An-Najah National University
Faculty of Graduate Studies

The Translation of Poetic Form from Arabic to English: Mahmoud Darwish's "*Mural*" as a Case Study

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This Thesis is Submitted in Partial Fulfillment of the Requirements for the Degree of Master of Applied Linguistics and Translation, Faculty of Graduate Studies, An-Najah National University, Nablus, Palestine.
2021

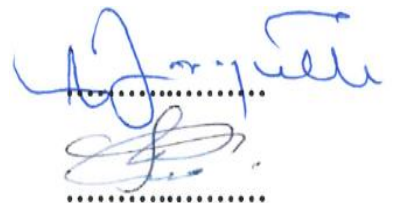# The Translation of Poetic Form from Arabic to English: Mahmoud Darwish's "*Mural*" as a Case Study

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Dedication

To those who motivated and inspired me to make my dream come true, to the absent present, who taught me to do what I have passion for without fear, who encouraged me to take chances 'Professionally'. You are gone now, but never forgotten, to my adorable father, thank you.

To my heavens on earth, who raised me with their littered hands and huge hearts, who prayed for me to have the strength to continue every time I was about to give up, to my phenomenal mother and my lovely elder sister, Najlaa, thank you.

To my five knights, who emboldened me to go outside the box without being afraid of dreaming more, who always said "Go like a boss, sis", my brothers, Jawad, Abdel Wahab, Osama, Hothaifa and Mohammed, thank you.

To my gift on earth, who continues to hold my hand and show me the path to success, who teaches me how to have a dream but to have goals first because 'a dream without goals is just a dream,' who helps me to continue, to strike, to progress, my husband, Rami, thank you & I love you.

To my little daughter, Rita, whom I named after the woman with hazel eyes from Darwish's verse: "And those who know Rita, bow and pray to the God of hazel eyes", I love you.

To the voice of wisdom, inspiration and creativity, who motivated me to work hard, I will always be indebted to you my great professor, Dr. Abdel Karim Daragmeh, thank you.

Acknowledgement

Everything that I have accomplished is by the grace of Allah who gave me enough strength to carry out this work. My sincere gratitude is also directed to my supervisor, Dr. Abdel Karim Daragmeh, who constantly offered me his guidance. Your efforts and knowledge shall always be appreciated.

الإقرار

أنا الموقعة أدناه مقدمة الرسالة التي تحمل العنوان:

ترجمة الشكل في الشعر من العربية الى الانجليزية:
قصيدة "الجدارية" لمحمود درويش نموذجاً

The Translation of Poetic Form from Arabic to English:
Mahmoud Darwish's "*Mural*" as a Case Study

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Declaration

The work provided Thesis, unless otherwise referred to, is the researcher's own work, and has not been submitted elsewhere for any other degree or qualification.

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Abstract

This research examines the aesthetic and thematic function of the dissection strategy of Darwish's own name, both in the original Mural poem and in the two available translations for this poem. This study; therefore, constructs a relative perspective from which one may perceive the strategy of proper name's dissection and its main functions. The study uses the descriptive and analytical methods in order to identify the thematic, political, aesthetic and ghostliness aspects of the dissected name in "*Mural*" by Mahmoud Darwish (1999) and their translations by John Berger &Rema Hammami (2017) and Munir Akash (2003). The data collected from the two translations revealed that formal translation such as transliteration proved successful in the translation of Berger and Hammami, in which the translation adhered to the source text's function in maintaining the dissected name's significance. In contrast, Akash's Omission strategy failed in rendering the name's significant status as a resistance poet as well as the aesthetic and the thematic effect of the dissected name.

Chapter one

Introduction

Chapter one

Introduction

1.1 Introduction

Poetic form varies from one author or Literary genre to another. Indeed, poetic form enables poets to state what could not be said otherwise. According to Hurley (2012:3), the form of a poem refers to the "features of the poetic construction" which constitute an essential vehicle for conveying the poet's thoughts and feelings. Poets employ formal devices such as rhyme, rhythm, alliteration, assonance, semantic choices, imagery, and poem structure to teach, please, surprise and stimulate readers' imagination. For example, rhyme is used to please the reader's hearing by creating a harmonious relationship between words in poems. Hurley (2012:6) maintains that form is a mirror that shapes the author's or the poet's spirit. Additionally, a text's form triggers the reader to think of what is beyond the text and what are the occasions that lead the poet/ writer to write the text, so writers always have circumstances that inspire their writings. For instance, while reading Darwish's Poem, *Identity Card* (1964), it's worth noting that the poem was written when Darwish encountered an Israeli soldier who denies Arab nationality; therefore, Darwish says "write down, I'm an Arab".

On the other hand, there stands, '*Mural'*(1999) which depicts the theme of death and was written when Darwish encountered a near death experience. Even when reading love and fictional stories, readers will correlate certain situations that they themselves went through.

The rhetorical devices, that the poetic form consists of, give each poem its special aesthetic and thematic effect. The aesthetic effect ensures the poem's unity which develops from the rhythmic arrangements of the words on the page. It is not a unity of logic, but a unity of beauty and sound effect. The aesthetic effect, which is created by rhyme, rhythm, alliteration, assonance and sound play, adds harmony and consistency to the used words. Furthermore, Cantor (2012:5) believes that the poetic form is the vehicle for the content, indicating that "in a true work of art every part has a function to play in the whole." He adds that "every partis there by design, not by chance". That's what Mahmoud Darwish did in his latest poem 'Mural' by using a distinctive form of dissecting his name 'Mahmoud' letter by letter. The vertically-name's-division gives the poem an aesthetic and a thematic effect where it grasps the reader's attention to this unique form of writing. Since the form lay out is not used haphazardly, there was a function that the name plays either at the personal or national level.

