قابيل الرماية وربما أبطأت في تدريب أيوب على الصبر الطويل.
“Mural”, <i>Unfortunately, It Was Paradise</i> : 142	جدارية : 492-493

Cultural references, and more specifically religious ones, are highly used by Darwish in his poetry to give his texts vitality and to influence his audience by linking the Palestinians with their history and traditions. Darwish’s extensive use of religious references makes his poems accessible to a larger number of people from the three monotheistic religions. Yet the purpose of these references is not to represent a religious identity in anyway. I agree in this with Ashgar who writes: “The enormous use of religious references in Darwish’s poetry is not an affirmation of Islamic identity; it is used for political reasons in some cases and meant to be read by the largest number of people and to please them in another” (2005: 17).

By registering the Palestinian history in his poetry, Darwish was recording the memory of the Palestinian struggle against occupation because he believes that poetry will help him to preserve the Palestinian identity with its religious as well as its social and historical components.

Memory is a powerful collective instrument for preserving identity. And it's something that can be carried not only through official narratives and books, but also through informal memory. It is one of the main bulwarks against historical erasure. It is a means of resistance. (Said 2003:182-183)

Darwish believed that writing the Palestinian history of struggle against occupation including writing his own personal history is very important, because it is a part of this collective history of Palestinians. "In writing *Why did you leave the horse alone?* Darwish writes his own story in order to safeguard his inheritance. In writing, he is seeking an inheritance that will not dispossess him through this paradoxical medium, one that exiles and absents." (Rahman 2008: 95). He does this to draw attention to the Palestinian question and to prove the long existence of Palestinians in their land by showing the heritage of the Palestinian people and by identifying Arabic language as their identity.

All the images evoked by Darwish are full of strong feelings and emotions for the source language audience who is aware of this long history of Palestinians, their diversity and their common historical background, be they Jews, Christians or Muslims. Religious references are therefore part of this historical and social awareness.

While Islam provides the poet with a mean to understand history through writing, Christianity offers him an event that changed history. It is clear that Darwish was inspired by the universal dimension of Palestine as the birthplace of Christ and the home of incarnation, the place where the mythological event that altered history took place. His tribute to poetry was to base it on this mythological dimension of

Palestine, and his tribute to a Palestine was to adopt it as the central metaphor, icon, and symbol of his myth-making poetry. (Muhawi 2009: 6)

Numerous cultural allusions are being used by Darwish to highlight the importance of this culture as a form of resistance against occupation; culture here is a crucial element which testifies to the favor of the Palestinian side for their long existence in this holy land of Palestine. “In the case of political identity that’s being threatened, culture is a way of fighting against extinction and obliteration, culture is a form of memory against effacement” (Said 2003: 159).

We said earlier in the introduction, that connotations might vary from person to person in the same speech community, and consequently might vary from culture to culture and from language to language. What is considered to be emotive for one culture might be normal or neutral for another culture. Furthermore, cultures differ in their way of expressing emotions in different situations, on what is acceptable and what is not.

Cultures differ in display rules and feeling rules and these rules may apply to emotional spontaneity and expressive display in general, as well as to the feeling and displaying of emotions in particular situations or with respect to particular types of emotion. Thus, cultural differences appear in seeking or avoiding particular kinds of events that could arouse emotions, because of the values attached to these events and to their focality in the culture. Also, particular appraisals may be suppressed because they are depreciated by the culture and may be replaced by more acceptable ones. What is considered socially desirable and undesirable behavior may differ, as do the anticipated consequences of one's behavior and expression, with concomitant consequences for impulse and expression control. (Mesquita et Frijda 1992:199)

Because culture and language are inseparable, cultural differences in expressing emotions might constitute some difficulties when translating from one language into another, especially if we are dealing with distant languages like Arabic and English.

Furthermore, culture as we have seen in the introduction, is a very complex and controversial issue because all human groups tend to defend their own culture. What is considered culturally acceptable to one group might not be acceptable for another cultural group in terms of emotive expressions. “Cultural variation in the accuracy of emotion recognition is attributed to norms that some cultures impose on members regarding the expression or recognition of certain emotions, particularly negative emotions.” (Elfenbein et Ambady 2002: 204). These differences might create some difficulties when translating from Arabic into English because both culture and language are basic elements in translation, according to Faiq Said:

The two fundamental components of translation are culture and language, culture refers to beliefs and value systems tacitly assumed to be collectively shared by particular social groups as well as to the positions taken by producers and receivers of texts, including translations during the mediation process facilitated by language. Language is the system that provides its users with the tools to realize their culture. (2007:9)

Despite the fact that some of the target language readers might be aware of such concepts or expressions, having read about them or having been informed about them in one way or another, we believe that the influence of such expressions might not be the same as for the source language readers who are part of this culture, this struggle, this long suffering, and who are the holders and protectors of this language: “individuals may be able to recognize more accurately emotions expressed by members of their own culture, which suggests the presence of culture specific elements of emotional behavior.” (Elfenbein et Ambady 2002: 229). Therefore, mentioning one expression of these cultural emotive expressions for the source language reader will invoke a series of emotions, in the Palestinian case for example, some expressions invoke a flash back of the past six

decades of the Arab-Israeli conflict which is heavily charged with negative emotions like hate, failure, anger, depression, oppression, and weakness, among others.

To conclude, we believe that some languages (Arabic in general, and Darwish's vocabulary in particular) can be more expressive than other languages especially in terms of cultural emotive expressions which might generate a problem when translating such emotions to another language. We agree in this with Elfenbein and Ambady who believe that emotive expressions might be culturally and linguistically bond:

Cultural variability in the accuracy of emotion recognition has also been attributed to differences in language. The words used to translate emotional concepts and labels may convey somewhat different meanings to cultures other than that from which the experiment originated... the vocabulary of some languages might be better equipped to express emotional concepts than those of other languages. (Elfenbein et Ambady 2002: 204)

CHAPTER THREE

LINGUISTIC EXPRESSIONS

Language is a system of communication which can be used in many forms, primarily through oral and written channels but also through body language. Poetic language might differ from ordinary language because poets combine and recite words in a strange way to create new and interesting meanings, “clearly, Darwish thinks of words as objects with a separate existence, as things in themselves. Language is a flood that can overflow material reality” (Muhawi 2009: 5). Darwish views language and uses it in its materiality: “essentially, Darwish presents language metaphorically as having a materiality, and the homeland takes its form from that body, a kind of incarnation seems to arise from this poetic performance” (Muhawi 2009: 4). His performance of poetry and his recitation help creating and asserting musicality, a particular feature in Arabic which also has a great influence on its speakers: “Arabic in its words and images has a musicality and power that exerts a great influence upon the psychology of the Arabs” (Chejne 1969:6). This particular musicality (stemming from the language itself and from the performance of poetry) might constitute a problem when the Arabic language is translated into other languages:

There is in the poetry the use of language as “metaphorically . . . having materiality,” and this materiality brings with it a “musicality” that Darwish reveled in. The dialectic that Muhawi speaks of is something inherent in the language itself, and something impossible to bring into English. The poems, therefore, frequently present challenges that a reader of the translations must be willing to accept; keeping in mind that failure to grasp the complex picture will be

the order of the day...Context is of exceptional importance in reading Darwish's poetry. (Fragopoulos 2009: 2- 3)

Everybody agrees that music produces an emotional response in the listener's mind and soul and that music has been considered the universal language of emotions. There is a close link between music and rhetoric, where rhetoric is understood as the ability to impress listeners with ones viewpoint or even to manipulate them. Therefore there is a strong link between music and the figures of speech since music is a very powerful element of rhetoric because of the use of rhythm, rhyme, harmony and repetition.

Every language has its own pattern of figures of speech. Figures of speech are used to make texts stronger and more affective. Other linguistic tools might be used to carry high charges of emotions and feelings, like the use of certain strong adjectives or the use of proper names. This chapter will examine examples which include the following linguistic expressions and figures of speech: rhetorical questions, repetition, , metaphor, personifications, as well as words of direct emotiveness such as proper names.

Rhetorical Questions

A rhetorical question is a question for which there is no answer expected.⁴² The answer may be self-evident or immediately provided by the questioner. The question is often asked to produce a dramatic effect. Furthermore, rhetorical questions are used to express the acceptance or rejection for actions or events. In his poetry, Darwish uses such questions very often to express his feelings and his reaction towards the Israeli occupation. Most of the time, rhetorical questions are charged with highly emotive overtones:

Darwish channeled his creative energy through the very specificity of his historical reality in an attempt to answer some of the most pressing questions of our age: What becomes of a people without a homeland? What is a national poet without a nation? What becomes of language for the displaced, the exiled? Is this an age for poetry? When Theodor Adorno posited that writing poetry after Auschwitz was barbaric, he was not only addressing the horrors of the gas chambers and the holocaust of the European Jews but the logic which would give rise to the brutality of the concentration camp. The concentration camp, in other words, was simply the logical end of where the West was (and possibly still is) headed. It would not be a stretch to read Darwish's work as, in part, a response to Adorno's claim. In other words, the displacement and violence against the Palestinian people, for all its uniqueness, is also the result of the turning of a historical wheel that is much larger than any singular political event can ever be. First and foremost, there are no real answers to such questions. What Darwish supplies us with is simply a means by which to interrogate and ask questions of language, nation and identity, and he does as such through the use of voice. The answers, however, never arrive. (Fragopoulos 2009: 4-7)

In the following examples a number of rhetorical questions from Darwish's works are examined. In the example taken from Darwish's poem "State of Siege" the poet is asking an orientalist a rhetorical question for which he does not expect an answer. Through the question, he denounces the reasons behind the occupation of Palestine which has been justified by saying that Arabs are undeveloped people who do not know how to use new technologies or how to live in appropriate way, and therefore they need developed people (in this case the Israeli occupiers) to teach them and to guide them. But these excuses and pretexts to justify the occupation of the Palestinian land and the displacement of its people are not enough for Darwish; in his opinion, occupation is meant to destroy the Arabic life, land and fortunes, to build the life of Zionists upon the destruction of Palestinian life, in order to find a land for Jews who have been expelled from Europe and promised to have Palestine as their homeland. The English translation conveys the meaning intended by the poet who questions the reasons behind the occupation in Palestine, but what might be missing is the musicality produced by the repeated word غبي

ghabey “idiot”, the repetition of the letter /gh/ creates some form of musicality and evokes high charges of emotions for the Arabic readers like anger, revenge, and injustice among others. These emotions are not conveyed in the translation because the musicality of the repeated word as well as the musicality of the specific sound of the *gh* is missed. Darwish denies the motive behind occupation and sees it as unjustifiable and unreasonable, as we see in the example:

(To a quasi- orientalist:) Suppose what you think is true. Suppose now that am an idiot, idiot, idiot and I don't play golf, and I don't comprehend technology, I cant fly a plane. Is that why you took my life and made of it your life?! “State of siege”, <i>The Butterfly's Burden</i>: 159-161	إلى شبه مستشرق: ليكن ما تظن، لنفترض الآن أني غبي غبي غبي ولا ألعب الجولف لا أفهم التكنولوجيا ولا أستطيع قيادة طائرة ألهذا أخذت حياتي لتصنع منها حياتك؟! حالة حصار: 241
---	--

In another poem titled *Who Am I Without Exile?*, the poet reflects on the Palestinian tragedy and wonders whether this was the case forever or whether this is a situation that developed later. Consider the following example:

Was this road always like this from the start, or Did our dreams find a mare on the hill among the Mongols horses and exchange us for it? And what will we do, what will we do without exile? “Who Am I Without Exile?”, <i>The Butterfly's Burden</i>: 91	هل كان هذا الطريق كما هو منذ البداية أم أن أحلامنا وجدت فرساً من خيول المغول على التل فاستبدلتنا؟ ماذا سنفعل ماذا سنفعل من دون منفى؟ "من أنا دون منفى"، <u>سرير الغريبة</u>: 118-119
--	--

Were Palestinians without a homeland since the beginning of the world or has someone taken their homeland? Darwish also asks another rhetorical question through which he sarcastically refers to Palestinian exile and displacement all over the world. He writes that this is the ideal situation which should be maintained, because Palestinians cannot live without it. The rhetorical question here carries various implications such as the denouncement and the rejection of the Palestinian exile, although it might be a universal phenomenon. What might be lost in translation is the particularity of exile in the Palestinian case.

A theme such as exile, for example, while clearly a symptom of the political realities of our world today, means something incredibly specific in Darwish's work, and is part of this "barbaric age" in which we find ourselves. Poet Joseph Brodsky wrote in his essay "The Condition We Call Exile," "Displacement and misplacement are this century's commonplace." In reply: yes and no. While in agreement with Brodsky that exilic displacement has become a universal metaphor for certain aspects of our "modern condition," we must still keep in mind the distinct specificity of every exilic condition, and its consequences. Exile should not be reduced to an abstract, "humanistic," or "universal" concept, for to consider it as such would do a great disservice to the realities a poet like Darwish was responding to. (Fragopoulos 2009: 3-4)

Another concept which might be missing in the translation of the previous excerpt is the connotation of Mongols for Arabs which refers to a well known battle, the Battle of Ain Jalut⁴³ in which the Egyptian Mamluks won over the Mongols in Palestine. For the first time the Mongols have been decisively defeated in this battle. This connotation includes different emotions like, regretting the past victories when Arabs were able to defeat the most powerful armies while now they cannot liberate Palestine and be liberated from their internal and external exiles. This leads Darwish to think that waiting is useless because nothing will change in the Palestinian situation. Consider the stanza including the rhetorical question on the theme of waiting:

What's the use of your waiting and mine?	ما نفع انتظاري وانتظارك ؟
"The Death Of The Phoenix", <i>Why Have You Left The Horse Alone?</i> : 84	"مصرع العنقاء"، لماذا تركت الحصان وحيداً: 361

This question carries a high charge of emotions and feelings, such as despair, sadness, injustice, sorrow, grief, pain and uncertainty about the gloomy future. Such emotions will be of a different layer of intensity when read by a target language reader after the text has been translated into English. Because it is not only waiting that is involved here, but also the hope for a better tomorrow.

