

Translating Arabic Political Poetry into English

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Abstract

This study addresses the translatability of political emotive expressions in poetry from Arabic into English. 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 political emotiveness constitutes a problem when translating from Arabic into English or not.

The English translations are selected from *The Butterfly's Burden* translated by Fady Joudah (2007) to some of Mahmoud Darwish poems which can be found in Darwish's most recent poetry collections included in the 2009 edition published by Riad Elrayyes books.

The study revealed that political emotiveness in Darwish's poetry is translatable into English for a certain degree because of three reasons; people as human beings share many things in common including emotions; some themes used by Darwish are universal, and therefore translatable; and because references, symbols, biblical and the Quranic allusions used by Darwish are readable and shared.

Introduction

Emotiveness, or emotive meaning is 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. Such expressions 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.

Different scholars have studied emotive expressions and divided them differently, either into: phonetic/phonological, morphological, lexical units, syntactical, intonational, and the use of direct address (Volek, 1987 and Shamma 1978). Or into two types: negative and positive, and traces the main sources of emotive expressions to figures of speech and cultural expressions (Shunnaq 1993, 1999, and 2006), (Both cited by Mahasneh 2016: 270). Emotions are

controversial and there is no possible agreement about them. They cannot be controlled or defined for each situation. Therefore, this paper analyzes 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, a fact asserted by Harré 1998:46 “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”.

This paper studies the translation of political emotive expressions in Mahmoud Darwish's poetry, a prominent Palestinian and worldwide distinguished poet, who also represents the voice of the Palestinian people in their long struggle against Zionism and the Israeli state. He is considered to be one of three major Palestinian poets of the resistance, along with Samih Al-Qassim and Tawfiq Zayyad¹. He lived in Diaspora since 1970, but 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. Abdel Malek (2005: 4) posits:

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.

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 in land.

As mentioned above, the emphasis is placed on selected emotive expressions that might be classified as problematic in terms of translatability according to the author, taken from a translated collection of Darwish. The original poems can be found in the 2009 edition of *The Complete Recent Works by Mahmoud Darwish*. The English translations are selected from *The Butterfly's Burden* translated by Fady Joudah (2007) a Palestinian-American

poet and physician. Joudah was born in Texas in 1971 to Palestinian refugee parents, and grew up in Libya and Saudi Arabia. He was a finalist for the 2008 PEN Award for Poetry in Translation for his translation of Mahmoud Darwish's *The Butterfly's Burden*².

A full list of the poems and their translation sources appears in an Appendix to this paper.

Significance of the Study

The study is expected to enrich the literature of translation with new examples of political emotiveness by highlighting the potential problem areas encountered when translating emotive expressions. It is also significant in its attempt 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 the extent to which emotiveness is translatable.

Study Questions

The study seeks answers to the following questions:

1. Are political emotive expressions in Mahmoud Darwish poetry translatable in English or not?
2. To what extent does the translation keep the emotive overtone of the political expressions of Darwish?

Methodology

A number of translated stanzas³ which include political emotive expressions are selected carefully from one collection of Mahmoud Darwish's translated works in order to study their translatability from Arabic into English through content analysis. These stanzas are taken from recent works by Darwish in which he expresses his vision of the Palestinian struggle against the Israeli occupation. He sees Palestine as a metaphor for the loss of Eden, birth and resurrection, and the anguish of dispossession and exile. We choose poem samples that illustrate and represent best the problem of translatability addressed in this paper. The analysis aims to see to what extent the translator 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.

Studying the translatability of emotiveness in Darwish's political 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 real experience of what types of emotions and feelings these items evoke when one reads them. The reader's 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" (Alone 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 the paper intends to explore in the following pages.

Emotiveness: A Theoretical Framework

Language, Meaning and Emotiveness

Rogers Bell (1991) distinguishes between denotative and connotative meanings; the former refers to referential, objective and cognitive meaning which is shared by any speech community. While the latter 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.