Mahmoud Darwish (1941-2008) has more than thirty published poetry and prose collections in his records. Darwish is known, according to Harlow (1987:39), as the "resistance poet" in Palestine. His name is associated with the Palestinian resistance movement. Most of Darwish's poems and prose passages - Why Did You Leave the Horse Alone? (1995), Adam of Two Edens (2000), Unfortunately It was Paradise (2003), A River Dies of Thirst (2009) and if I were another (2009) were translated into many languages. The focus of this thesis will be on the name of Mahmoud Darwish in both its aesthetic and political themes. As well as contending the relationship

between the poem and Palestinians who suffer from the expulsion and diaspora. This thesis will also introduce the semantic networks that are manifested through the name's division and the whole poem as well. The circumstances that Darwish encounters and suffers because of the heart attack are all documented in the autobiographical poem 'Mural'. The Arabic title of the poem '*Jidariyya*' represents a kind of double meaning. Ferial Ghazoul (2012:40) commenting on the Arabic title asserts that it "carries an ambiguous double meaning: as both Mural [by] Mahmoud Darwish and Mural [of] Mahmoud Darwish". This title shows Darwish's anxiety about his own situation, a man who faces imminent death due to a heart attack and about the situation of his people whose identity and land are also usurped due to the occupation, i.e., it reflects both the personal and the collective theme of death.

It's worth noting that this poem was written six years after the signing of Oslo Agreements along with the establishment of the Palestinian Authority for three years. So, the philosophical use of Darwish's name gives the poem a political significance in the case of Palestine and its people's struggle in which the Palestinian experiences of displacement, Nakba (1948), Naksa (1967) are all manifested in the dissected name of "Mahmoud" in *Mural* where the tension created between the name's letter by dissecting them vertically echoes the one surrounding Palestinian identity, an unprecedented tension around identity since Palestinians' first exodus 1948.

Darwish overlaps the personal and the collective, the voice of his self and the collective voice of Palestinian consciousness and Palestine. For example, Darwish moves in the poem from using the pronoun 'I' which represents his own experience to using the pronoun 'We' that stands for the people of Palestine, collectively. He says "One day, I will be what I want to be" (120), then he changes his focus by using 'we' in "One day, we will be what we want to be" (122). Hamamra (2020:4) confirms through moving toward the collective voice that the dissection of Darwish's name reflects both the displacement of Darwish himself and the collective ego as well. Since Darwish is the resistance poet whose name is always connected to the collectivity of Palestinians and their history of struggle, so, dissecting the name and displacing its letters within horizontal ties in the vertical lines remind us of the displacement of Palestinians in diaspora.

Darwish, known as the most prominent symbolic poet, emphasizes the Palestinian identity through deploying a network of symbolic relationships between words. These symbolic relationships are defined by Abdullah Ibrahim (1996:45-46) as that one signifier leads to another one and one fact conveys another fact. The meaning of a signifier can't be taken in isolation from the relationships it has and the clusters it forms. Daragmeh (2018:23) indicates, regarding Darwish's poetry collection 'Do not Apologize for what you have Done', that "The signifiers inside the text often establish relationships of significance with other intertextual references from outside the text". Thus, Darwish is famous for the high complexity of his works, especially his later poetry. Such complexity often results from his use of

complicated forms of strategies such as allusions, myths, self-cross-referencing, abstraction. Hence, the symbolic use of the name in '*Mural'* includes a political implication of Palestine. The American poet Robert Frost (2007:182) emphatically states that "Poetry and other arts are what a country chiefly lives by implying that both poetry and country's historical background do overlap. Accordingly, one cannot ignore the political side and the historical effect in the poem and in the dissected name.

In this poem, particularly in the dissected name, Darwish mixes a number of personal and national themes. For example, the theme of death, tension and confusion that are manifested throughout the poem and the dissection segment reflect both Darwish's personal suffering and Palestinians struggle as well. Hence, Moretti (1996:147) assumes that "What is personal is not personal, what is cosmic is not cosmic". So, the poetic voice in Darwish dissected name, as mentioned earlier, overlaps between the self & the group, the individual &the collective, exile & existence, his own death and the death of the identity. Ferial Ghazoul (2012:39) calls it an 'epic hymn'. She defines epic as "a long verse narrative on a serious subject, told in formal and elevated style". To address epic matter (struggle, exile, collective memory, national symbols, and personal confusion), Darwish moves from the traditional lyrics into epic form through which he articulates the story of his people.

These complex personal and national themes are represented through semantic networks between the verses of the name. When we vertically connect the rhyming words that Darwish uses to describe the significance of

his name, we can correlate certain words together to form three different clusters, each of which stands for one theme, such as, the theme of love, exile and death that will be clarified in the data analysis chapter. Peter Fritzsche (2001:106) argues that "exile narratives evoke the loss not only of homeland, but also of another time, time before exile, when things were different; as they should be." This kind of longing, homesickness or nostalgia is depicted in Darwish name's division, which carries both personal and national significance. The theme of death is also used to connect Darwish's struggle with death with the Palestinians struggles with their identity and homeland death since nothing is left from Darwish and Palestine except the name.

"*Mural*"

The "*Mural*" features a unique strategy which conveys Darwish's own concerns about his name as well as his people fate in the post-Oslo period. Hamdi (2021:31) emphasizes that Darwish's later works are "important in foregrounding an oppositional criticism in the face of divisionist agendas of this most critical moment in the continuation of the Palestinians struggle". One of Darwish's later works is *Mural* which depicts the fractures and confusion that Darwish and his people suffer from. The poet divides his name into distinct letters and composes lines of verse around each letter of his name.

He uses each initial letter together with rhyming words to compose a long stanza which consists of many words beginning with the same letter. For

example, repeating the letter 'م' 'm' at the beginning of each word in the same line as in:

"ميم / المتيّم والميتَّم والمتمم ما مضي" (Darwish 2009a, 534).