Temporality is called into question, as the mind remains frozen in a past that can only be resolved in a future that never arrives, or that seems ever the more ominous and dreadful. In an interview with the Israeli newspaper *Haaretz* conducted in July of 2007, Darwish said "The Palestinians are the only nation in the world that feels with certainty that today is better than what the days ahead will hold. Tomorrow always heralds a worse situation. (Fragopoulos 2009:9)

In another poem titled "The Hoopoe", the poet is asking a series of rhetorical questions in which he is expressing his rejection of and his surprise of the Israeli occupation of his homeland, and he is wondering when this occupation will come to an end. The poet is wondering if the story of the hoopoe will be repeated again and whether the Arabic land will be taken again by Jews as in the old story of Suleiman and Saba'. "The Hoopoe is a bird mentioned in both the Bible and the Holy Qur'an, in the latter it was the messenger of peace between Prophet Solomon and queen Sheba... Darwish use of the hoopoe is an Islamic reference because no other religion or myth mentions the relation between him and Prophet Solomon and queen Sheba" (Ashgar 2005:62).

In this poem the poet is making several religious and social references. The story of the hoopoe is a well-known story in Arabic culture. It refers to the story of the Jewish Prophet Suleiman and the Queen of Saba' mentioned in the Holy Qur'an in Surratt *Al-Naml*⁴⁴: "He inspected the birds, and said: "What is the matter that I see not the hoopoe? Or is he among the absentees?"⁴⁵ The hoopoe in that story was the guide for Prophet Suleiman to find Kingdom of Saba', and in this poem Darwish is hoping that the hoopoe once again will be the symbol of guidance and the messenger of peace between Arabs and Jews as in the story of the Prophet Suleiman and the queen of Saba'. For this reason the poet is seeing the hoopoe as the savior, the peace maker who will reconcile Arabs and Jews. The mention of this story here is a source of different emotions and feelings among Arab and Jewish peoples who are suffering from the consequences of a long struggle. Consider the following example:

Am a hoopoe, said the guide, and I will find my way to the spring. We asked: have you returned from Sheba to take us to a new Sheba? "The Hoopoe", <i>Unfortunately, It Was Paradise: 33</i>	أنا هدهد- قال الدليل- سأهتدي للنبع... قلنا له: هل عدت من سبأ لتأخذنا إلى سبأ جديدة ؟ "الهدهد"، <u>مراوغة النص</u> : 36
--	---

According to Hamzah (2002), and as we see in the following example, Darwish includes different types of external intertextuality such as the religious and the heritage references. The religious allusions include different references from the Holy Qur'an like the story of prophet Suleiman and Queen Saba', prophet Noah's story, Adam's story when Allah taught him the names of all creatures, and the story of Sodom and how the Israeli people killed their prophets. The heritage references include some references of

well-known Arab-Islamic figures such as Arab military leaders (Tarek Bin Ziad and Khaled Bin Al-Waleed), poets (Al-Mutanabi), and writers (Aristophanes, T.S. Eliot, etc.). These references might be accompanied by special emotiveness in the Arabic language because the stories invoke certain emotions and feelings for the Arabic readers through the common language, history, and culture. However, it might also connote a charge of emotions for other target language readers who are aware of the story.

For how many years should we sacrifice our dead to the oblivion mirrored in melodious ambiguity? For how many years should our wounded lift mountains of salt so that we might find the commandment? Our letter is returned to us, and here and there a clear line marks the shadow How many years should we cross in the desert? How many tablets should we leave behind? How many prophets should we kill at high noon? How many nations should we resemble before we become a tribe? "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 31-32	كم سنة سنرفع للغموض العذب موتانا مرأيا؟ كم مرة سنحمل الجرحى جبال الملح كي نجد الوصايا؟ عادت إلينا من رسالتنا رسالتنا. هنا وهناك خط واضح للظل. كم بحراً سنقطع داخل الصحراء؟ كم لوحاً سننسى؟ كم نبياً سوف نقتل في ظهيرتنا؟ وكم شعباً سنشبهه كي نكون قبيلة؟ "الهدهد"، <u>مراوغة النص</u>: 61- 62
--	--

Repetition⁴⁶

As seen in the previous examples, repetition is another rhetoric device extensively used by Darwish. This device includes "repetition of words and phrases, syntactic structures, images and scenes...this stylistic feature frequently includes different kinds of parallelisms, analogy and the use of synonyms instead of antonyms...perhaps for aesthetic purposes" (Rooke 2008: 20). Reigeluth also sees that Darwish's repetitive references to exile, struggle, pain, and invasions are meant to maintain identity; by these repetitions there will be a Palestinian memory to register every thing that happened that

constitutes a form of resistance and a form of preserving identity. Repetitions used by Darwish are meant to “inquire into the nature of the repeated Israeli assaults on the Palestinian identity and contribute to the reasserting the Palestinian place in history” (Reigeluth 2008: 293).

In “The Hoopoe”, Darwish uses repetition to show the weakness of the Palestinian people and their inability to end their occupation. In the following example, the poet repeats the lexical item which expresses his strong desire of flying. Flying here has a figurative meaning; it reflects the poet’s desire for freedom and independence, flying in the sky of a free homeland. This repetition carries a high charge of emotion and feelings such as sorrow, weakness, regret, hope, and a strong desire for freedom created by the musicality of the letters /noon/ and /alif/ at the end of the first three words from the stanza; *laytana*, *laytana*, *laa’lana* which is missing in the English translation. Consider the following stanza:

If only, if only, and perhaps we will fly one day.	يا ليتنا، يا ليتنا، ولعلنا سنطير في يوم من الأيام
“The Hoopoe”, <i>Unfortunately, It Was Paradise</i> : 36-37	"الهدهد"، <u>مراوغة النص</u> : 66

In the same poem, the poet repeats another lexical item to show the strength of the will of Palestinians and that they will never stop struggling for their land no matter how long it takes.

Said the drunken hoopoe: our destination is the horizon of this expanse. We said: what's beyond this expanse? He said: an expanse after an expanse after an expanse. "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 45	قال الهدهد السكران: غايتنا المدى. قلنا: وماذا خلفه؟ قال المدى، خلف المدى، خلف المدى. "الهدهد"، <u>مرواغة النص</u>: 73
--	--

The repetition of the word *mada* "expanse" or "horizon" evokes emotions and feelings for Arabic language readers who are aware of the long occupation, the severe struggle in Palestine, and the long Arab (and Islamic) history of fighting against other forms of occupation. Such feelings might not be translated with the same intensity into English because the musicality created by repeating the word *mada* four times in Arabic, the sound /aa/ which evokes openness and endlessness at the end of the word can not be recreated in translation, and it is different from that of repeating the English equivalent "expanse" which has no musicality in it, since the sound of the word evokes closure.

In another poem titled "Wedding Song", Darwish uses repetition again to express his rejection of the current situation of occupation and his rejection of the humiliation and suffering of the Palestinians. The repetitive sound /ann/ in the repeated *abadann*, *abadann*, *abadann* is much more musical and rhythmic than the word "never" in the English translation. Consider the example:

So be a kind fox in my vineyard and stare with the green of your eye into my ache I won't return to my name and my wilderness, never, never, never. "Wedding Song", <i>The Butterfly's Burden</i>: 53	فلتكن ثعلباً طيباً في كرومي وحدق بخضرة عينيك في وجعي لن أعود إلى اسمي وبريتي أبدأ أبدأ أبدأ. "أغنية زفاف"، <u>سرير الغريبة</u>: 72
---	--

All the repeated items used in Darwish's poetry carry heavy charges of emotions and feelings to express the collective feelings of Palestinians toward occupation, toward dispossession, and toward displacement, exile, and imprisonment in their own country. Repetition used by Darwish is meant to renew the historical presence of Palestinians through the emphasis on their deep rooted existence in history and on the land. He repeats the word *Ard* (land), and uses it to represent items including: homeland, mother, beloved woman, humans, the world, soil, and the dream, in about thirty percent of his works (Deeb 2000: 173). The musicality created by the word احبك /ohebokk/ in Arabic is completely missing when translated into "I love you" in English, the letters /haa/, /baa/ and /kaf/ in Arabic have a special musicality that evokes the sounds of whispering.

Along with bread I gave substance to your love and my fate isn't my concern as long as you are near and I wish I never loved you, I wish I never loved you "The Subsistence Of Birds", <i>The Butterfly's Burden</i>: 77	رزقت مع الخبز حبك ولا شأن لي بمصيري مادام قربك ويا ليتني لم احبك يا ليتني لم احبك "رزق الطيور"، <u>سرير الغريبة</u>: 92
--	---

In the same poem, the poet repeats the word *Shaheed* “Martyr” eight times to show that no matter how many martyrs will fall, Palestinians will defend their land until the last drop of their blood. This repetition carries numerous emotions and feelings like anger, loss, sadness, will and determination, especially to source language readers who have lost their sons, daughters, fathers, and brothers and consider them as martyrs. This repetition also reflects the fact that Palestinians will never stop struggling until they get their own independence. What is missing in the translation again is the musicality created by the repetition of the sound /sh/ in the Arabic word *Shaheed* “Martyr” eight times. “The organization of sound into rhythmic patterns is another way of incarnating the homeland. Darwish gloried in the inherent musicality of Arabic, in which new meaning is created by altering the rhythm of basic root of words- that is, by vocally rubbing the consonants against each other”(Muhawi 2009: 5). Consider the repetition of the word in the following example:

The martyr is the daughter of a martyr who is the daughter of martyr and her brother is martyr and her sister is a martyr and a daughter in law of martyr’s mother who’s the grandchild of a martyr’s grand father and a martyr’s uncle’s neighbor etc....etc. “State of Siege”, <i>The Butterfly’s Burden</i>: 167	الشهيدة بنت الشهيدة بنت الشهيد وأخت الشهيد وأخت الشهيدة كنة أم الشهيد حفيدة جد الشهيد وجارة عم الشهيد (الخ...الخ). حالة حصار : 253
--	--

Personification⁴⁷

Personification is a figure of speech in which inanimate objects or abstract ideas are endowed with human qualities. Personification is used enormously by Darwish to make his text more vivid and active, and to influence his audience by drawing beautiful pictures full of life and vitality. All images including personification used in Darwish's poetry are highly charged with emotions and feelings, which vary sometimes between hope, resistance, strong will, optimism, pessimism, weakness, loss of hope, and acceptance of reality. Consider the following examples:

We are captives, even if our wheat grows over the fence and we swallows rise from our broken chains We are captives of what we love, what we desire, and what we are. "The Hoopoe", <i>Unfortunately, It Was Paradise</i> : 31	أسرى، ولوقفت سنابلنا من الأسوار وانبتق السنونو من قيدنا المكسور أسرى ما نحب وما نريد وما نكون "الهدد"، <u>مرواغة النص</u> : 61
--	--

The poet in this example is giving the wheat of Palestine a quality of humans when describing it as a person who jumps over a fence; the similar aspect between the wheat and the human being is that both can be stuck and want to get over the fence to escape. However, the wheat might grow as high as to the level which it could jump over the fence, but Palestinians will remain captives, captives of occupation, captives of their desire to be free and captives of their desire to have an identity. In the original text, this beautiful metaphor is full of strong emotions and feelings of both oppression and weakness, while in the target language text the personification picture is totally missing because the translator ignores the verb *yqfezz* (jump), which conveys all the emotions of

imprisonment in the Arabic text. Another missing aspect in the translation is failing short to translate the musicality of the letter /s/ repeated six times in the stanza in words such as *asra* (captives), *sanabel* (wheat) and *maksour* (broken).

On a second note, there are adjectives used here which are highly emotive; they carry high charges of emotiveness when used in certain contexts in any language, but the charge might be greater in Darwish's poems. One of these adjectives is *asra* captives which refers to a prisoner of war or to one held in the grip of a strong emotion or passion. Both meanings are used by Darwish to express a fact about Palestinian life; that people are held captive there, either by the authorities or by the difficult conditions in which they live.

In another example from the same poem, the poet gives life to the Palestinian's legacy by describing Babylon's ruins as a birthmark in the under arm of the legacy. The picture shows the importance of Babylonian civilization in the Arabic legacy as a testimony of the greatness of the Arabic civilization by remaining there as a birthmark remains in humans. Such picture is of high emotive overtone because it describes the stable, long and strong history of Arabs and it emphasizes the fact that whatever the Israeli authorities do to erase this long existence of the Palestinian people in their land (Palestine) the Palestinians will remain part of land.

Here, the ruins of Babylon are a birthmark on the flesh of our legacy The fruits of this flesh drift in the galaxy's watery sphere "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 46	هنا اليمام كلمات موتانا هنا أطلال بابل شامة في إبط سيرتنا "الهدهد"، <u>مرواغة النص</u>: 74
--	--

In another example from “A Cloud From Sodom”, the poet gives life to freedom when he describes it as a human sitting down beside him silently staring into the night. This personification of freedom is highly emotive and is used by the poet to highlight the importance of freedom and how it is necessary for him and his people. This metaphor is clear in the source text because of the subject indication (*no*) at the beginning of the verb *nohaddek* (we stare) which refers to a plural subject (the poet and his freedom), while in the translation this image is not clear because we cannot decide whether the translator uses the verb “staring” to refer to both the poet and his freedom or just to refer to the poet.

A white moon alighted on my balcony and I sat with my freedom silently staring into our night “A Cloud From Sodom”, <i>The Butterfly's Burden</i>: 29	وحط على شرفتي قمر أبيض وجلست مع حريتي صامتة نحدق في ليلنا "غيمة من سدوم"، <u>سرير الغريبة</u>: 44
---	---

In another example, the poet gives life to earth by describing Palestinians as the skin of this earth (Are we the skin of this earth?) to show how displaced the Palestinians are, everywhere on earth. He writes that the small Palestinian tent has no more space on earth, stating two facts: the first is that the Palestinians are exiled and displaced all over the world, and the second is that the Palestinian dream is as small as a space for a tent. Palestinians only hope to find a small place for themselves whether in the internal exile (Palestine) or the external exile (any other place in the world), enough space to put their tent and settle down.