Similarly, Guralnik (1958) defines connotative meaning as "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" (p. 91).

There are many ways to define and describe emotiveness using the dichotomy of 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, Volek (1987:234) 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".

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 (1993:39) 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." In this regard Stevenson (1963:21-23) 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.

Eugene Nida and Charles Taber define connotative meaning as "the aspects of author and the emotional response of a receptor, it can be bad or good, strong or weak". For Nida and Charles emotiveness is the result of the interaction of the triangle of author, text and audience. While Geoffrey Leech (1974) divides meaning into seven types. Among these seven types, he includes: connotative, affective, and associative meanings, which might be considered the major categories of emotiveness (Mahasneh 2016: 270)

Another definition of emotiveness is that of Roman 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 (1997) 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" (108).

Translation, Culture and the Connotative Meaning

Roger Bell considers the translation of connotative meaning as somehow problematic, and defines translation as follows (1991: XV cited by Mahasneh 2016:271): "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". Further, 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. (Mahasneh 2016)

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 cited by Mahasneh 2016:272). 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 the English-speaking culture. Baker (1992:21) puts it as follows:

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.

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" *Aqiqa*: a goat to slaughter and whose flesh is distributed to the poor on the occasion for a child's birth and "محارم" *Mahharem*: 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 "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 a 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, Shunnaq 1993 & 1999). The difficulty in translating these expressions is due to lexical gaps resulting from the cultural differences between the two languages.

To sum up, one might say that emotive expressions vary from language to language and from culture to culture, however, there are some words which are emotive in all languages and shared by all cultures and therefore constitute no translation difficulty. 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 Lefevere, 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. James Holmes (1988) 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.

If one assumes 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 suggest 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" (Connolly 1998:171). On the other hand, these connotative meanings are perceived by Connolly (1998) as 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 (p. 174).

Another difficulty which might arise when translating poetry according to Connolly (ibid) 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 (ibid) limits the readership of famous poets' masterpieces and therefore prevents an important

cultural exchange. The second option deprives 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).

Mahmoud Darwish was one of the modern Arabic poets who uses 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 Rahman (2009) 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 (p. 103).

To conclude, emotiveness is part of words' meaning and denotative meanings are shared between speech communities while connotative meaning which involves emotiveness might not be shared. Emotiveness 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 et al 2009:108).

Politics and Emotive Expressions

Most of the political discourses intend to arouse an emotional reaction towards a topic. Newmark (1996) believes that politics influence every aspect of human thought and that it is the most general and universal aspect of human activity and is thus reflected in language. It often appears in powerful emotive terms or in important jargon. Newmark (ibid) points out that there are four main characteristics of political concepts: they are partly culture-bound, mainly value-laden, historically conditioned and abstracted in spite of continuous effort to concretize them. Concepts and expressions like "انتفاضة", "the uprising", is associated with occupied Palestine. "جيل الحجارة" "generation of stones" refers to the Palestinians youth struggling against the Israeli forces. Lexical items like "كرامة وكبرياء" "dignity and pride" are also seminal: "كرامة" "dignity" involve 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 the Arab

culture. Consequently, rendering them into English with the same powerful effect as they have in Arabic might be almost impossible (Shunnaq 1993).

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). Jayyusi (2008: viii) 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.

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 some particularities of their connotative meanings might be source language specific especially for Palestinians who are still suffering from this severe occupation.

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

overtone to examine how the translator conveyed the intended meaning of these emotive expressions in the English language. This paper examines the analysis of specific elements related to the political situation in Palestine under the occupation, especially the questions of national identity and Palestinian exile.

Results and Discussion

It has been argued earlier that emotions are controversial and that they cannot be measured or controlled, and therefore they might differ according to cultures and languages.

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.