"mim/ of lovesickness of the orphan of those who complete the past". (Rema Hammami & John Berger 2017, 92)

In the Mural, Darwish immortals his name through his poem while the presence of the name there would be an absence of the bearer. Hamamra & Abusamra (2020:6) assert that "the name entails that the bearer is (or will be) necessarily absent". The name of Darwish is associated with the people of Palestine, so in the absence of the bearer of the proper name, there is also an absence of the Palestinians' identity.

The name's division marks the fragmentation and scattering of the self in Darwish's later style; such fragmentation corresponds to the confusion in the Palestinian cultural and historical scene post-Oslo. Ghazoul (2012:42) affirms that the reader of this poem should take into consideration the fact that it was written six years post Oslo accords "by which time any hope that the Oslo agreement might solve the question of Palestine had dissipated". Disappointment and confusion were clearly conveyed through the dissected name of Darwish. As Palestinians who were scattered after Al-Nakba and Al-Naksa into Jordan, Lebanon and other places, Darwish scatters his name's letters by writing every letter in a line with vertical space. Then, Palestine, its people and Darwish's name are on the threshold of being and non-being. The

vertical name becomes, according to Hamamra (2020:6), a "harbinger of death" to its bearer in which it leads the body to death, whereas the name becomes immortal. What remains of Darwish now is his name 'Mahmoud Darwish' as a resistance poet, a national figure and an author. Thus, the name of Darwish becomes a ghost that never dies. This study will shed the light on the ghostly presence in Darwish's name and its significant status.

1.2 Statement of the Problem

The translation of this epic poem poses a number of challenges at the formal level. The "Mural" exhibits one of Darwish's special rhetorical moves when he divides his name into individual letters as in (M)(A)(H)(M)(O)(D) and composes perfectly rhyming verses around each letter of his first name. According to Holmes (1969), when moving from the (ST) to the (TT), the translator faces a problem in form in both "equivalence & untranslatability". The translation of this part from the Mural proves challenging on many levels. The significance of the poet's name, the split letters, the subsequent rhyming words and the themes that these words represent are difficult to transfer to English. In fact, Tahrir Hamdi (2016:12) states that, Munir Akash, the most prominent translator of Darwish, left this part of the poem untranslatable, believing that the name is untranslatable and that this strategy of dissection cannot be retained once it is translated. When Akash translated the mural, he didn't compensate for this loss in any part of the poem, opening up spaces for linguistic and cultural loss. Unlike Akash, Rema Hammami and John Berger translated this part of the poem. They tried to maintain and

compensate the aesthetic and the political themes in the translated poem. However, Hatim (2001:59) argues that when translating simultaneously, there is "a shift from one linguistic system to another, from one socio-cultural system to another, and from one literary or poetic system to another". So, the role of translators is to cover all these areas and systems 'not separately, but in unison'. Accordingly, the translatability of this unique form of name's dissection constitutes the main problem to be examined in this thesis.

1.3 Limitation of the Study

The researcher will limit the study to the formal and linguistic features of the stanza of the name's division and the corresponding thematic nuances for playing with the poet's name. The study gives attention to the thematic manifestations that are represented throughout the whole poem. The researcher will examine the translator's choice when encountering such a form that does not exist in the TL. In this sense, the study is source text oriented, since this stanza uses peculiar rhetorical features that convey the persona's confusion about the meaning and value of his name.

1.4 Significance of the Study

This study aims at identifying, classifying and explaining the differences & similarities between the "Mural" in both Arabic and English in terms of form and layout. The study adds to the discipline of translation studies since it is one of few studies conducted in the subject of Arabic-English translation of

the dissection strategy of proper names which reflects the name's aesthetic, political, thematic and functional aspects.

1.5 Research Questions

This research poses these important questions related to the translation of the unique poetic strategy of name dissection: What are the factors that play the prominent role in translating the dissected name of the prominent national figure? Is there a consistency between the source poem and the target poems in manifesting the name's role? Are the translations successful in rendering the thematic and aesthetic effects of dissection strategy?

1.6 Thesis Chapters

This Thesis consists of five chapters summarized respectively and briefly as follows:

Chapter One, reflects the 'Introduction' of the main aspects of the thesis. It stipulates that translating the proper names is something that can hardly be attained especially when that name has a political and national background. It presents "Mural" (1999) by Mahmoud Darwish; mainly the name dissection in the poem as its sample study. It is accordingly divided into the following subsections: the Statement of the Problem, the Significance of the Study, the Limitations of the Study, Research Questions and the Structure of the Thesis.

Chapter Two, referred to as *Literature Review* which consists of a relevant *Literature Review* of a similar poetic form of dissection and revolves the stimulus and semantic networks that occur between words. Poetry translation challenges along with Poetry translation strategies are also highlighted herein.

Chapter Three, entitled 'The Dissection of Darwish's Name', provides the necessary background information about the strategies that Darwish uses in his poem, identifies the formal and thematic connotations of manipulating with the name of the poet of Palestinian Resistance literature. It analyzes the strategies and factors used in translating personal names. \It also studies the phonesthetic aspects of the dissected name of Darwish. Moreover, it shows instances sampled from the poem "Mural" with their English translation that reflects formal, functional translation and mistranslation. The sematic networks and representations deployed throughout the name dissection, revealing networks of relationship among words and phrases which create patterns around certain themes such as love, exile and death which are also included. The chapter illustrates these relationships and examines whether they are maintained in the translation or not.