There is no place on earth where we haven't pitched our tent of exile. Are we the skin of this earth? What are the words searching for within us? "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 38	لم تبق ارض لم نعلم فوقها منفى لخيمتنا الصغيرة هل نحن جلد الأرض؟ عن تبحث الكلمات فينا "الهدهد"، <u>مرواغة النص</u>: 76
---	---

Metaphor⁴⁸

Like personification, the metaphor is a figure of speech enormously used by Darwish. In "The Hoopoe", the poet compares exile to a building with a fence and walls surrounding Palestinians from all sides. He shows the state of severe siege in which Palestinians are living; even in their exile outside Palestine they are besieged and living in hard conditions. No matter how far the Palestinians go, the fact that not everyone is accepting of them and the fact that they are besieged in their external exile, follow them wherever they go. This metaphor carries high charges of emotions and feelings such as weakness, depression, frustration, and humiliation, which can be understood by all readers, but might have a particularity to Arab and Palestinian readers who face exile and dispossession. Consider the following example where Palestinians are compared to earth and sky or heaven:

The further we move away, the closer we come to our reality and the boundaries of exile. Our sole desire is to cross them. We are the duality of heaven-earth, earth-heaven. "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 34	ننأى فندنو من حقيقتنا ومن أسوار غربتنا وهاجسنا العبور نحو الثنائي السماء-الأرض، والأرض-السماء "الهدهد"، <u>مرواغة النص</u>: 64
--	--

In all poetry metaphor is used, but in Darwish's poetry different and strange items are linked together to give new meanings and new images. In the following example, Darwish is describing feelings of longing, love, wine, and the history of his heart as exiles. In the four complex metaphors, he places the word exile (the predicate *khavar*) at the beginning of the sentences although is not the normal place for it; grammatically, the predicate should come after the subject (*Mubtada'*). However, he is doing so to emphasize the importance of the word "exile" which adds more beauty to the metaphor. But this is missing in the translation because in English we start by the subject not the verb, so what Darwish meant by starting with the word *exile* was missing in the translation. The syntax can therefore change the beauty of the metaphor altogether:

Longing is the place of exile; our love is a place of exile, our wine is a place of exile and a place of exile is the history of this heart. "The Hoopoe", <i>Unfortunately, It Was Paradise</i>: 42	منفى هي الأشواق، منفى حبنا، ونبيذنا منفى ومنفى تاريخ هذا القلب "الهدد"، <u>مرواغة النص</u>: 71
--	--

Another example from the same poem is when Darwish compares the Palestinians' flesh with the sheath of a sword to show how deep the Palestinian suffering is, and how much pain the Palestinians have been through; and also how the pain actually came from different swords (parties). This metaphor is rooted in deep pain and long suffering from living under occupation and being displaced. Another beautiful picture missed by the translator is when Darwish describes the Palestinian land as a place of internal exile which distances the Palestinians from themselves (their soul) towards the

estrangement while the translator thought that exile distances Palestinians from their land as we see in the following example:

A place of exile is the soul that distances us from our land and takes us to the stranger. Is there a sword that hasn't yet been sheathed in our flesh?	منفى هي الأرض التي تنأى بنا عن روحنا نحو الغريب لم يبق سيف لم يجد غمداً له في لحمنا	Exile is the land that distances us from our soul towards estrangement
"The Hoopoe", <i>Unfortunately, It Was Paradise</i> : 43	"الهدهد"، <u>مرواغة النص</u> : 71	<i>My translation</i>

In another emotive metaphor, Darwish compares sorrow to something we store in jars to hide. Here Palestinians are keeping their sorrow away from the occupation authorities during the siege in order to hide their weakness and deep suffering, and to show that their will is still strong that they do not care about the siege, and that they will continue to fight. This picture of the strong resistance of Palestinians against occupation has been repeated variously in Darwish's poetry to "reflect the seemingly insoluble Palestinian Israeli conflict....until death do they part" (Reigeluth 2008: 310).

We store our sorrows in our jars, lest the soldiers see them and celebrate the siege.	نخزن أحزاننا في الجرار لئلا يراها الجنود فيحتفلوا بالحصار
"State of Siege", <i>The Butterfly's Burden</i> : 137	<u>حالة حصار</u> : 207

Another beautiful metaphor created by Darwish is when he compares *Salaam* (peace) between Palestinians and Israelis with the dove of two strangers sharing their last cooing, and when he compares this peace with the apology from the stronger to the weaker.

Salaam is the dove of two strangers sharing their last cooing on the edge of the chasm Salaam is the apology of the mighty to the one with weaker weapons and stronger range “State Of Siege”, <i>The Butterfly’s Burden</i>: 171	السلام حمام غريبين يقتسمان الهديل الأخير على حافة الهاوية السلام اعتذار القوي لمن هو أضعف منه سلاحاً وأقوى مدى حالة حصار : 261-259
---	--

In this stanza, Darwish is expressing his personal opinion about the peace treaty between the Palestinians and Israelis. He draws this image of peace to show that this peace is not valid and can never be attained because Palestinians and Israelis are not equal in terms of power; moreover, they look like strangers who can never meet. This metaphor is highly emotive for both source and target language readers because peace is a universal idea, something desired by all nations on earth. Universality is a well known feature of Darwish’s poetry, moving from the Palestinian suffering to the universal suffering, “his work contains a universality born from specific suffering that reaches across the boundaries of language and nation to inscribe the national within the universal” (Mena 2009:111). But peace has a special importance for people who are suffering from long occupation, people who are craving to maintain real peace, and who are disappointed at the peace treaties which have been signed by Palestinians but unfortunately are respected neither by the Israelis nor by the world community.

In another poem titled “We Walk on the Bridge”, the poet draws another metaphorical picture when he compares language to a person who preserves the land and takes care of it, because as mentioned earlier, Darwish sees language as a crucial element of heritage and identity which represents humans and which take care of the land when the real owners are away. Here he refers to his own exile and how Arabic language is

taking care of the Palestinian land even if he and other Palestinians are away, exiled, imprisoned or absent. He sees the language as the keeper of the land, as the proof of the Palestinian right to this land. "Language here is the only reality, the only possible triumph not only over time, but also over the inherited ways of establishing identity, and the heritage of dispossession"(Rahman 2008:100).

In the same poem, he draws another metaphorical picture when he compares his heart to a human being whom he forgives for the mistakes which his heart has committed when he left his land. Both images evoke different emotions and feelings such as regret, exile, sadness, sorrow, forgetfulness, forgiveness, and loneliness. The denotative meanings of these pictures are easily rendered to the target language, but their connotative and emotive meaning might be of different degree of intensity when translated. Consider the following stanza including both images:

Who of us said: language might preserve the land from the plight of absence if poetry wins? Who of us said: I will forget, and forgive the heart more than one mistake the longer this departure takes... "We Walk In The Bridge", <i>The Butterfly's Burden</i>: 21	أينا قال: قد تحفظ اللغة الأرض مما يلم بها من غياب اذا انتصر الشعر ؟ من قال منا: سأنسى وأغفر للقلب أكثر من خطأ واحد كلما طال هذا الرحيل "نمشي على الجسر"، <u>سريّر الغريبة</u> : 33-34
--	---

Darwish describes (implicitly) the land of Palestine as the lady of all lands and as the mother of all beginnings and endings. This metaphor of land as mother is a classic metaphor used by many Arab poets who see land as a mother who embraces her sons (inhabitants). This kind of metaphor⁴⁹ describes a universal form of emotion for all readers who share the feelings of motherhood and its importance in human's life as the

source of love, passion, care giving, and security. However, this notion might have a cultural particularity for the source language readers who are well-known for their passion and strong attachment to their homelands. Another missing aspect in the translation is the musicality created by repeating the word /ard/, land three times and the musicalities created by repeating both the letter /ta/ two times and repeating / filasteen / two times, consider the example:

We have on this earth what makes life worth living: on this earth, the lady of earth, mother of all beginnings and ends. She was called Palestine. Her name later became Palestine. My lady, because you are my lady I deserve life. “On This Earth”, <i>Unfortunately, It Was Paradise</i>: 6	على هذه الأرض ما يستحق الحياة، على هذه الأرض سيدة الأرض أم البدايات أم النهايات كانت تسمى فلسطين وصارت تسمى فلسطين سيدتي لأنك سيدتي استحق الحياة 50 "على هذه الأرض"، <u>ورد أقل</u>
--	---

In his poem “A State of Siege”, Darwish compares the sun to a gazelle that is jumping from wall to wall to show that, despite the siege, life is going on as always; people are having their morning coffee, birds are singing and trees are as green as ever. Comparing the sun to a jumping gazelle is meant to show that time is passing and life is not stopping. This image evokes feelings of resistance, patience, strength, and the strong will of the Palestinians against the Israeli siege. Furthermore, the different elements that have been enumerated by Darwish create a beautiful image of the kind of life desired by the people in Palestine. This image is also meant to show their desire to live in peace, just like any other people. Another missing element in the translation is again the musicality created by repeating the letters; /ra/ and /waw/. Consider the following example:

Our coffee cups, and birds, and green trees with blue shadows and the sun leaping from one wall to another like a gazelle	فناجين قهوتنا والعصافير والشجر الأخضر الأزرق الظل والشمس تقفز من حائط نحو آخر مثل الغزالة
"State Of Siege", <i>The Butterfly's Burden</i> : 169	حالة حصار: 256

In another poem titled "We Were Missing a Present", Darwish compares the flying of butterflies to the mirage of swift peace to show that the peace for which Palestinians have been waiting for a long time was just a mirage and that all their hopes of ending the occupation are blown away with the wind, as demonstrated in the following example, what is missing in the translation is the musicality created by repeated the letter/ *seen/* in three consecutive words as well as the musicality created by repeating the sound/ *na/* in the two present verbs; / *yukaliluna /* and / *yaqtuluna /*.

The butterflies have flown out of sleep as a mirage of a swift peace that adorns us with two stars and kill us in the struggle over the name between two windows so, lets go and lets be kind	طار الفراش من النوم مثل سراب سلام سريع يكللنا نجمتين ويقتلنا في الصراع على الاسم ما بين نافذتين لنذهب اذن ولنكن طيبين
"We Were Missing A Present", <i>The Butterfly's Burden</i> : 7	"كان ينقصنا حاضر"، <u>سرير الغريبة</u> : 19

Proper Names⁵¹

Proper names are of special importance when translated, especially when they are related to important places, personalities, and events which marked the history of nations like the Palestinian nation. The translation of such proper names might not have the same

connotative and emotive meanings in the target language, because of certain particularity for the source language readers, who share the same history, language, culture, and destiny. Consider for instance names of Palestinian cities used variously in Darwish's poetry such as Areha, Al-Quds, Nables, and Akka, among others: "when poets write of Palestine they usually name specific towns and villages" (Parmenter 1994:60). They actually try to restore the Arabic name of the city, lest it is forgotten. Each one of these villages or cities represents a part of Darwish's life and of any other Palestinian or Arab life; it invokes different memories of childhood, good times, a deeply-rooted right to the land and a long history before the occupation. What might be missing in translation is the root of the Arabic identity related to these places as well as the musicality created by repeating certain letters and sounds. Consider the following examples where *Ariha* becomes Jericho and *Al-Quds* becomes Jerusalem:

Jericho sat, like a letter of the alphabet within her name and I tumbled in mine at the crossroads of meaning "Nothing But Light", <i>The Butterfly's Burden</i>: 207	جلست أريحا مثل حرف من حروف الابجدية في اسمها وكبوت في اسمي عند مفترق المعاني "لاشيء الا الضوء"، لا تعتذر عما فعلت : 47-48
In Jerusalem, and I mean within the ancient walls I walk from epoch to another without a memory to guide me "In Jerusalem", <i>The Butterfly's Burden</i>: 211	في القدس اعني داخل السور القديم أسير من زمن إلى زمن بلا ذكرى تصوبني "في القدس"، لا تعتذر عما فعلت : 51

The musicality of the letter /s/ repeated in words like *ismiha*, *ismi*, (her name and my name) and the musicality of the proper name of *Ariha* are both missing from the translation. In the second example, the poet mentions, Al-Quds's ancient walls to evoke the feelings related to the different times and epochs that exist in the history of the Arab city of Quds.

Such proper names, when translated into a target language might not invoke the same feelings for other readers, because they are culturally-bound. For example, the mention of the Land of Canaan is important in the following stanza because it creates an untranslatable musicality by being repeated two times.

O people of Canaan celebrate your land's spring and set yourself aflame like its flowers, O people of Canaan stripped of your weapons, and become complete. "The Beloved Hemorrhaged Anemone", <i>The Butterfly's Burden</i>: 209	يا شعب كنعان احتفل بربيع أرضك واشتعل كزهورها يا شعب كنعان المجرد من سلاحك، واكتمل. "نرف الحبيب شقائق النعمان"، <u>لأعتذر عما</u> 49: <u>فعلت</u>
---	--

Canaan is an ancient name for the historical region including Palestine, Lebanon, Jordan, and parts of Egypt, and Syria⁵². It is used here by the poet to show the old and long history of the presence of Arabs in this land and their origin as the real owners of this land. The walls of *Akka* (Acre) were built by Daher El-Omar⁵³; the walls survived Napoleon's siege of the city and are still there as a witness of the strength of this city and of the deeply-rooted presence of Arabs there. Another aspect missing is the translation of the connotative meaning of these places and personage which is well known for the source language readers.

Al-Andalus, mentioned in the following example is the Arabic name for what is now known as Andalusia in Spain. It was later known as “the lost paradise” because it was one of the great regions of the world while Europe was in what was called the Dark Age. Palestine was compared by several poets and writers to *Al-Andalus* as “the lost paradise”.