<p>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</p>	<p>أقول لست مواطناً أو لاجئاً (...) وأريد موتاً في الحديقة ليس أكثر أو أقل! "في مثل هذا اليوم"، <u>لاتعتذر عما فعلت:</u> 32-31</p>
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"Citizen" refers to one's national identity or nationality which is something missing from the Palestinian life since the loss of Palestine. "Refugee" refers to the state of most of the Palestinians inside and outside Palestine since occupation⁴. 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 with 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 of 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 of living a normal life. "The poetry of Darwish is preoccupied with displacement - a literal displacement" (Rahman 2008: xiii).

<p>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</p>	<p>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</p>
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Despite the fact that the poet returns home, he feels that there is no freedom in this home, because the occupation is still there, and the movement of Palestinians is restricted in their own homeland. 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*⁵ verse describing the same experience of going back home to find that everything has changed and that home and the self have become strangers. In Darwish's poems analyzed here, we found several allusions from the Arabic heritage especially poetry. Three well known poets were mentioned directly, Abu Tammam, Al Mutnabi, and AlSyaab. 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, and they both felt homesick when they were away, they longed to the beautiful past although it was full of sadness, but at least it seemed to them better than the present they lived in. Both of them felt that they committed a big mistake when they left their homeland, because when they came back they found that everything had 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 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:

<p>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</p>	<p>كأ أنه حلم جميل ينصف الأسرى ويسعفهم على الليل المحلي الطويل "لا راية في الريح"، لا تعتذر عما فعلت: 40</p>
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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:

<p>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</p>	<p>ليس لي طائر وطني ولا شجر وطني ولا زهرة في حديقة منفاك لكنتي - ونيبيدي يسافر مثلي- أقاسمك الغد والأمس "شادانا من ظبية تؤمان"، <u>سرير الغريبة</u>: 46-47</p>
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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 of this basic right.

In the same vein, Frangopoulos (2009: 115) posits:

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.

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 the Palestinians to people floating in the space between clouds, trying to forget their need of having an identity.

<p>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</p>	<p>صرنا صديقين للكائنات الغريبة بين الغيوم وصرنا طليقين من جاذبية أرض الهوية ماذا سنفعل ماذا سنفعل من دون منفى وليل طويل يحرق في الماء؟ "من أنا دون منفى"، <u>سرير</u> الغريبة: 117-118</p>
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What is missing in the translation is the musicality created by the letter / *sad*/ 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 of 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 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). (Fragcopoulos 2009:116)

Expressions like, *Hudnah* (truce), *Salaam* (peace), *ih̄tilaal* (occupation) and *Hisaar* (siege), include emotions like, hate, anger, weakness, grief, pain, suffering, and the desire of living in freedom and in peace. These emotions are repeated enormously by Darwish to document the Palestinian existence as well as their struggle against occupation. 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 /ghein/ in the original text as in the following example:

<p>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</p>	<p>فكن يا غريب سلام الغريبة في هدنة المتعبيين وكن حلم يقظتها كلما ألم بها قمر عائد من أريحا "رزق الطيور"، <u>سرير الغريبة</u>: 93-94</p>
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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 also includes the memory of poetry as such. What is missing in the translation of the following example is the connotative meaning of Jahili poetry⁶ for Arabs as the first and greatest form of Arabic poetry:

<p>This siege will extend until we teach our enemies paradigms of our Jahili poetry. "State Of Siege", <i>The Butterfly's Burden</i>: 121</p>	<p>سيمتد هذا الحصار إلى أن نعلم أعداءنا نماذج من شعرنا الجاهلي حالة حصار: 179 :</p>
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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 (Hamzah 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" (Reigelutb 2008: 314). Consider the examples including the emotive items:

<p>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</p>	<p>هنا جنرال ينقب عن دولة نائمة تحت أنقاض طروادة القادمة حالة حصار: 184</p>
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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 crusades 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:

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

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 the difficulty in translating political emotive expressions in Mahmoud Darwish's political poetry into English. 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. 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 paper.

Accordingly, one can say that the translation of connotative meaning might somehow be problematic especially between distant languages and/or cultures like English and Arabic. 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 equally emotive in English.