Chapter Four, entitled 'Otherness in Translation'. This chapter defines the idea of ghostliness and the task of the translator in the case of the ghostly name of Darwish. It depicts how the name of Darwish becomes like a ghost which follows new mode of identification; thereafter signing Oslo Agreement. The translation of Akash is taken as an example in this chapter

to revolve the losses in his omission strategy of the ghostly dissected name that reflects many functions of ghosts, such as: Mourning, immortality and therapy.

Chapter Five, initially sums up the findings of this thesis. It starts by drawing on the significance of the thesis. It also stipulates the set of conclusions that the study came up with based on the theoretical frameworks applied herein.

Chapter Two

Literature Review

Chapter Two

Literature Review

This Thesis is set to look into the divided name in 'Mural' as a unique strategy used by Darwish. It compares the significance of the name in both the source and the target language in which the poems are written and translated which are provided by Rema Hammami & John Berger and Munir Akash. This will be done thereupon laying a theoretical overview of previously related literature. So, the Thesis would be placed within its appropriate theoretical context through where the analysis shall take place.

2.1 Review of the Related Literature

2.1.1 Similar Poetic Forms

An *Acrostic* is a kind of poetry that forms a composition in which the initial letters of each line or unit, when taken together, produce something meaningful. An alphabetic acrostic starts with the first letter of the alphabet, and each successive line begins with each successive letter, until the alphabet is finished. This aesthetic arrangement is defined by Peter Enns (2008:1) as a term "commonly applied to a composition in verse in which the initial letters of successive lines or stanzas are intentionally chosen either to outline a deliberate message or to observe a traditional downward sequence of letters of the alphabet".

This type of poetry was imported from the Hellenistic environment then it moved to the Greek history, language and culture from the Phoenicians history in the twelfth century. It is established in the Bible and known as 'biblical acrostics'. Barry Huddleston (1990:4) states that "Bible readers down through the centuries have sought ways to remember the contents of scripture." For instance, to teach people the meaning of faith, they say that it is taken from the first letters of 'Forsaking All I Trust Him'. By this technique, believers will always recognize that faith means to trust God. Jesus's name was divided following a similar criteria to emphasize his character, strength, patience, kindness, love and forgiveness. Huddleston (1990:31) divides Jesus' name in a poem as follows:

"**J**ohn named by Zacharias

Events during Jesus' childhood

Spirits descends on Jesus

Undergoing the tempter's tests

Simon Peter follows Jesus"

Acrostic poetry is used to convey certain messages and different purposes depending on its readers and environment in which it is employed. For instance, Hengreaves (2007:1) explains the purpose of acrostic poems indicating that they are popular because of their role in educating people, particularly children, in history, geography, and religion. In the same vein, Frost (2007:182) states that "We must remember that one may be national

without being poetical, but one can't be poetical without being national". That means a poet as a public figure shall be responsible for showing readers his cause and for expressing his people's struggle to the world. This is one of his main responsibilities per se an influencer whose voice is more audible than others. Accordingly, Darwish's national side is clearly manifested throughout his poems Mural.

Darwish employs this acrostic tradition to play with his name. He manipulates it by deploying phonesthetic devices that establish thematic connections among the letters and ultimately deliver messages that are personal, national and universal.

Historically speaking, the poem is manifested in the post-Oslo era. *Oslo Agreement* marked a serious tension between Palestinians National memory and their current situation, history and unknown future. This tension has an intense effect in the case of colonialism whose victims have had to cope up with fragmentation and instability. Hence, this unique layout is important to place the source text thematically in an anti-colonial tradition.

However, there is a highly problematic issue in translating the name's acrostics into Arabic. The translator can't compensate the sequence. take the former example of Jesus name where every first word in each line begins with the letters of Jesus. The second line of the acrostic poem starts with the word 'events.' The challenge then is to maintain the letter 'E' in Arabic. If the translator translates the words by using their equivalents, the name won't exist in the target poem and eventually the meaning of the poem, the message

it delivers, the status of the person's name will all be violated and lost in the translation. Apparently, the translatability of this unique form constitutes the main challenge for translators.

2.1.2 Stimulus and Semantic Networks

Despite the difficulty in translating poetry, Holmes (1969:24), constructs a 'fan of literary forms' which covers the whole spectrum of poetry translation. This fan shows the different kinds of probabilities for translating or non-translating poetry. For example, it describes non-translation interventions as what is called 'meta-poems'; here the translator writes a poem about the poem. In this type, s/he constitutes a trigger to the construction of a new poem. The second type is the 'critical essay' about the poem's content. In the third type, the poem is translated into prose and it is used when the source poem's rhetorical devices prove to be non-translatable. The fourth type is called 'imitation' and here the translator copies the 'norms and conventions' of the Source Language (SL) poem. The last form which Holmes talks about is when the translator creates a new poem in the Target Language (TL), yet still be inspired by the source poem so he tries to reconcile between the source and the target languages forms and styles. Holmes' forms represent a host of possible choices for the translator who, depending on the level of challenge, could attempt to 'retain the form' of the (SL) poem or 'focuses on the function of the form within its poetic tradition', or renders the content of the source poem, or else creates a new form and 'settles on a deviant one'.

Semantic networks also play a role in the poetic form. Semantic relations show how words are related to each other in a causal, logical or historical way. The translator's task will then be to maintain the semantic relations, stylistic conventions and aesthetic effects that are used in the (ST) and convey them to the target reader. According to Hatim (2001:28), the translator of these stimuli and semantic networks will be influenced by the "linguistic, stylistic and aesthetic norms".

Proctor (1989:3) says, "In order to have a usable code, it is necessary to have a set of discriminable stimuli". These stimuli must be "matched to a response alphabet to form a code." The translator must pay attention to each stimulus the author uses and s/he should respond to them "consistently and correctly". The translator's response is associated with "ornamentation", which means that one is concerned about rhetorical devices, figures of speech, effect of sound, rhyme, rhythm, the choice of vocabulary and the number of syllables per word or per line.