As the specter of defeat loomed larger, several poets conjured up the image of Muslim Spain, a golden period and place in Arab history until Christian conquerors forced its Muslim inhabitants into exile. The anticipation of Palestine’s loss thus appears in poetry a loss for the Arab nation as a whole in national political, social, and economic terms rather than as a personal loss in emotional terms. (Parmenter 1994: 39)

Al-Andalus is a major theme in Darwish’s poetry. “One of the most prominent themes in Darwish’s poetry after the Israeli invasion of Lebanon in 1982 is the use of Al-Andalus as a mirror for Palestine, for Darwish, Al-Andalus = Palestine = paradise lost” (Snir 2008: 129). The connotative and therefore the emotive meanings for these proper names, as well as the musicality created by repeating the word */andalusi/* two times, might be lost in translation due to cultural specific elements particular for the source language readers.

Take my breath the way a guitar responds to what you demand of the wind. All of my Andalus is within your hands, so don’t leave a single string for self- defense in the land of my Andalus. “Take My Horse And Slaughter It”, <i>The Butterfly’s Burden</i>: 34	خذي نفسي أخذ جيتارة تستجيب لما تطلبين من الريح أندلسي كلها في يديك فلا تدعي وترأ واحداً للدفاع عن النفس في أرض أندلسي "خذي فرسي واذبحيها"، <u>سرير الغريبة</u>: 51
--	--

Darwish also refers to famous characters and figures of the Arab and Islamic cultures such as *Qays*, a well known poet in Arabic history, who was the hero of a real love story in the Umayyad era. Qays was in love with a young woman called *Laila*, but was denied her love because he wrote poems about her which was considered by Arabs at that time as a scandal. Their love story has been widely mentioned in the Arabic literature, especially in poetry, as a model of a real and impossible love. What might be missing in translation is the connotative and emotive meaning of such proper names which are culturally bound.

So be the Qayss of longing if you wish as for me I like to be loved as I am	فكن انت قيس الحنين إذا شئت أما أنا فيعجبني أن أحب كما أنا.
"No More, No Less", <i>The Butterfly's Burden</i> : 49	"لا أقل ولا أكثر"، <i>سرير الغريبة</i> : 66

From all the above examples we see that despite the fact that emotiveness varies between languages and despite the fact that what is considered to be highly emotive in Arabic might not be highly emotive in English, or vice versa, still there are some universal elements which are shared all over the world. Certain emotions and emotive expressions are completely understood by all speech communities like the emotions related to occupation and suffering, the desire to live in peace, and the desire to assert a national identity. As described by Pell: "The ability to understand vocally-expressed emotions in speech is partly independent of linguistic ability and involves universal principles, although this ability is also shaped by linguistic and cultural variables" (2009: 107). We also have to take into consideration that there are other factors which determine emotiveness in Darwish's texts such as the social and linguistic contexts. The strength of

such emotive images related to the state of occupation might be different from a person who is far away and who knows very little about the Palestinian situation. The audience's knowledge of the topic, their encyclopedic knowledge, their age and their background about the Palestinian situation certainly determine their understanding and their appreciation of the poetry.

Another difficulty when translating Darwish is the musicality of the Arabic language "Muslims in general and Arabs in particular have long regarded Arabic as a God given language unique in beauty and majesty, and the most eloquent of all languages for expressing thought and emotions" (Chejne 1969:6). This expressivity and musicality (the musicality of the Quran itself is undeniable) affect the degree of emotiveness of some expressions and pictures used by the poet.

To conclude, we might say that emotiveness is a relative phenomenon which might be affected by several factors such as, language, culture, and context. Furthermore, emotiveness might be of different degrees depending on the language system itself. "Language and culture also play an important role in how vocal emotions are recognized" (Pell 2009:108). The nature of the Arabic language might be of special importance here, for it is known as an oral, melodic and poetic language. "Arabic has maintained a strong hold on literary and the masses alike, anyone who has witnessed a public address in an Arabic setting will soon realize the powerful almost magical effect of the language on the audience" (Chejne 1969:5).

We might say that the nature of the Arabic language as an expressive, clear, and rich language gives it a special particularity when we discuss a topic like emotiveness.

Arabic language is the base of artistic expression in Arab society which is characterized by “spontaneity and expressiveness” (Baraka 1993:206) which reflect a deep rooted sensitivity. Arabic language is in a way or another also connected to emotions according to Alon, who has been working on a project on a Palestinian Arabic Emotive Lexicon:

Arabic lexicography is strongly connected to emotion, partly in virtue of its poetic, hence, emotional, sources. A good example is the very definition of *huzn* (sadness) which *Lisʿan al-ʿArab* has as “the opposite of happiness, being the contrary of joy (*naqʿid. al-farah. wa-huwa khilʿaf al-surʿur*). (2005: 3)

This particularity of the Arabic language gives it an ability to poetically express emotions and feelings of both sadness and joy; this form of expressivity has long been attributed to famous Arab poets from the pre-Islamic period until today as poetry is considered the oldest genre of Arabic literature.

CHAPTER FOUR

POLITICAL EMOTIVE EXPRESSIONS

This chapter deals with the translation of political emotive expressions used in some of Darwish's selected poems and how the translators conveyed the intended meaning of these emotive expressions in the English language. Although certain aspects of the political dimension have been previously discussed, we wish to dedicate this chapter to the analysis of specific elements related to the political situation in Palestine under the occupation, especially the questions of national identity and Palestinian exile.

Politics has a particular importance in Palestine because of the occupation situation. Darwish is considered "the voice of the silenced people who are homeless at home and refugee in their own country" (Saith 2005: 28-29). He uses political expressions to express far more than denotative meanings related to the history of the occupation. His poetry is the proof of his total denial of the Israeli occupation of Palestine, and draws the attention of the world to the injustice bestowed upon the Palestinians on a daily basis. Political expressions include lexical items like exile, identity, land, homeland, siege, and immigration which have highly emotive overtones when put in the Palestinian context of the diaspora and internal and external exile. In most of Darwish's poems one can trace his personal life and his own suffering from the occupation, including the destruction of his own village, the harassment by the Israeli police, the exile between Cairo, Lebanon, Tunisia and Paris, and finally the return to Ramallah and the internal exile. His life has been very similar to the life and suffering of the Palestinian people who is facing regular displacement, dispossession, exile and even

prison inside of Israel. His poetry has become the voice of Palestine “to the extent that Darwish combines the private voice with the public, his personal experience reflects the collective experience of the Palestinian people” (Muhawi 1995: xviii). Salma Jayyusi concurs with Muhawi’s analysis when she states:

Mahmoud Darwish is the poet of Palestine identity par excellence. I am speaking here both of the personal identity of the poet and the collective identity of all Palestinians. The personal identity is rooted in the collective one, the latter being reinforced by the common plight and the common struggle people share...the Palestinian might suffer and die alone, but his personal tragedy is linked to the tragedy of the whole people....this collective identity forms an integral part of the national narrative, and plays a major part in the ongoing resistance in its countless aspects, it represents a unifying factor, one that speaks of a similarity of experience, of a common memory that warms the heart. (Jayyusi 2008: viii)

This chapter discusses a large number of political emotive expressions in Darwshi’s poetry, and shows how the translator has rendered such expressions and whether he succeeds in his task or not. Political expressions are used to create an emotive impact, especially when used under occupation; their denotative and connotative meanings are shared by all speech communities in general, but there might be some particularities of their connotative meanings for source language readers especially Palestinians who are still suffering from this severe occupation.

A Historical Overview

The whole idea of invading Palestine started by this Zionist slogan: “A land without people for a people without land”. Zionists Yosef Haim Brenner⁵⁴ and Micah Joseph Berdichevsky⁵⁵ believed that they can establish their nationhood in order to escape from the European people who have described Jews as “gypsies, filthy dogs not a nation, not a people, and not human” (Parmenter 1994:17). In order for Europe to get rid

of Jews, European politicians convinced Jewish communities that Palestine is their promised land. Many Jews believed this lie and acted as if this was a real right to return to their Zion, as mentioned by the historian Walid Khalidi: “Zionism was a reaction to the twin challenge to Jewish identity of assimilation by the Christian European environment and persecution” (1991:6) In 1882 Jews started to immigrate to Palestine and establish their colonies there in preparation to invade the country. In 1917 Arthur James Balfour the British secretary of state at the time sent a letter to a British Zionist Baron Lionel Walter de Rothschild promising the British support to make Palestine a national home for Jewish people. Consequently, the whole Palestine was occupied by the allied forces under General Allenby in 1918.

According to Khalidi, “Zionist colonization has taken place in two major phases: the first was from 1918-1948, the second began in 1967 and is still going today” (1991:7). In 1947, the United Nations’ general assembly passed a resolution recommending the partition of Palestine into a Jewish state, a Palestinian state, and a special international regime for Jerusalem and its environs. The same year, the Zionist leadership prepared for a war to convert the whole Palestine into a Jewish state. Zionist forces carried several raids and committed huge massacres against civilian Palestinians, and declared the state of Israel in 1948. In fact there were two wars, a civil one between Jewish community and Palestinian community in 1948, and another war between the Jewish armies and some units of the Arab armies which resulted of nearly one million Palestinian refugees. Palestinians and other Arabs refer to the events of 1948 as *nakba* “the catastrophe”. “It was during the civil war that the Palestinian Exodus giving rise to the Palestinian diaspora, there were 750,000 Palestinian refugees, 60% of the

population.” (Khalidi 1991:9) In 1950 Jordan annexes central Palestine, absorbing more than 600,000 Palestinians refugee and residents of what comes to be called the West Bank. In 1967 the Israeli air force attacks and destroys the Egyptian air force, and occupies Sinai peninsula, Gaza strip, the west bank, and the Golan heights. More than 350,000 refugees fled from the west bank and Golan Heights. In the same year Israel annexes the old city of Jerusalem.

Darwish was a member of the Palestinian Liberation Organization executive committee in 1987, he also wrote the independence declaration for the Palestinian president Yasser Arafat in 1988. But he resigned in 1993 from the PLO when Palestinians and Israelis signed the peace treaty of “Gaza- Jericho First” because he saw that it was unfair for the Palestinian side. Between 1980s and the 2000s many crucial events happened in Palestine and affected the late works of Darwish, including the Second Intifada, also known as the Al-Aqsa Intifada, Camp David Summit (2000) and the Road Map for Peace (2002). Yet nothing has changed regarding the Palestinian situation after so many agreements and aborted peace negotiations. The Israeli West Bank wall which the Israeli government started to built in 2001, the siege of Ramallah and Gaza, as well as many other vents have shaped Darwish’s works and views of the Palestinian situation and the Palestinian future. This will be reflected in the following analysis of Darwish’s political expressions.

Politics and Emotions

We said earlier that emotions are controversial and that they can not be measured or controlled, and therefore they might differ according to cultures and languages, in the

following examples discussed in this chapter the degree of intensity of emotiveness might differ between the original text and the translation, different layers of emotiveness can be read according to the particularity of the context, culture, and language:

The nature and even the very existence of emotion is subject to controversy. Verbal, as well as some of the non-verbal, expression of most emotion-terms appears to be culture-dependent, i.e., the terms that refer to them in one language cover a different scope of components than their equivalents in other languages. But beyond these considerations, it would also seem that the situational dependence of words is itself culturally contexted. Establishing the contents of these terms in Arabic has to precede their use in defining other terms in the language. (Alon 2005:4)

In the following example the poet uses three lexical items: the citizen, the refugee, and the garden, to express the suffering of the Palestinian people and to express his own suffering and displacement.

I'll say: I am not a citizen or a refugee (...) And I want a death in the garden no more, no less! "On A Day Like Today", <i>The Butterfly's Burden</i>: 191	أقول لست مواطناً أو لاجئاً (...) وأريد موتاً في الحديقة ليس أكثر أو أقل! "في مثل هذا اليوم"، <u>لاتعتذر عما فعلت</u>: 32-31
--	---

"Citizen" refers to one's national identity or nationality which is something missing from the Palestinian life since the beginning of the occupation. "Refugee" refers to the state of most of the Palestinians inside and outside Palestine since occupation⁵⁶. Darwish is expressing his desirable wish to have a simple death in his country (the garden) even if the occupation denies him citizenship or even recognition as a refugee. Death in the land of Palestine is the simple hope that every Palestinian is looking for, the desire of returning back to their homeland and get their country back from the occupier is also the desire of being buried in their homeland. These three items are highly charged of emotion

for all displaced and occupied population who might be suffering from being refugees or being displaced from their own country. What might be missing in the translation is the special emotiveness of the source language readers who are part of this suffering, who share this destiny and who are deprived from the right of declaring their own identity and their own citizenship as any other people.

In another example from a poem titled “If You Return Alone”, the poet is referring to his homeland as *manfa* “exile” because he feels that even inside Palestine, Palestinians are refugees, imprisoned, discriminated against and deprived from living a normal life. “The poetry of Darwish is preoccupied with displacement - a literal displacement” (Rahman 2008: xiii).

If you return alone, tell yourself: exile has changed its features Wasn't Abu Tammam before you harrowed when he met himself: Neither you are you nor home is home” “If You Return Alone”, <i>The Butterfly's Burden</i>: 195	إن عدت وحدك قل لنفسك : غير المنفى ملامحه ألم يفجع أبو تمام قبلك حين قابل نفسه: " لا انت انت ولا الديار هي الديار " "إن عدت وحدك"، <u>لا تعتذر عما فعلت</u> : 35
---	---

Despite the fact that the poet returns home, he feels that there is no freedom in this home, because occupation is still there, and the movement of Palestinians is restricted in their own land. What might be missing in the translation is the fact that the poet is referring to his personal experience when he fled to Lebanon in 1948 when Israel invaded his village. He came back two years later only to discover that he missed the Israeli registration for the Palestinians who have survived the invasion and since then he lived as a present-absentee in his own homeland. This historical and political reference (the laws pertaining to present-absentee Palestinians) is a very important reference to understand the tragic

dimension of exile in the case of Palestinians. Another missing element in the translation would be the literary allusion made by Darwish when he refers to *Abu Tammam's*⁵⁷ verse describing the same experience of going back home to find that every thing has changed and that home and the self have become strangers. In Darwish's poems we analyzed here, we found several allusions from the Arabic heritage especially poetry. Three well known poets were mentioned directly, Abu Tammam, Al Mutnabi, and AlSyab. In this example, we see Darwish referring to a similar experience of exile at home when he mentioned Abu Tammam and their similar destiny, expressed as a form of telepathy or a cross-destiny (توارد خواطر وتوارد مصائر). The two poets loved their homeland, Darwish loved Palestine and Abu Tammam loved Syria, they both felt homesickness when they were away, they longed to the beautiful past despite its sadness. But at least it seemed to them better than the present they were living in. Both of them felt that they committed a big mistake when they left their homeland, because when they came back they found that every thing has changed and they felt strangers to the place and to the people, and they lived in internal exile. As Darwish says so beautifully: أتيت ولكن لم أصل، وجئت ولكن (لم أعد). I came but never arrived, I entered but never returned. Many allusions were used by Darwish from different sources including the old Arabic poetry: "Darwish fully knows and freely uses the heritage from many traditions in his creative writing, both in terms of intertextuality and literary technique" (Rooke 2008: 22). This picture carries high charges of negative emotions like sadness, grief, injustice, and oppression. This experience is a unique experience for the Palestinian people who have been exiled and displaced in their own homeland, and it carries a different degree of intensity when translated to the target language.