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. 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. The familiarity of the translator with the original language, culture and political background is also of great importance. Translating Darwish's political emotive expressions 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 expand 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 cannot be maintained as they are in the Arabic language (as we mentioned earlier, musicality is one of those multiple layers).

Finally; the findings of this paper coincides with those of Mahasneh (2016: 273) who concluded 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...We also believe that there are particular connotations specific to certain languages and cultures".

ترجمة الشعر السياسي العربي إلى الإنجليزية

أنجاد محاسنه، قسم الترجمة، جامعة اليرموك، إربد، الأردن.

ملخص

تهدف هذه الدراسة إلى مناقشة إمكانية ترجمة المصطلحات السياسية العاطفية المستعملة في الشعر العربي إلى الإنجليزية. تكمن أهمية هذه الدراسة بأنها تحاول الاجابة عن السؤال التالي: هل تشكل المصطلحات العاطفية عقبة أمام المترجم مابين اللغة العربية والإنجليزية.

تم اختيار المقطوعات المدروسة في هذا البحث من الأعمال الكاملة الجديدة لمحمود درويش وترجمتها باللغة الانجليزية من قبل الشاعر والمترجم فادي جودة.

وقد أظهرت هذه الدراسة بأن هذه المصطلحات يمكن ترجمتها بشكل جيد إلى حد ما وذلك لعدة أسباب أهمها: بأن المشاعر والعواطف جزء من الاساسيات المشتركة بين جميع الشعوب، وأن معظم المواضيع المطروحة من قبل درويش هي مواضيع عالمية مشتركة، واخيراً أن معظم الاشارات المستخدمة في شعر درويش سواء كانت من التواراة أو القرآن هي اشارات مفهومة ومشاركة أيضاً.

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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 <http://www.suffolk.edu/college/23864.html>,
<http://www.selvesandothers.org/view691.html>,
http://famouspoetsandpoems.com/poets/carolyn_forche/biography

3 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>

4 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>

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

6 To read more about *jahili* poetry see:

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

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Appendix

1. محمود درويش، الأعمال الجديدة الكاملة (1)
من: لا تعتذر عما فعلت (2003)
 1. "في مثل هذا اليوم"، لا تعتذر عما فعلت: 31-32
 2. "إن عدت وحدك"، لا تعتذر عما فعلت: 35
 3. "لا راية في الريح"، لا تعتذر عما فعلت: 40
 4. "لا شيء يعجبني"، لا تعتذر عما فعلت: 89-90
 5. "لا ينظرون وراءهم"، لا تعتذر عما فعلت: 61
 6. "طريق الساحل"، لا تعتذر عما فعلت: 130
 7. "ليس للكردى الا الريح"، لا تعتذر عما فعلت: 168-169
- من حالة حصار (2002):
 8. حالة حصار 179:
 9. حالة حصار: 184
 10. حالة حصار: 197
 11. حالة حصار: 208
2. محمود درويش، الأعمال الجديدة الكاملة (2)
من: سرير الغريبة (1996-1997)
 12. "شادنا من ظبية تؤمان"، سرير الغريبة: 46-47
 13. "من أنا دون منفي"، سرير الغريبة: 117-118
 14. "رزق الطيور"، سرير الغريبة: 93-94

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. The Subsistence Of Birds: 75,77
3. A Doe's Young Twins: 31

From *State of Siege* written in (2002)

4. "State Of Siege", *The Butterfly's Burden*: 121
5. "State of Siege", *The Butterfly's Burden*: 125
6. "State of Siege", *The Butterfly's Burden*:131
7. "State of Siege", *The Butterfly's Burden*: 139

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

8. On A Day Like Today:191
9. If You Return Alone: 195
10. No Banner In The Wind: 199
11. They Don't Look Behind Them: 221
12. The Coastal Road: 285
13. The Kurd Has Only The Wind: 319
14. Nothing Pleases Me: 247