According to Gutt (1991:199), stimuli is defined as a 'communicative clue' of which the author intentionally uses to make his/ her readers paying attention for. These communicative clues according to what Gutt (1991:199) clarifies, have a "communicative value…that it draws the audience's attention to that part of the utterance that is most relevant, which is, intended to make the greatest contribution to contextual effects". Furthermore, these clues are not just conveyed by the author's intention but also by his style of writing such as the dissevered name in Darwish's poem 'Mural'.

2.2 Scope and Methodology

The data of the study is taken from Mahmoud Darwish's poem Jidariyya, Mural (1999), which is the source text for this study; more specifically, the study focuses on the translation of the verses on Darwish's name pages (534-535). These lines highlight the importance of Darwish's name as a national figure. The persona divides his name's letters vertically and then proceeds to spell out the significance of each letter using rhyming words and gives the verse a creative poetic sense. Darwish plays with his name's letters and uses assonance, alliteration and other phono-aesthetic devices to emphasize his role in creating the Palestinians' identity and his place in the Palestinian narrative.

The target texts are of multi translations. The first one is taken from Rema Hammami and John Berger's translation of the "Mural" poem pages (92-93) which was published in 2017. The second one is taken from the translation of Munir Akash (2003) who translated the whole poem and left this part of the name's division untranslatable. This deletion causes a huge loss at the level of the poem and the name's significance. As well as the aesthetic sound of the divided name, its political and national significance are lost by the untranslatability of the name. On the other hand, Berger and Hammami tried to maintain as much as possible of the rhetorical devices that Darwish uses. Hatim (2001:60) recommends that the translator of a certain part of a poem or a text must be careful for its components since these parts 'form an integrated whole'. Moreover, "dealing with a certain part in a particular way

might make certain choices relating to other parts possible or impossible". i.e. when Akash left the dissection segment untranslatable, he made it a detached segment from other parts of the poem by which its translation becomes impossible. On contrary, the translators of this poem, Berger, Hammami and Akash, must deal with the dissected name segment and the poem in unison.

The study will make comparison between these two translations in reflecting the themes and semantic network that the whole poem emphasizes. As well as it compares the source text with the target texts in order to demonstrate the translators' successes or failures in maintaining the poem's form, its main stimuli, its aesthetic effects, the function of alliteration and the message that the name division conveys. For instance, Berger transliterates the letter 'M', 'ميم' of Darwish's name into 'mim' in order to keep the name's aesthetic and thematic function that the source poem conveys. Via transliteration, the translator preserves the norms and conventions which are embodied in the source poem. Using transliteration can be considered as a successful choice to preserve the communicative and the aesthetic clues of the name in the ST.

This study focuses on how the translator deals with the poem's layout, design and its aesthetic effect. It also highlights how Darwish plays with the letters of his name, how this name play has been translated, how many of the letters are translated properly, which of them are lost in translation, how the poem's rhyme, rhythm, assonance and alliteration of certain consonants appear in the TT, the number of words that are used in each line of the dissection

segment, the length of these words, how these words form a network with other words, how exile & diaspora and other themes that exist in the ST are preserved or lost in the TT, how the function and the message of the poem are conveyed or subverted in the TT.

2.3 Poetry Translation Challenges

The translators of poetry not only have to be faithful to the sense but they also need to be aesthetically faithful as well. Hatim (2004:181) argues that the main concern of the poetry translator "is to try and preserve aesthetic effect alongside relevant aspects of the semantic content." Poetry translators will need to find ways to convey the poet's individual talent which marks the uniqueness of his/her poetry. This, according to Federico (2009:42), is a complicated task which requires great skills because "sound and precious small details" enhance the poetic effect. The poem's sound effects contribute heavily to its sense. Moreover, if the translator seeks to recreate the phonesthetic aspects in the target text, s/he will, according to Bly (1984:44-45), render "unacceptable semantic shifts- such as having to add images that destroy the poems integrity". However, the main difficulty lies in the understanding of the source text in its language and according to its culture. Tisgam (2014:515) corroborates that misunderstanding the source text will lead to violate and subvert the text in which it causes a destruction in the total meaning of the target text. Therefore, the target reader will have a different perspective from the source reader which may lead the target reader to have wrong analyses that are unintended by the writer. So, understanding the

intended meaning of the source text is one factor that leads to have a successful resulting translation.

When translating poetry, Holmes' (1969:24) "metatextual & metaliterature" categories must be taken into consideration. The metaliterature category makes some association with reality which requires the translator's awareness of the occasion of the poem he is translating. Frost (2007:182) indicates that poetry and art "make national characters better than anything else" which is through presenting their heroic acts by using aesthetic and harmonious language. The poets glorify and immortalize these national characters names and historical acts. Therefore, there is an additional challenge in translating Darwish's poem since he, himself, is a national character in which the translator has to understand Darwish's role in building the identity and the complications of the post-Oslo realities in Palestine as well. Thereafter Oslo agreements, there was a shift of the Palestinians circumstances due to their displacement and exile. Accordingly, Daragmeh & Qabaha (2020:152) assert that Palestinians should "reconsider their histories and to reset their priorities according to whatever requirements, contingencies, and rules the new times will bring along".

They add that texts will be viewed differently regarding the previous contingencies. Thus, every literary work is written post Oslo Accords has been associated and correlated with the political case of Palestine and its people struggle against oppression.