In Darwish's poetry numerous political expressions could be found. However, these expressions carry different layers of emotiveness for target language readers who are aware of the Israeli occupation of the Palestinian land. Such expressions include; *Assra* (captives) as in the following example:

As if it were a beautiful dream that treated the captives justly and aided them through the long local night "No Banner in The Wind", <i>The Butterfly's Burden</i>: 199	كأنه حلم جميل ينصف الأسرى ويسعفهم على الليل المحلي الطويل "لا راية في الريح"، <u>لا تعتذر عما فعلت</u> : 40
--	---

Other expressions might include, *Ta'er Watani* (national bird), *Shajar Watni* (national tree), and *Hadikat Manfak* (your exile garden). All these expressions are small symbols of any independent state, Darwish meant to use them here to show that the Palestinians are asking for their right of having their own free country, with its national land, national tree and national bird, a small and common demand of all nations on this earth. What is missing in the translation is the musicality created by the repeated word / *watani*/ homeland or nation. Consider the example:

I have no national bird, no national tree, and no flower in your exile garden But I -and my wine travels as I do- split with you yesterday and tomorrow "A Doe's Young Twins", <i>The Butterfly's Burden</i>: 31	ليس لي طائر وطني ولا شجر وطني ولا زهرة في حديقة منفاك لكنني - ونبذي يسافر مثلي- أقاسمك الغد والأمس "شادنا من ظبية تومن"، <u>سرير الغريبة</u>: 46- 47
--	--

In another poem Darwish emphasizes the same theme, the Palestinian identity, to show how important it is for the Palestinians. All nations in this world have their own

identity and citizenship while the Palestinians are the only people who are deprived from this basic right.

Throughout Darwish's work this question of identity in the face of displacement continues to be a primary one. This concern with identity, however, is not one that looks simply to reconnect a specific identity claim with corresponding borders, linguistic or geographic, but one that seeks to answer more abstract questions about developing an identity rooted in community as constructed through words, or rather, through what the words represent. (Fragopoulos 2009: 115)

In the following example Darwish draws sarcastically a beautiful metaphor of the Palestinians, by comparing the Palestine's identity to the gravity of earth, and comparing Palestinians to people floating in the space between clouds, trying to forget their need of having an identity.

We have become two friends of the strange creatures in the clouds. And we are now loosened from the gravity of identity's land. What will we do what will we do without exile? and a long night that stares at the water "Who Am I Without Exile?" , <i>The Butterfly's Burden</i> : 89	صرنا صديقين للكائنات الغريبة بين الغيوم وصرنا طليقين من جاذبية أرض الهوية ماذا سنفعل ماذا سنفعل من دون منفى وليل طويل يحدق في الماء؟ "من أنا دون منفى"، <u>سريير الغريبة</u>: 117-118
---	---

What is missing in the translation is the musicality created by the letter / *sadl*/ in the Arabic text, and the fact that Darwish settled on language to be his identity. When Darwish came back to his village Birwa after the Israeli invasion he found it completely destroyed and as we have mentioned earlier he missed the chance to be registered among the Palestinian people who survived the invasion, so he was deprived from his right to be a citizen in his homeland, and since then he considered the Arabic language his only

identity, and took upon himself the task of reviving of the language and therefore, homeland.

In "The Hoopoe" he asks: "A boundary within a boundary surrounds us. / What is behind the boundary?" (*Unfortunately* 34). The answer is language, words, poetry. Because his identity exists first in language, outside of the restrictions of time and geography, it is unconquerable, indestructible, and transportable. It is also accessible to those who would be placed outside a community based in national borders, or ethnic heritage. "Denied the recognition of citizenship... Darwish settled on language as his identity, and took upon himself the task of restoration of meaning and thus, homeland" (Darwish, *Unfortunately* xvii). "We have both been freed from the gravity of the land of identity," he writes in "Who Am I, Without Exile?" and the freedom he speaks of is this freedom of self from "the land of identity," the ties to the physical borders of the nation (Darwish, *Unfortunately* 115). (Fragopoulos 2009:116)

Expressions like, *Hudnah* (truce), *Salaam* (peace), *Ehtelal* (occupation) and *Hesaar* (siege), include emotions like, hate, anger, weakness, grief, pain, suffering, and the desire of living in freedom and in peace are repeated enormously by Darwish to register the Palestinian struggle against occupation and the Palestinian existence. Darwish sees that writing the Palestinian history of struggle and repeating it, is a way of resistance, a way of preserving the Palestinian identity from erasure. What is mostly missing in the translation is the musicality of the repeated letter /gheen/ in the original text as in the following example:

Be, stranger, another stranger's salaam in the truce of the weary and be her daydream whenever a moon suffers her on its way back from Jericho "The Subsistence of Birds", <i>The Butterfly's Burden</i>: 75	فكن يا غريب سلام الغريبة في هدنة المتعبين وكن حلم يقظتها كلما ألم بها قمر عائد من أريحا "رزق الطيور"، <u>سرير الغريبة</u> : 93-94
--	---

What is missing in the English translation is the feminine word “stranger” in the expression (a stranger’s salaam). In the English translation, the word “stranger” does not show the gender of the adjective whether it refers to a masculine or a feminine, although the possessive pronoun refers to her later. What might also be missing is the political dimension of this stanza where Darwish seems to refer to the peace agreement of “Gaza-Jericho First”, the Israeli-Palestinian agreement signed at the White House in 1994. In this stanza Darwish sees this agreement as a temporary and ineffective truce in the war between Palestinians and Israelis.

According to Abdel-Malek, Darwish has used writing as a testimonial, a form of witnessing since “the role of poetry is to keep memory alive, the author explains, first and foremost from the threats of extinction by the enemy” (Rooke 2008: 23). Memory includes also the memory of poetry as such. What is missing in the translation of the following example is the connotative meaning of Jahili poetry⁵⁸ for Arabs as the first and greatest form of Arabic poetry:

This siege will extend until we teach our enemies paradigms of our Jahili poetry. “State Of Siege”, <i>The Butterfly’s Burden</i>: 121	سيمتد هذا الحصار إلى أن نعلم أعداءنا نماذج من شعرنا الجاهلي حالة حصار: 179
--	--

In other poems, the poet refers to a political issue when hinting to the Israeli claims to Solomon’s temple and the excavations under the Aqsa Mosque. He compares Palestine to the defeated Troy, to draw a similar picture of the Palestinian tragedy of occupation (Hamzha 2002). Trojan horses and Troy were mentioned in different works by Darwish because he sees that: “the similarity of tragic historical events also serves to

fulfill poetic purpose” (Reigeluth 2008: 314). Consider the examples including the emotive items:

Here a General excavates for a country Sleeping beneath the rubble of the upcoming Troy “State of Siege”, <i>The Butterfly’s Burden</i>: 125	هنا جنرال ينقب عن دولة نائمة تحت أنقاض طروادة القادمة <u>حالة حصار: 184</u>
A college student says: nor does any thing please me I studied archeology but didn’t find identity in stone am I really me? “Nothing Pleases Me”, <i>The Butterfly’s Burden</i>: 247	يقول الجامعي: ولأنا، لا شيء يعجبني درست الاركولوجيا دون ان أجد الهوية في الحجارة هل أنا حقاً أنا ؟ “لا شيء يعجبني”، <u>لا تعتذر عما فعلت : 89-</u> 90

In “Nothing Pleases Me” the poet also refers to a political and historical event related to the Jews who were killed in the Holocaust (the Shoah) and in the gas chambers at Auschwitz concentration camp (Birkenau)⁵⁹. Darwish and many others believe that Israelis are repeating what the Nazis have done to them; they are taking their revenge from innocent civilians, the Palestinians who were not responsible in any way for the persecution of the Jews in Europe. In Darwish’s opinion, if the Israelis think about their past they would have never repeated this tragedy again. He also sees that killing, torture and revenge will not get the Jewish community back.

To a killer: if you'd contemplated the victims' face and thought, you would have remembered your mother in the gas chamber you would have liberated yourself from the rifle's wisdom and changed your mind: this isn't how identity is reclaimed "State of Siege", <i>The Butterfly's Burden</i> :131	إلى قاتل: لو تأملت وجه الضحية وفكرت كنت تذكرت أمك في غرفة الغاز كنت تحررت من حكمة البندقية وغيرت رأيك: ماهكذا تستعاد الهوية حالة حصار : 197
---	---

In the following examples, the repetition of some lexical items like; *Manfa* (exile), *Khaymah* (tent), *Al-Hadeqah* (the garden) which symbolizes the land of Palestine, *Salaam* (peace), *Hudnah* (truce), *Hessar* (siege) express the state of displacement and loss of Palestinians, the repetition here is meant to highlight the severe conditions of occupation and the deep suffering of innocent people. The poems try to invoke the reader's feelings and emotions and to make them sympathize with the Palestinian suffering.

Three symbolic landscapes of exile stand out in Palestinian literature: the desert, the city, and the refuge camp. While they are based on actual locals and situations, in symbolic form they embody the subjective experience of exile even more than they do the physical reality. (Parmenter 1994:50)

All these political expressions are highly charged with negative emotions for the Palestinian people who are still suffering from this tyranny occupation. The Arabic reader emotions include anger, weakness, depression, frustration, and hostility. While the target reader's emotions mediated by the translation might not have the same intensity because of different cultural experience, and because the musicality created by repeating several letters in the original text; /jeem/, / raal/, and / sheen/ is missing. Consider the following example:

On the road lit with an exile lantern I see a tent in leaping directions: the south too stubborn for the wind, the east a Sufi West and the west a truce of the dead who stamp the coins of peace As for the north the north is neither geography nor direction it is the assembly of the gods "State of Siege", <i>The Butterfly's Burden</i>: 139	في الطريق المضاء بقتديل منفى أرى خيمة في مهب الجهات الجنوب عصي على الريح والشرق غرب تصوف والغرب هدنة قتلى يسكون نقد السلام وأما الشمال الشمال البعيد فليس بجغرافيا أو جهة إنه مجمع الآلهة <u>حالة حصار : 208</u>
---	---

The repetition of words related to land, and exile is meant by Darwish to express his strong relation with homeland, and his own story of struggle with occupation, "a physical union between author and land is the culmination of the attempt to express through symbols an entrenched relation between Palestinians and their homeland, a relation that can be maintained and reinforced in the face of Israeli rhetoric invoking the land" (Parmenter 1994: 83). Consider the coming example:

They don't look behind them to bid exile farewell, since ahead of them is exile, and they've intimated the circular road, so there's no ahead and no behind, and no earth and no south. They immigrate from the fence to the garden "They Don't Look Behind Them", <i>The Butterfly's Burden</i>: 221	لا ينظرون وراءهم ليودعوا منفى فإن أمامهم منفى لقد ألقوا الطريق الدائري فلا أمام ولا وراء ولا شمال ولا جنوب يهاجرون من السياج إلى الحديقة <u>"لا ينظرون وراءهم"، لا تعتذر عما</u> <u>فعلت: 61</u>
---	---

In the following example the poet refers to a Palestinian belief that any peace treaty should include Jerusalem as the capital of the Palestinian state. In the same context, the text producer is referring to the crusaders wars in Palestine but this time in seeing that

behind the current war in Palestine there is a repetition of the old crusades. The poet is trying to invoke the source language readers' emotions of enthusiasm and pride of historical accomplishments of Arabs by referring to the old wars that the Arabs led against the crusaders which have a high emotive meaning for Arabs. Consider the following stanza:

The road of peace crowned with Jerusalem After the end of crusader-masked wars "The coastal road", <i>The Butterfly's Burden</i>: 285	طريق السلام المتوج بالقدس بعد انتهاء الحروب صليبية الأفتنة "طريق الساحل"، <u>لا تعتذر عما فعلت</u> 130:
---	---

What might be missing is the political dimension of the word "crusader-masked wars" which refers to the economic, political and cultural wars started by the West to destroy the Islamic and the Arabic countries under the cover and the masks of religious legitimacy. Today, the same masks persist, to give the new invaders the international legitimacy to maintain peace and fight terrorism.

In the chapter on cultural expressions, we explained how much Darwish is proud of his Arabic language, and how he sees language as a link to the land. Consider in the following example the relationship between language and identity:

With language you overcome identity, I told the Kurd, with language you took revenge on absence He said: I won't go to the desert I said: neither will I Then I looked toward the wind/ - Good evening - Good evening "The Kurd Has Only The Wind", <i>The Butterfly's Burden</i>: 319	باللغة انتصرت على الهوية قلت للكردى باللغة انتقمتم من الغياب فقال: لن أمضي إلى الصحراء قلت: ولا أنا ونظرت نحو الريح - عمت مساء - عمت مساء "ليس للكردى الا الريح"، <u>لا تعتذر عما فعلت</u> 169-168:
--	--

Darwish in this poem is referring to one of his friends Saleem Barakat⁶⁰ who is a Kurdish poet and writer from Syria, who also suffered from exile and Diaspora as Darwish, and who also settled down on the Arabic language as his identity. Because Barakat has no identity or citizenship, he chooses Arabic as his identity. Here and again he relates language with identity to show that the language identifies the person who speaks beyond negation. Over and over again, he refers to the desert as the origin of the language and the origin of Arabs, but in this poem he mentions that he will not return to the desert because the language keeps him company wherever he goes. He triumphs over occupation and over exile thanks to the language. "Darwish compares land and language in many different places in his poetry....in comparing language to land; it supplants it as an essential grounding for being" (Rahman 2008: 95). What is missing in the translation is the musicality created by repeating the letters, / taa/ and / aa/.

Political notions are essential to understand Darwish's poetry, but also to understand how all Palestinians are forced to be involved in politics because of the state of occupation. Political expressions have different types of connotations and carry different types of emotions and feelings which might vary from language to language or

from culture to culture, and which may not be shared by all speech community members. Some political expressions used by Darwish have their own particularity which comes from the special situation of the long suffering of the Palestinian people. And some emotive expressions might be difficult to translate because their Arabic musicality which is a very important part of its connotative meaning is missing in English.

We said earlier that what is important for one culture may not be of any interest for another. This may have a profound effect on the repertoire of emotion displayed competent members of a society are ready to perform. “Human expressive behaviors which communicate joy, anger, disgust, sadness, and fear are thought to possess certain invariant properties which allow them to be recognized independent of culture and learning” (Pell 2009: 107). Furthermore, in Darwish’s poetry there is a universal aspect which stems from the Palestinian experience: “Though even that one line could stand deeper explication, its urgent despair for home is readily apparent and universally significant. Rising as it does from Darwish’s experience of exile, of homelessness, it addresses not only the Palestinian people’s disarticulation (both literally and figuratively), but that of all displaced persons” (Mena 2009:112).

Translating political expressions depends also on another important aspect which is the reader’s responses and reader’s political affiliations to what is happening in the world. For example, for a South African reader, the Palestinian context might be highly emotive due to the similarity of the Apartheid condition in both countries, while for a British or a European reader who does not criticize the history of colonization and does not sympathize with the Palestinian suffering, this context might not invoke the same emotions. Furthermore, readers’ response also depends on other factors like the

background they have about the poet's life and work, the literary context, and the cultural awareness and information about political and human issues around the world. To conclude we might say that emotiveness has different layers, and therefore when translated it certainly has different degrees of intensity.

CONCLUSION

This study has attempted to identify some of the problems of translating emotive expressions in Mahmoud Darwish's poetry into English. Some of these problems are cultural-specific or related to implicit information, different associations and connotations. In the introduction we presented the corpus, some information about Darwish, the translators of his works, and emotion definition and its relation with the topic of this study. In the first chapter we examined emotion definition and its relation with culture, the relation between language, translation, emotiveness, and poetry translation. In the second, the third and the fourth chapters a deep analysis was carried out on the data concerning cultural, linguistic, and political emotive expressions.

We said earlier that emotive expressions are part of the connotative meaning of a concept or a word, therefore there might be a universal agreement on the general connotations of some emotive expressions, as Pell writes: "human expressive behaviors which communicate joy, disgust, sadness, and fear are thought to possess certain invariant properties which allow them to be recognized independent of culture and learning" (2009:107). We also believe that there are particular connotations specific to certain languages and cultures. This belief represents the major argument we tried to problematize in this thesis, following the description of emotional universals offered by Anna Wierzbicka:

Since in common human experience the content of feeling provoking thoughts influences the feeling, one can legitimately say that not only "emotion-concepts" but feelings themselves are also influenced by culture. Since, furthermore, in common human experience cognitively based feelings often trigger or influence

bodily feelings, it makes sense to Emotional suggest that bodily feelings, too, (and perhaps even some bodily processes associated with them) may be indirectly influenced by culture. There is no real conflict between the view that human feelings can be "embodied" and have a biological dimension and the view that they are "socially constructed" and have a cultural dimension. There is also no real conflict between recognition of cross-cultural differences in the area of "emotions" and recognition of similarities. There can be no doubt that the ways of thinking and talking about feelings prevalent in different cultures and societies (and also different epochs; cf. e.g. Stearns & Stearns 1986) exhibit considerable diversity; but neither can there be any doubt about the existence of commonalities and indeed universals. The problem is how to sort out the culture-specific from the universal; how to comprehend the former through the latter; and also, how to develop some understanding of the universal by sifting through a wide range of languages and cultures rather than by absolutizing modes of understanding derived exclusively from our own language. (1999:62-63)

Accordingly, one can say that the translation of connotative meaning might somehow be problematic especially between distant languages like English and Arabic. Different types of problems might emerge when translating from Arabic into English and vice versa. Emotive expressions might in some cases depend on the context, text genre or style, as well as the intention of the speaker. And they might be used for affecting the addressee/reader or just to reveal the speaker/writer/translator's reactions or feelings toward the subject matter. And therefore, they could be positive or negative. What represents a challenge and an important dilemma for the translator is that what is emotive in Arabic does not necessarily turn out to be emotive in English.

Darwish does not belong to one people or to one culture; the beauty of his art is universal. Therefore, we can find many examples where the emotions expressed by him are shared, but at the same time there are also examples where the emotions are particular to the Palestinian situation and consequently might not be translated with the same degree of intensity. Darwish's poetry is full of emotive expressions to express his feelings about the state of occupation of his homeland and the state of his own exile inside and outside

of his homeland Palestine. The enormous cultural allusions including both religious and social references create an infinite number of emotive expressions which enrich Darwish's poetry. In certain cases those expressions are culturally-bound and therefore hard to maintain with the same degree of intensity in translation. The use of such references is for esthetic reasons, "the numerous uses of religious references in Darwish poetry is a way of creating esthetic effects, and a way of expressing his social, political and ideological attitudes. What is most important is that we could not see anywhere in his poetry a critique of religions or its symbols" (Ashgar 2005:63).

Another difficulty related to the translation of the linguistic emotive expressions in Darwish's poetry is the musicality of the Arabic language and poetry which influences the degree of emotiveness. Darwish was also known as a great reader of his own poetry: the way Darwish uses the Arabic language's rhythms and musicality to create new sounds and new meanings was a major element that affected the Arab audiences, either as readers of Darwish or as listeners to his poetry recitation.

We can conclude also that the Arabic language is a very expressive one. Therefore, emotiveness might be of a particular importance for Arabic readers, because words carry a great deal of emotional content either in themselves or in the context they are imbedded in. "The emotive component of an expression seems to reside, at least in part, in the words themselves rather than exclusively in the peripheral and the contextual" (Alon 2005:3). Arabic language is well known for being eloquent, expressive, clear, rich, rational, scientific, flexible, and emotive all at once and in many ways. Al-Zubaydi, an Arab author who lived in the Muslim Spain, quoted by Chejne says: "Praise to God who made the Arabic language the most palatable of all languages to utter the most accurate in

its formation, the clearest in the meaning of expression, and the richest in the various branches of knowledge” (1969:15). This belief is still plausible today, especially in poetry, the oldest and the most genuine genre in Arabic literature.

As we have seen, translating emotive expressions is sometimes a risky process. The translator has equal chances of having an appropriate translation in the target language or the opposite. “Emotions do not lose all meaning across culturally-boundaries—but they may lose some meaning. These results echo work on linguistic and semantic structures that has found evidence for both universality and cultural specificity in semantic domains and cognitive representations” (Elfenbein et Ambady 2002: 231). But, despite the fact that Arabic and English are of two different and distinguished origins, success in translating some emotive expressions from the former to the latter is possible in the case of Darwish’s works, because of the universal themes elaborated by Darwish such as exile, occupation, peace, suffering, oppression, among others. Translating Darwish’s emotive expressions –be they linguistic, cultural or political– requires a hard-working translator, because the nature of emotive expressions is not easy to be understood or dealt with. Translation becomes highly challenging for the translator who should involve him/herself in mastering both languages (the SL and the TL) and both cultures in order to remove some of the obstacles that might confront him/her while translation. “Translation should, as Darwish suggests, become more than a new poem in another language. It should expend into that language new vastness. Darwish is a song maker whose vocabulary is accessible but whose mystery is not bashful.” (Joudah 2005: xv-xvi)

Translating is a translator dependent task, and the role of the translator is a crucial role in rendering the message and meaning between when translating. His experience, his linguistic knowledge of languages, his cultural background of both cultures, and his proficiency play a major role in choosing the right equivalents for the most complicated items which include emotive expressions and make them readable to the TL reader.

We do not wish to argue that emotiveness in Arabic is impossible to maintain when translated. First because people as human beings share many things in common including emotions; second, because we do believe that some themes used by Darwish are universal, and therefore translatable; and third, because references and symbols used by Darwish like the biblical and the Quranic allusions are readable and shared. But what might be missing in Darwish's poetry when translated is the intensity of emotion, as if one or more layers of his poetry can not be maintained as they are in the Arabic language (as we mentioned earlier, musicality is one of those multiple layers).

Finally, we believe that more studies about the translatability of emotiveness whether from English into Arabic or vice versa are still needed. As Alon says gracefully: "The treatment of the emotive component of language is wanting" (2005:2). Emotions are part of all cultures and languages all over the world. Learning how to translate emotions can even become an important mission, which might help open the dialogue between Self and Other, East and West, and help explore other unforeseen horizons. Again, as Alon puts it: "The need for improved tools of communication between "Westerners" and Arab-speakers is strongly felt. It results, in part, from language problems, and seems particularly acute for the Israeli-Palestinian conflict" (2005:1).

NOTES

¹ Samih Al Qasim is among the most famous Palestinian poets. Born in 1939 in the Galilee-Palestine, he was held under house arrest and imprisoned, by Israeli occupation, many times because of his activism. Samih Al Qasim has published numerous poetry collections, and some of them have been translated into English, also some of his nationalistic poems have been put to music.

² The International Lenin Peace Prize was the Soviet Union's equivalent to the Nobel Peace Prize, named in honor of Vladimir Lenin. It was awarded by a panel appointed by the Soviet government, to notable individuals whom the panel indicated had "strengthened peace among peoples". It was founded as the International Stalin Prize for Strengthening Peace Among Peoples, but was renamed the International Lenin Prize for Strengthening Peace Among Peoples as a result of desalinization. Unlike the Nobel Prize, the Lenin Peace Prize was usually awarded to several people a year rather than to just one individual. The prize was mainly awarded to prominent Communists and supporters of the Soviet Union who were not Soviet citizens.

The Prince Claus Awards: Since 1997 the Prince Claus Awards are presented annually to artists, thinkers and cultural organizations in Africa, Asia, Latin America and the Caribbean. http://www.princeclausfund.org/en/what_we_do/awards/about.html

The Lannan Literary Awards are a series of awards and literary fellowships given out in various fields by the Lannan Foundation. The foundation's awards are some of the most lucrative in the world. The 2006 awards for poetry, fiction and nonfiction each came with \$150,000. Established in 1989, the awards are meant "to honor both established and emerging writers whose work is of exceptional quality", according to the foundation. <http://www.lannan.org/>

The French Academy *Académie française* is responsible for awarding several different prizes in various fields (including literature, poetry, theatre, cinema, history, and translation). Almost all of the prizes have been created in the twentieth century, and only two prizes were awarded before 1780. In total, the Académie awards over sixty prizes, most of them annually.

³ Al-Karmel magazine published in Palestine in Arabic, chief in editor Mahmoud Darwish, Arabic Literature Journal by al-Karmel Cultural Foundation Al-Karmel journal was founded in Beirut by the Palestinian poet Mahmud Darwish who remains its chief editor and advocate. <http://www.alkarmel.org> Al Jadid, a review and record of Arab culture and arts, it was founded in 1995 by Elie Chalala, is a unique form of Mideast journalism, offering an approach to covering the Arab world unavailable in both mainstream media and other publications committed to reporting on the Middle East. Al Jadid has emerged as the defining publication in the English language for those interested in and curious about cultural discourse and artistic currents in the Arab world. <http://www.aljadid.com>

⁴ Kristeva, Julia. 1986. "Word, dialogue, and the novel". In T. Moi (Ed.), *The Kristeva reader*. (pp. 35-61). New York: Columbia University Press.

⁵ Stanza: is a fixed number of verse lines arranged in a definite metrical pattern, forming a unit of a poem. One of the divisions of a poem, composed of two or more lines usually characterized by a common pattern of meter, rhyme, and number of lines.

<http://www.thefreedictionary.com/stanza>

⁶ All references to Mahmoud Darwish's poetry in Arabic are taken from the two volumes of the Complete New Works published in Beirut in 2009. The following poems in Arabic are found in different other sources: "The Hoopoe" and "I am Youssef" in Arabic from (Hamzah, Hussein. 2002. *Elusion of the Text: Studies in Mahmoud Darwish Poetry*. Haifa: Library of every thing). 2002. حسين حمزة، مراوغة النص، حيفا: مكتبة كل شيء، 2002. "On this Earth" and *Fewer Roses* in Arabic is from:

<http://www.leblover.com/vb/forum12/thread195546.html>

⁷ <http://www.leblover.com/vb/forum12/thread195546.html>

⁸ <http://www.suffolk.edu/college/23864.html> ,

<http://www.selvesandothers.org/view691.html>

http://famouspoetsandpoems.com/poets/carolyn_forche/biography

⁹ Number and gender: Main difficulties in translating from Arabic into English lie in number and gender. English makes two number distinctions: 'one' and 'more than one', i.e. singular and plural, whereas Arabic makes a third distinction as well, i.e. the dual. Consequently, when rendering English plurality into Arabic, the translator should be sure if it is dual of plural. He should be aware of the uses of the dual form as distinct from the plural form, i.e. the use of a special form to indicate two persons or things and the use of another form to indicate three or more persons or things. Thus, for an Arab translator, the term 'vice-presidents' constitutes a difficulty.

Gender is even more difficult to translate. Consider the following sentences.