2.4 Poetry Translation Strategies

Translation theorists and poetry translators have often expressed their common concern about the loss of form when poetry gets translated. According to Robinson (2010:23), the formal features such as images, symbols, rhyme, rhythm and other sound devices are often largely lost in translation. Indeed, Jakobson, Frost and Dante believe that there is a long-standing tradition in translation studies which believes that poems are untranslatable. Burnshaw (1995:56) asserts that "no one believes that the poetic effect of a certain arrangement of words in one language can be the same as the poetic effect of [the same] words in another language". Of course, there will be a loss in the level of the source poem's aesthetic and rhetorical manifestations. Hence, Robert Frost (2008:29) maintains that "poetry is what gets left out in translation" believing that poetry is a kind of literature that can't be translated because once it's translated, almost all of its properties will disappear. Moreover, Peter Robinson (2010:48) substantiates the huge gap that is created once a poem is translated by stating that "The translation of a poem or other verbal artifact will unavoidably turn into an inexact copy whose relation to its original more resembles that of a variation to its theme". This trend in poetry translation literature sees no possibility for reaching an exact correspondence between a source poem and its translation in another language; there will always be some degree of loss in the source poem's aesthetic and thematic aspects, rhetorical arrangements and purpose of writing.

The translation of unique formal features adds another layer of complexity to the translator task. Translating proper names is, by itself, a problematic issue, so; how will it look like when that proper name is vertically-divided in a poem? Thomas Dutoit, the editor of Derrida's book '*on the name*' (1993:xi), argues that the translation of proper names fails to retain their complexity and reflect their function there is no adequate translation can stand for the source text proper name. Derrida (1993:3) states that in order to have an appropriate translation of the name, "One must understand its norms and interpret the rules of its functioning." This will practically mean that, before translating the divided name of Darwish, the translator must understand the function of this name, its status, its history and its communicative purposes in order to produce an equivalent to effect in the target text.

There are many factors which influence the translator choices. According to Lefevere (1992:87), these factors include the status of the (SL) poem, the image of the target culture and 'the levels of diction deemed acceptable'. So, the translator of poetry must take into consideration 'the context in which the translation takes place', 'the history of the source and of the target' and 'the place which the text had occupied in some literary system vs. that which will occupy once translated.'

Chapter Three

The Dissection of Darwish's Name

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3.1 Introduction

Personal names hold much personal and national significance. Hamamra *&* Abusamra (2020:6) indicate that the significance of the name lies in "the Construction of Identities". They affirm that Darwish's name plays a major role in the construction and preservation of the Palestinian national memory and collective identity. The autobiographical Poem '*Mural*', '*Jidariyya'* I.e., a self-elegy published in 1999 when Darwish had a near-death experience in a French hospital in Paris. The '*Mural*' documents the circumstances and the struggle that Darwish encounters because of his illness. Consequently, death was the main theme in *Mural*. Hamamra (2020:2) accentuates that "death or the cancellation of being" is the motivation of Darwish's writing *Mural*.

Ahmed, *Lazim* and *Vengadasamy* (2012:76) depict *Darwish* "as the father of the Arab poets of resistance to Colonialism". The *poet* characterizes his name as a national figure therein '*Mural*' employing his name philosophically to shed light on the impact of heterogeneous Identity. *Darwish* is entitled as the 'resistance poet' owing to his poems that manifest the historical predicament of *Palestine*, the struggle of Palestinians, the ongoing slaughter of Identity and Humanity since the first Palestinian exodus in 1948, and the *post-Oslo* sense of defeat. *Yousef* (2011:676) asserts that *Darwish* duly earned the title of "the Poet of the Palestinian resistance".

Darwis his deemed per se a major figure in the 'Poetry of Resistance'. The expression: "the Resistance Poetry" itself has two implications according to Faysal Darraj (2008:57): "first of an occupied land that awaits liberation, and secondly, a national Ideology that celebrates the poetry of commitment to the liberation of Palestine". These implications are implied within the name of Darwish. He opens his Poem *"Mural"* by asking about the name:

"Here is your name said the woman and vanished in the corridor" *(Darwish, translated by Akash, 2003:23).*

The status of Palestinians' Identity along with *Darwish*, per se a national poet, is associated with the highlighted name questioned earlier that becomes a fundamental component of such poem. Arleen (2011:59) states that "Naming raises questions of Identity, Legitimacy, matters of Inheritance and signature". Thereupon, Darwish's name has been etched in both Literature and Politics mainly in Palestine. This is called in *Derrida's* terminology Safe the Name' or 'the Name is Safe'. Derrida (1993:143) defines the name as a promise. Hestates that the name is never proper; however, someone shall bear a name that he is called or addressed by others where s/he is supposed to respond to approvingly. In other words, the bearer of the name holds it and shows what's beyond that name of culture, dignity, identity, and even homeland. For instance, Darwish in an interview (2012), asserts that "I want, both as a poet and as a human being, to free myself from Palestine. But I can't. When my country is liberated, so shall I be". This linkage between one's own fate and that of his people is emphasized by Derrida (1992:432)

who comments on the name of someone that it is "something he wears forcefully and merges with to show its Identity" so that the name could indicate more about someone's nationality, culture, and sometimes religion. For instance, any one shall state that a person whose name is Mahmoud is an Arab and Muslim. The name of Mahmoud Darwish, then, emphasizes his identity and his people's as well, which are fractured due to their explosion.

To understand why *Darwish* focuses on his name, the purpose behind meaning, why *Darwish* starts in such a way, why the name is deemed per se a main element of the *Poem*, or in Derrida's wording (1993:xiv) "What does one understand under the name of name? And what occurs when one gives a name?", Derrida (1993:4) indicates that "One should objectify it, to give an account of its principle and of its purpose". Furthermore (1993:9), to fathom the name's significance, one should be familiar with "What such name structures in the order of culture, morality, politics, law, and even of economy". So, understanding Darwish's name and the reason behind dissection stipulates a good understanding of his role in creating the memory and identity of Palestinians through his poems and proses reflecting his political situation per se a national figure in which confusion and tension are clearly manifested in the ruptured name due to Palestinian's displacement.