(1) She is pretty (a girl).

(2) It is pretty (a picture).

Both (1) and (2) are to be rendered in the same way: إنها جميلة. As a result, the difference between the two is not to be conveyed despite the fact that the first refers to 'a girl' and the second to 'a picture'.

In English, in some cases, a noun of common gender may correspond to two nouns each indicating a different sex, e.g.

- Child: boy, girl

- Horse: stallion, mare

- Parent: father, mother.

Arabic, on the other hand, distinguishes two genders, i.e. masculine and feminine. The concept of neuter is missing in Arabic. The English word 'cousin' is troublesome to an Arab translator, because it does not tell him/her what sex is meant and what the exact relation is. In Arabic, the words ابن (son) or بنت (daughter) are placed before the words corresponding to the items 'uncle' and 'aunt'. So we have eight designations in Arabic for the single English word 'cousin'. To translate the word عم ابن into English specifying its sex, we have to say, 'the son of the brother of one's father' and بنت عم we have to say, "the daughter of the brother of one's father".

¹⁰ Relative nouns/pronouns/clauses : In Arabic, relative pronouns are used far more than their counterparts in English. In English, we use 'who, whom, which' and 'that', whereas in Arabic, we use اللواتي، اللاتي، الذين، اللتان، اللذان، اللتين، اللذين التي، الذي، which could be rendered by the one English item 'who', as in the following examples (3-6):

(3) هذا هو السفير الذي ألقى الخطبة

This is the ambassador *who* delivered the speech.

(4) هذان هما السفيران اللذان ألقيا الخطبة.

These are the ambassadors *who* delivered the speech.

(5) هؤلاء هم السفراء الذين ألقوا الخطبة.

These are the ambassadors *who* delivered the speech.

(6) هذه هي السفيرة التي ألقى الخطبة.

These are the ambassadress *who* delivered the speech:

(Notice that in Arabic the relative pronoun has to agree with antecedent in number and gender, as in the four examples above.)

In Arabic, the personal pronoun may be used along with the relative pronoun, both referring to the same antecedent. Consider examples (8-9) below:

(7) الرجل الذي رأيته

The man *whom* I saw *him*. (Lit.)

(8) الرجل الذي كتبت له الرسالة

The man *whom* I wrote the letter to *him*. (Lit.)

(9) الرجل الذي رأيته ابنه

The man *who* I saw *his* son. (Lit.)

When translating an Arabic relative clause into English (as in the above examples), one should drop ضمير العائد but transfer the case role to the relative pronoun. Consequently, a sentence like no.(7) above should be rendered as 'the man (whom) I saw' and no.(9) as "the man whose son I saw". It is worth noting also that a relative pronoun in the objective case may be omitted in English, whereas this is not permissible in Arabic. (However, in Arabic, a relative pronoun is omitted when the antecedent is indefinite, e.g. رجلاً قتل قابلت I met a man killed his wife (Lit.)

¹¹ "Monitoring" and "Managing" are linguistic terms which Beaugrande adopted from computer science and artificial intelligence, and have not widely been studied in linguistics since then. However, Al Shunnaq has applied them to the process of translating the language of broadcasting (Shunnaq 1992), pointing out that if the translator intervenes in the message of the SL text he will be managing, whereas, if he renders it neutrally then he will monitoring". Shunnaq (1992: P. 36). See also Farghal (1992: P. 2).

¹² Lexical non-equivalence: The problem of equivalence has been discussed by different linguists as Catford. The translator may find some terms in Arabic which are difficult if they are to be fully translated into English. Consequently, he/she will be obliged to accept a partial equivalent item in English, as in the following examples: the translation of عم as "uncle", ابن عم as "cousin", أنت as "you", هم as "they", ذَهَبَ as "went", عَشَقَ as "love", and حُرْمَة as "woman". In some cases, the Arab translator may find certain lexical items

in Arabic which have no equivalence in English because the concept does not exist in the English language. Such items are normally culture-bound terms in Arabic, as in صلاة, etc.

¹³ Cultural difficulty: In translating Arabic into English and *vice versa* the translator has sometimes to deal with texts full of proverbs, verses, historical incidents long forgotten, legendary personages, euphemisms, etc. In addition, we must add the normal difficulties of interpreting cultural contexts of worlds remote from the English language, with completely different tastes and conventions.

¹⁴ Compensation: is a translation strategy used to make up for any loss or meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text.

¹⁵ Transliteration is the practice of converting a text from one writing system into another in a systematic way and to represent (letters or words) in the corresponding characters of another alphabet.

¹⁶ Pragmatic value comes from Pragmatics which is a subfield of linguistics which studies the ways in which context contributes to meaning. It studies how the transmission of meaning depends not only on the linguistic knowledge (e.g. grammar, lexicon etc.) of the speaker and listener, but also on the context of the utterance, knowledge about the status of those involved, the inferred intent of the speaker, and so on. Therefore, each utterance might have more than one pragmatic value depending on the context and on the reader or listener of the utterance.

¹⁷ Al-Hilali, Muhammad Taqi-ud-Din and Muhammad Muhsin Khan. 1996. *Translation of the Meanings of the Noble Quran in the English language*. Medina, KSA: King Fahd complex for printing: 142.

¹⁸ Sukun (سكون): A diacritic used in Arabic to mark the absence of a vowel.
<http://en.wiktionary.org/wiki/sukun>

¹⁹ الله نور السماوات والارض مثل نوره كمشكاة فيها مصباح, المصباح في زجاجة الزجاجه كانها كوكب دري يوقد من شجره مباركه زيتونه لا شريقه ولا غريبه يكاد زيتها يضيء ولو لم تمسه نار نور على نور يهدي الله لنوره من يشاء ويضرب الله الامثال للناس والله بكل شيء عليم

²⁰ Al-Hilai and Khan, 1996 : 472.

²¹ <http://www.thefreedictionary.com/owl>

²² واوحينا الى موسى ان الق عصاك فاذا هي تلقف ما يأفكون،

²³ Al-Hilai and Khan, 1996: 216

²⁴ To read more about crusaders see: A History of the Crusades Vol. I: The First Crusade and the Foundations of the Kingdom of Jerusalem (Volume 1) for Steven Runciman, 951.

²⁵ "والسلام علي يوم ولدت ويوم اموت ويوم ابعث حيا "

²⁶ Al-Hilai and Khan, 1996 : 405.

²⁷ <http://www.leblover.com/vb/forum12/thread195546.html>

²⁸ "وهزي اليك بجذع النخله تساقط عليك رطبا جنيا،"

²⁹ Al-Hilai and Khan, 1996 : 404.

³⁰ "مثل الذين ينفقون اموالهم في سبيل الله كمثل حبه انبتت سبع سنابل في كل سنبله منه حبه والله يضاعف لمن يشاء والله واسع عليم"

³¹ Al-Hilai and Khan, 1996: 59.

³² To read the story in details you can browse this link:

<http://www.islamreligion.com/articles/1197/>

³³ <http://news.softpedia.com/news/10-Amazing-Facts-About-Ravens-70914.shtml>

³⁴ وَاتْلُ عَلَيْهِمْ نَبَأَ ابْنَيْ آدَمَ بِالْحَقِّ إِذْ قَرَّبَا قُرْبَانًا فَتُقُبِّلَ مِنْ أَحَدِهِمَا وَلَمْ يُتَقَبَّلْ مِنَ الْآخَرِ قَالَ لَا قُتِلْتُكَ إِنِّي قَالَ إِنْمَا يَتَقَبَّلُ اللَّهُ مِنَ الْمُتَّقِينَ (27) لَئِنْ بَسَطْتَ إِلَيَّ يَدَكَ لِتَقْتُلَنِي مَا أَنَا بِبَاسِطِ يَدِيَ إِلَيْكَ لِأَقْتُلَكَ إِنِّي أَخَافُ اللَّهَ رَبَّ الْعَالَمِينَ (28) إِنِّي أُرِيدُ أَنْ نَبُوءَ بِإِثْمِي وَإِثْمِكَ فَتَكُونَ مِنْ أَصْحَابِ النَّارِ وَذَلِكَ جَزَاءُ الظَّالِمِينَ (29) فَطَوَّعَتْ لَهُ نَفْسُهُ قَتْلَ أَخِيهِ فَقَتَلَهُ فَأَصْبَحَ مِنَ الْخَاسِرِينَ (30) فَبَعَثَ اللَّهُ غُرَابًا يَبْحِثُ فِي الْأَرْضِ لِيُرِيَهُ كَيْفَ يُؤَارِي سَوْءَ أَخِيهِ قَالَ يَا وَيْلَتَى أَعَجَزْتُ أَنْ أَكُونَ مِثْلَ هَذَا الْغُرَابِ فَأُوَارِيَ سَوْءَ أَخِي فَأَصْبَحَ مِنَ النَّادِمِينَ (31)

³⁵ <http://www.answers.com/topic/allegory>

³⁶ "إِذْ قَالَ يُوسُفُ لِأَبِيهِ يَا أَبَتِ إِنِّي رَأَيْتُ أَحَدَ عَشَرَ كَوْكَبًا وَالشَّمْسَ وَالْقَمَرَ رَأَيْتُهُمْ لِي سَاجِدِينَ قَالَ يَا بَنِيَّ لَا تَقْصُصْ رُؤْيَاكَ عَلَى إِخْوَتِكَ فَيَكِيدُوا لَكَ كَيْدًا إِنَّ الشَّيْطَانَ لِلْإِنْسَانِ عَدُوٌّ مُبِينٌ إِذْ قَالُوا لِيُوسُفُ وَأَخُوهُ أَحَبُّ إِلَيْنَا أُمِينًا مِمَّا وَحْنُ عُصْبَةٍ إِنَّ أَبَانَا لَفِي ضَلَالٍ مُبِينٍ أَقْتُلُوا يُوسُفَ أَوْ اطْرَحُوهُ أَرْضًا يَخْلُ لَكُمْ وَجْهَ أَبِيكُمْ وَتَكُونُوا مِنْ بَعْدِهِ قَوْمًا صَالِحِينَ قَالَ قَائِلٌ مِنْهُمْ لَا تَقْتُلُوا يُوسُفَ وَأَلْقُوهُ فِي غِيَابَةِ الْجُبِّ يَلْتَقِطْهُ بَعْضُ السَّيَّارَةِ إِنْ كُنْتُمْ فَاعِلِينَ

³⁷ Al-Hilai and Khan, 1996: 303-304.

³⁸ <http://www.adab.com/en/modules.php?name=Sh3er&doWhat=shqas&qid=84>

³⁹ <http://www.adab.com/en/modules.php?name=Sh3er&doWhat=shqas&qid=84>

⁴⁰ إِنَّا وَجَدْنَاهُ صَابِرًا نِعْمَ الْعَبْدُ، وَادْكُرْ عَبْدَنَا أَيُّوبَ إِذْ نَادَى رَبَّهُ أَنِّي مَسْنِي الشَّيْطَانُ يُمْصِبُ وَعَذَابٌ، "إِنَّهُ أَوَّابٌ"

⁴¹ Al-Hilai and Khan, 1996: 616

⁴² A Rhetorical question is a question asked for the sake of persuasive effect rather than as a genuine request for information, the speaker implying that the answer is too obvious to require a reply: <http://www.websters-online-dictionary.org>

⁴³ See <http://www.angelfire.com/space2/writing.com.my/ainjalut.htm>

⁴⁴ "وَتَقَفَّ الطَّيْرَ فَقَالَ مَا لِي لَا أَرَى الْهَذْهَذَ أَمْ كَانَ مِنَ الْغَائِبِينَ"

⁴⁵ Al-Hilai and Khan 1996 :507

⁴⁶ See <http://www.websters-online-dictionary.org>

⁴⁷ See <http://www.websters-online-dictionary.org>

⁴⁸ See <http://www.websters-online-dictionary.org>

⁴⁹ I remember my second meeting with my supervisor professor Telmissany, when I asked her if she is going to her homeland Egypt for the summer vacation, she replied: "akeed rayhah, masr heya ummi" (Sure am going, Egypt is my mother). The expression, she explained, is taken from a popular Egyptian song where the singer says: Egypt is my mother, her Nile is my blood, her sun is in my skin, and my skin is brown because it's the color of your wheat.

⁵⁰ <http://www.leblover.com/vb/forum12/thread195546.html>

⁵¹ See <http://www.websters-online-dictionary.org>

⁵² See: <http://en.wikipedia.org/wiki/Canaan>

⁵³ A Muslim leader and founder of many cities like Haifa and Akka (1690-1776).

⁵⁴ http://www.zionism-israel.com/bio/Joseph_Chaim_Brenner.htm

⁵⁵ <http://www.britannica.com/EBchecked/topic/61561/Micah-Joseph-Berdichevsky>

⁵⁶ The total number of registered refugees in Gaza refugee camp is 494, 296 people, and the total number of registered refugees in west bank refugee camps is 189,188.

For more information visit the United Nations site:

<http://www.un.org/unrwa/refugees/camp-profiles.html>

⁵⁷ Abu Tammam Habib Ibn Aus, c.805-c.845, is a famous Arab poet.

⁵⁸ To read more about *jahili* poetry see :

http://findarticles.com/p/articles/mi_m2501/is_3_25/ai_114519328/

⁵⁹ http://en.wikipedia.org/wiki/Auschwitz#Auschwitz_II_28Birkenau.29

⁶⁰ http://www.banipal.co.uk/contributors/118/salim_barakat/

BIBLIOGRAPHY

I- Corpus:

- درويش، محمود. 2009. الأعمال الجديدة الكاملة (1) و(2). لا تعتذر عما فعلت، حالة حصار، لماذا تركت الحصان وحيداً، جدارية، سرير الغريبة. لبنان: رياض الريس للكتب والنشر.
- حمزة، حسين. 2002. مراوغة النص، حيفا: مكتبة كل شيء.
- Akash, Munir et Forche, Crollyn, trans. 2003. *Unfortunately, It Was Paradise*. Los Angeles: University of California Press.
- Joudah, Fadi, trans. 2007. *The Butterfly's Burden*. USA: Copper Canyon Press.

II- Translation Theory and Emotiveness:

- Al-Najjar, Majed F. 1984. Translation as a Correlative of Meaning Cultural and Linguistic Transfer between Arabic and English. Unpublished PhD diss., Indiana University, Bloomington.
- Alon, Ilai. 2005. Towards a Palestinian Arabic Emotive Lexicon: An Invitation for Discussion. *Journal of the Royal Asiatic Society of Great Britain & Ireland* 15: 1-13.
- Al-Shafaqi, Muhammad. 1979. Fi Trjmt Elsh'er. *Al She'er* 15:140-145.
- Al-Zubei, Naser Sulieman. 1984. The Translatability of Emotive Expressions in the Political Speeches of His Highness Princess El-Hassan Bin Talal. Unpublished MA diss., University of Yarmouk, Irbid Jordan.
- Bahameed, Adel Saleem. 2008. Hindrances in Arabic- English Intercultural Translation. *Translation Journal* 12 (1).
<http://www accurapid.com/journal/43culture.htm>, (accessed July 20, 2009).
- Baker, Mona. 1992. *In Other Words: A Course Book on Translation*. London and New York: Routledge.
-----1998. *Routledge Encyclopedia of Translation Studies*. London and New York: Routledge.

-
- Barsamian, David and Edward W. Said. 2003. *Culture and Resistance: Conversations with Edward W. Said*. Cambridge: South End Press.
 - Bell, R.T. 1991. *Translation and Translating: Theory and practice*. London and New York: Longman.
 - Bennett, E. (2002). Translating poetry. *Translatum Journal and the Author* 2 (2). <http://www.translatum.gr/journal/2/translating-poetry.htm>, (accessed June 30, 2009).
 - Catford, J.C. 1965. *Linguistic Theory of Translation*. London: Oxford University Press.
 - Graham, Allen. 2002. *Intertextuality*. London: Routledge.
 - Guralnik, David B. 1958. Connotation in Dictionary Definition. *College Composition and Communication* 2: 90-93.
 - Elfenbein, H. A. & Ambady, N. (2002). On the universality and cultural specificity of emotion recognition: A meta-analysis. *Psychological Bulletin*, 128, 203-235.
 - Harré, Rom. 1998. Emotion across Cultures. *Innovation: The European Journal of Social Sciences* 11 (1): 43-52.
 - Hatim, Basil. 1997. *Communication across Culture: Translation Theory and Contrastive Text Linguistics*. Exeter: University Of Exeter Press.
 - Hofstede, Geert. 1980. *Culture's consequences: Introduction differences in Work-Related Values*. Beverly Hills, Calif.: Sage Publications.
 - Holmes, James. 1988. *Translated! Papers on Literary Translation and Translation Studies*. Amsterdam: Rodopi.
 - Farghal, Mohammed and Abdullah Shunnaq 1992. Major problems in students' translations of English legal texts into Arabic. *Babel* 38:4, 203.
 - Jakobson, Roman. 1959. "On Linguistic Aspects of Translation". In *The Translation Studies Reader* 2000, ed. Lawrence Venuti 113-118. London & New York: Routledge.

-
- Kristeva, Julia. 1980. *Desire in Language: A Semiotic Approach to Literature and Art*. New York: Columbia University Press.
 - Leech, Geoffrey. 1974. *Semantics*. London: Penguin Books.
 - Lefevere, André. 1975. *Translating Poetry: Seven Strategies and a Blueprint*. Assen & Amsterdam: Van Gorcum.
 - Mesquita, B., & Frijda, N. H. (1992). Cultural variations in emotions: A review. *Psychological Bulletin*, 112, 179-204.
 - Newmark, P. 1988. *Text book of Translation*. New York: Prentice Hall.
 - 1996. *About translation*. Clevedon: Multilingual Matters Limited.
 - Nida, E.A. 1994. Translation Possible and Impossible. *Turjuman*. 3(2):147-163.
 - 2003. *Toward a science of translating*. Leiden: E.J. Brill.
 - Nida, E.A. and Charles, R. 1969. *The Theory and Practice of Translation*. Leiden: E. J. Brill
 - Pell, Marc D., Monetta, Laura, Paulmann, Silke and Sonja A. Kotz. 2009. Recognizing Emotions in a Foreign Language. *Journal Nonverbal Behavior*. 33:107-120.
 - Said, Faiq. 2007. *Trans-Lated; Translation and Cultural Manipulation*. Lanham, Md.: University Press of America.
 - 2004. *Cultural Encounters In Translation from Arabic*. Clevedon. Buffalo. Toronto: Multilingual Matters LTD.
 - Shamaa, N. 1978. A Linguistic Analysis of Some Problems of Arabic to English Translation, Unpublished diss., Oxford University.
 - Shunnaq, Abdulla. 1993. Lexical Incongruence in Arabic-English Translation Due To Emotiveness in Arabic. *Turjuman* 2(2): 63-73.

-----1999. Repetitive and Emotive Expressions in Gamal Abdul Nasser's Political Speeches with Reference to Arabic-English Translation.

-----2006. Problems in Translating Arabic Texts into English, A lecture delivered at Kuwait University 25 April 2006.

- Stevenson, Charles. L. 1963. *Facts and Values: Studies in Ethical Analysis*. New Haven and London: Yale University Press.
- Thawabteh, Muhammad. 2008. Cultural Reference within the Hermeneutic Circle: The Case of Arabic-English Translation. *Applied semiotic journal* 21(8): 5-15.
- Volek, Bronislava. 1987. *Emotive Signs in Language and Semantics Functioning Of Derived Nouns in Russian*. Amsterdam/Philadelphia: Benjamin's publishing.
- Wierzbicka, Anna. 1999. Emotional Universals. *Language Design* 2, 23-69.

III- On Mahmoud Darwish

- Ashgar, Ahmad. 2005. *Altwatryat Fi Sh'er Mahmoud Darwish Mn Almqawmah Ela Altsweyh*. Syria: Kadmas Publishing.
- Darwish, Ali. 2005. Poetic License: Self Centricity and Out Of Body Experience in Mahmoud Darwish's Poetry.
<http://www.translocutions.com/translation/selfcentricity.htm>, (accessed in 1st Feb. 2010).
- Deeb, Muhammad Fwu'ad. 2000. The Disaster in Mahmoud Darwish Poetry. *Journal of Islamic University* 10 (1): 153-193.
- Fragopoulos, George. 2009. Tracing Mahmoud Darwish's Map.no:17
<http://quarterlyconversation.com/tracing-mahmoud-darwishs-map> (accessed on 6th of Feb.2010).
- Ghazoul, Ferial J. 2000. Issues of life and death Reviewed by Jidariyya (Mural), Mahmoud Darwish. *Al-Ahram Weekly* 8 - 14 June Issue (485):105.
- Hamzah, Hussain. 2002. *Morawaghat al-Nass*. Haifa: Maktabat Kol Shayy.
- Jayyusi, Salma Khadra. 2008. "Mahmoud Darwish's mission and place in Arab literary history". In *Mahmoud Darwish, exile's poet: critical essays*, ed. Hala Khamis Nassar and Najat Rahman, VII-XIV. Northampton, Mass.: Oliver Branch Press/Interlink Books.

-
- Mena, Erica. 2009. The Geography of Poetry: Mahmoud Darwish and Postnational Identity. *Journal of the Sociology of Self-Knowledge*, Vii 111-118.
 - Muhawi, Ibrahim, trans. 1995. *Memory for Forgetfulness*. Berkeley: University of California press.
 ----2009. Context of language in Mahmoud Darwish a paper given on the occasion of a tribute to the life and work of Mahmoud Darwish by the center for contemporary Arab studies. Georgetown university.
https://www.ciaonet.org/wps/ccas/0017966/f_0017966_15393.pdf, (accessed Feb. 1st 2010)
 - Rahman, Najat. 2008. *Literary Disinheritance; the Writing of Home in the Work of Mahmoud Darwish and Assia Djebar*. UK: Lexington Books.
 - Reigelutb, Stuart. 2008. "The Art of Repetition: The Poetic Prose of Mahmoud Darwish and Mourid Barghouti", In *Mahmoud Darwish, exile's poet: critical essays*, ed. Hala Khamis Nassar and Najat Rahman, 293-318. Northampton, Mass.: Oliver Branch Press/Interlink Books.
 - Rooke, Tetz. 2008. In The Presence Of Absence: Mahmoud Darwish's Testament. *Journal of Arabic and Islamic Studies* 8(3): 11-25.
 - Saith, Ashwani. 2005. Mahmoud Darwish: Hope as Home in the Eye of the Storm. *Art and Media ISIM Review* 15 Spring: 28-29.
 - Snir, Reuven. 2008. "Other Barbarians Will Come": Intertextuality, Meta-Myth in Mahmoud Darwish's Poetry. In *Mahmoud Darwish, exile's poet: critical essays*, ed. Hala Khamis Nassar and Najat Rahman: 123-166. Northampton, Mass.: Oliver Branch Press/Interlink Books.

IV- General References

- Abdel-Malek, Kamal. 2005. *The Rhetoric of Violence: Arab-Jewish Encounters in Contemporary Palestinian Literature and Film*. New York: Palgrave Macmillan.
- Al-Hilali, Muhammad Taqi-ud-Din, and Muhammad Muhsin Khan. 1996. *Translation of the Meanings of the Noble Quran in the English language*. Medina, KSA: King Fahd complex for printing.

-
- Allen, Graham. Intertextuality. *The Literary Encyclopedia*. 24 January 2005. <http://www.litencyc.com/php/topics.php?rec=true&UID=1229>, (accessed 27 January 2010).
 - Barakat, Halim. 1993. *The Arab World: Society, Culture and State*. Berkeley: University Of California Press.
 - Chejne, Anwar. 1969. *The Arabic Language: It's Role in History*. Minneapolis: University Of Minnesota Press.
 - Khalidi, Walid. 1991. The Palestinian Problem: An Overview. *Journal of Palestine Studies* XXI (1): 5-16.
 - Moreh, Shmuel. 1976. *Modern Arabic poetry 1800-1970: The Development of Its Forms and Themes under the Influence of Western Literature*. Leiden: E.J. Brill.
 - Parmenter, Barbara M. 1994. *Giving Voice to Stones: Place and Identity in Palestinian Literature*. Austin: University Of Texas Press.

ANNEXE

1. محمود درويش، الأعمال الجديدة الكاملة (1)
من : لا تعتذر عما فعلت (2003)

- في مثل هذا اليوم : 31 - 32
- ان عدت وحدك : 35
- لم اعتذر للبئر : 37 - 38
- لا راية في الريح : 40
- لاشيء الا الضوء : 47 - 48
- نرف الحبيب شقائق النعمان : 49
- في القدس : 51
- لا ينظرون وراءهم : 61
- السروة انكسرت : 67
- لاشيء يعجبني : 89 - 90
- طريق الساحل : 130
- ليس للكردي الا الريح : 168 - 169

من حالة حصار (2002) : 179, 197, 184, 207, 208, 241, 253, 256, 259-261

من لماذا تركت الحصان وحيداً (1995)

- في يدي غيمة : 287, 289
- ليلة اليوم : 296
- حبر الغراب : 320, 323
- مصرع العنقاء : 359, 361
- قافية من أجل المعلقات : 384
- تدابير شعرية : 366
- قرويون من غير سوء : 292

من جدارية (1999) : 442-443, 461-462, 478-492, 479-493

2. محمود درويش، الأعمال الجديدة الكاملة (2)

من : سرير الغريبة (1996-1997)

- كان ينقصنا حاضر : 19
- نمشي على الجسر : 33-34
- غيمة من سدوم : 44
- خذي فرسي واذبحيها : 51
- لأقل ولا أكثر : 66
- أغنية زفاف : 72
- رزق الطيور : 92-94
- من أنا دون منفي : 116-119
- شادنا من ظبية تؤمان : 46 – 47

3. محمود درويش، ورد أقل :

(<http://www.leblover.com/vb/forum12/thread195546.html>)

- على هذه الأرض
- نسافر كالناس

4. حسين حمزة، مراوغة النص، 2002

- الهدد : 61, 64
- أنا يوسف يا أبي : 24

I- *Unfortunately, It Was Paradise* is a collection of translated selected poems published in 2003:

From *Fewer Roses* written in (1986)

- On This Earth: 6
- We Travel Like All People: 11

From *I See What I Want to See* written in (1993)

- The Hoopoe: 31-34, 36- 38,42-43, 45-46

From *Why Have You Left The Horse Alone?* written in (1995)

- A Cloud In My Hands: 59-60
- The kindhearted villagers: 62
- The Owl's Night: 64
- The Raven's Ink: 74,76
- The Death Of The Phoenix: 83-84
- Poetic regulations: 85
- A Rhyme For The Odes (Mu'allaqat): 91,93

From *Mural* written in (2000)

- Mural: 119,128,135,142

II- *The Butterfly's Burden* is a collection of translated poems published in 2007:

From *The Stranger's Bed* written in (1998)

1. Whom Am I Without Exile: 89,91
2. Wedding Song : 53
3. The Subsistence Of Birds: 75,77
4. A Cloud From Sodom : 29
5. We Walk On The Bridge : 21
6. We Were Missing A Present: 7
7. Take My Horse And Slaughter It: 35
8. No More And No Less: 49
9. A Doe's Young Twins : 31

From *State of Siege* written in (2002)

- State of Siege: 121,125,131,137,139, 159-161,167,169,171

From *Don't Apologize For What You Have Done* written in (2003)

1. On A Day Like Today :191
2. If You Return Alone: 195
3. I Didn't Apologize To The Well :197
4. No Banner In The Wind : 199

-
5. Nothing But Light : 207
 6. In Jerusalem :211
 7. They Don't Look Behind Them : 221
 8. The Cypress Broke: 227
 9. The Coastal Road: 285
 10. The Kurd Has Only The Wind: 319
 11. Nothing Pleases Me: 247
 12. The Beloved Hemorrhaged Anemones: 209