Mahmoud Darwish became an object more than becoming a subject, since his name is correlated with family. *Darwish* says "I long for my mother's bread". This *Poem* was made into a song and is recited by the hearts of millions of Palestinians around the world. Children memorize and study it in

their schools as a Poem which reflects the mother status and significance ignoring the Poet's persona. Some readers define the intended mother as *"Palestine"* since the poet is associated with the Palestinian Issue reflected therein his writing. *Darwish* challenges his jailor in '*Identity Card*' "Write down, I am an Arab". This poem was firstly representing a personal experience when *Darwish* went to the *Ministry* and the officer questioned him about his nationality. When *Darwish* answered that he is an Arab, the officer requestioned him disapprovingly. Then, *Darwish* decided to depict this situation via a *Poem* which is not just representing his own personal matter but also the cause of all Palestinians. Moreover, *Darwish's* name represents an ideology in which his poems were anti-colonial. Such as 'The Red Indian's Penultimate Speech to the White Man'. All these factors lead to make *Darwish's* name an object.

The name of the person shall acquire a quasi-national status under the shade of emphasis placed on the name by the person himself, his comrades, and the Palestinian people as a whole.

Regarding the name of *Mahmoud Darwish,* he painstakingly wants to emphasize his name role in creating the Palestinian Identity; therefore, he enhances the importance of his name and the status per se a national figure by dissecting his name vertically. The "*Name Dissection*" is a strategy used by *Darwish* where he divides his name into letters; each one of them is written in a line. Each line contains a thread of words that are thematically, poetically, rhetorically, and aesthetically related. The lines begin with one

letter of the five letters in the *Poet*'s first name 'م', 'ح', 'م', 'و', 'د' respectively. In each poetic line, the same letter is repeated at the beginning of each subsequent word i.e., "ميم المتيم والميتم والمتمم ما مضى". This harmony of letters produces an aesthetic effect upon the hearer of the dissected name. Accordingly, the power of this strategy lies in its lyrical simplicity and musicality.

What makes *Darwish* follow the strategy of dissection is that he is affected by the changes in the political situation in Palestine. His name's dissection mimics the geographical and political division of homeland as well as the distance created between the landed its people, so this is why *Darwish* (2012:48) says that "the rupture that occurred in my personal life also befell my homeland". According to *Hamamra* (2020:4-5),the traumatic Palestinian experiences of exile, *Nakba* (1984), *Naksa* (1967) and repeated expulsions are manifested in the name of "*Mahmoud*" dissevered letter-by-letter and sound by sound throughout *"Mural"*.

The letters lost their horizontal meanings and relations forming its significance reflected in the Identity of Palestinians. Almost all Palestinians from *Al Nakba period* on wards are scattered around the globe with a lost Identity and a ruptured unity. *Said* (1994:7) acknowledges that "none of us is completely free from the struggle over geography". Accordingly, *Darwish* uses the *Mural* to allude post-Oslo confusion over the Palestinian Identity. The transformation of these circumstances in Palestine in the *Post-Oslo* period caused a transformation of the meaning of the name. Since *Pre-Oslo*,

the name's significance lies in claiming refugees' and exiles' rights of return. However, *Oslo Accords* denied the existence of refugees which leads *Darwish* to confuse his name, role, and position in *Palestine's Liberation Organization*. Then, *Darwish* decided to be more personal than national. i.e. to be a subject than to be an object. So, what *Darwish* writes afterwards represents own personal, albeit imagined, connection with his homeland as in the *Pre-Oslo* period. *Darwish* confirms in *'Mural'*:

"لا أقول ولاأشير الى مكان فالمكان خطيئتي"

"I don't speak. I don't allude to a place. Place is my sin" (2003,121)

Daragmeh and Qabaha (2020:151) argue that "*Darwish* seeks thereafter *Oslo Agreements* in 1993 to have a displaced and dialectical encounter with the collective Identity; he utilizes a transition from being into becoming, from filiation into affiliation, knowing that this transition mirrors rifts, ruptures, and fractures in the Palestinian historical and Geopolitical conditions during the *post-Oslo* era." We can notice from *Darwish's* Poems in the *Post-Oslo* period that they give a persona of the self of *Mahmoud Darwish* that is detached from collectivity.

Consequently, the name's dissection reflects a unique poetic situation where the name of the author, the national thematic, and the textual poetics are intertwined implied in such lines mentioned earlier. Accordingly, this lay-out should be maintained in the translation due to the significant status it reflects. This segment of the *Poem* ensures the transformation from the

collectivity to the singularity in *Darwish's* writing. As well as, focusing on Darwish's role in building his memory in line with Palestinian people as well by dividing the name horizontally and vertically.

Also, it's worth noting that the source segment has an aesthetic effect in which the target segment at least must have the same effect on the reader of this particular part. Thus, the *Formal Equivalence* shall be recommended to be adopted per se the most adequate translation strategy that the translators should use in order to render this unique form along with connotations implied therein the translated *Poem.* Moreover, the *Formal Equivalence Strategy* could be an appropriate option the translators may use in order to retain the aesthetic effect in the target poem.

3.2 Translating Personal Names

Rema Hammami & John Berger adopt *Formal and Functional Translation Methods* while translating the personal name: '*Mahmoud Darwish'* in order to render the name and its significance appropriately. *Hatim & Mason* (1997) have explained the role that *Formal Equivalence* could play in defining the translation as a process of transferring the meaning of the source language text into a target equivalent text that conveys the same message in the target language. Hence, *Newmark* (1993:15) believes that proper names pose "a translation difficulty in any text". Translators have to ask themselves whether any additional explanatory or classificatory information has to be supplied for the TL readership". Although it is often the case that proper names do not receive enough attention yet the translation of names is not an

easy task since they do not have meaning in dictionaries. *Zarei* & Norouzi (2014:152) asserts that "One of the most difficult areas any translator usually faces while translating a text is the translation of proper nouns". In other words, due to the endless obstacles the translator faces while translating a proper name, s/he can hardly find an appropriate translation that covers meaning, status, and function of that name.

Therefore, the proper nouns should be translated naturally to the target language as well as reflecting the target addressee similarly, such as the dissected name of *Darwish*, imbedded by the purpose of the dissection produced. The poet's name shall act like an essential referent in the poem since the poet is intervening his personal to memory implied therein his history or the nation's one as well

The *poet's* name is being characterized prominently in the *poem* emphasizing an overlap between language, nation, society, history, and personal memory. Therefore, the translators of this unique layout are expected to take into account the *Dissection Strategy* itself, the significance of the division, the aesthetic and the thematic manifestations in the dissection, the proper name, the name's role in shaping the memory and nation's identity and the significance of the name for exiled populations. Then, translators should identify translation strategies to be used rather than Literal ones in order to preserve the appellative dissected name either by keeping it as it is or by replacing it.

In the '*Mural*', the translators treat the name differently. For instance, except for a few incidents, *Berger & Hammami* adhere to the form of the source text following *Catford's Formal Correspondence* which "involves adhering closely to the linguistic form of the source text" (1965:27). Via adopting this strategy, the translator shall take into account the form, aesthetic and thematic function employed within the source text. Thus, they transliterate the dissected name's letters. I.e., they transliterate the letter 'ميم' in the *source poem* to 'mim' in the target text. The *target poem* remains source text oriented using transliteration; here the *source poem* is a fundamental element in the translation process. However, *John and Rema's* translation of the "*Mural*" is target text orientated since they translate the network of words in this particular segment of the *poem.* For example, alliteration mainly assonance of the letter 'O' is reflected in the dissected part in order to preserve its aesthetic. Such as the following example:

Table (1): Translation of the aesthetic sound in the first line of name's dissection

mim/ of lovesickness of the orphan of those who complete the past	ميم / المتيّم والميتّم والمتمم ما مضي

Secondly, *Akash* omits the dissection segment of the *poem* believing that the proper name, as *Hamamra* (2020:5) indicates "falls into the Derridean aporia of untranslatability". By Akash's omission of the dissection segment, the translator opens up spaces for loss in Linguistics, Culture, Identity, Resistance, and History. His translation will be handled in a separate subsection.

3.3 Factors in Translating the Dissected Name

There are some main factors which directly have impact upon the translation of the dissected name in this *poem*. *Zarei &* Norouzi (2014:155) assures that "Obstacles on the way of translation come from various sources because a word in a language reflects a unique experience of life". Translators should take into consideration certain factors to produce appropriate translation. *Singh* (2004:63) exhorts that a translator should seek to discover "who wrote the text and under what socio-political conditions, who were/ are the targeted readers and what were their social compositions, and, at which point of time the text emerged". Translating the name of Darwish shall stipulate not just linguistic awareness but also pragmatic, historical, cultural and aesthetic knowledge that shall be explained later onin the data analysis section. In other words, the meaning of *Darwish*'s name and his unique strategy can be grasped from *Palestine's* history and people's memory. *Stephens* (1992:8-9) argues that Darwish's dissection strategy has an "Implicit Ideology" which comes in the form of values, beliefs and attitudes of the author at the personal level and of his readers more generally.

Since the name of Darwish is incorporated with the history of Palestine in which he represents Palestinians' struggle of Al-Nakba & exile and their resistance in the face of the Israeli aggression; this historical allusion to Palestine and its political situation shall determine the translation. The proper name of Darwish has a historical and cultural meaning. Darwish as Sazzad (2016:363) indicates, saw "the human universal through the question of

Palestine and vice versa". Darwish, who is deemed per se a national figure, depicts his and his people experience in exile & refugee camps since their homeland had been stolen throughout his poems. He says in "*About a Human*":

وضعوا على فمه السلاسل

ربطوا يديه بصخرة الموتى،

وقالوا: أنتقاتل

أخذوا طعامه والملبس والبيارق

ورموه في زنزانة الموتى،

وقالوا: أنتسارق

طردوه من كل المرافئ

أخذوا حبيبته الصغيرة،

ثمقالوا: أنتلاجئ (Darwish, 1964: 121)

They set a clip gripping his mouth

They tied his hands on the death rock

And said:" you are a murderer"

They looted his food, his clothes and banners

And threw him in the deadly prison cell

And said: "you are a thief"

They fired him from all the harbors

They took his little beloved by force

Then they said': "you are a refugee". (My translation)

Since Darwish is the resistance poet; whose name reflects both Darwish's own self and the collectivity of his people as well, so it is not just the name of the poet; it's the name of Palestine's Cause, Palestinians' Identity, their dignity, their voice, their dream of independence as well as their memory.

Firstly, the contextual knowledge of the *post-Oslo crisis* is one factor o which the translators should take into consideration. Since the *Oslo Accords,* Palestinians, especially exiles who have always nurtured their memories of home awaiting the moment of return, are confused as their rights, memories and narratives are neglected by those who orchestrated the agreements. They suffer oppression and Identity crisis. So, *Darwish* represents his and their lives & ambitions through dissecting his name aesthetically. He uses certain words in the dissected name that manifest the struggle they face in diaspora such as: 'orphan' two muddles, two losses, prepared for death 'exile'. Secondly, *Darwish's* own personal position form the *Accords* in which he moves from the collectivity into the individuality that reflects the rifts and the fragmentation embodied in his Palestinian narrative. He shows resistance to the issue of memory-suppression, so he emphasizes "this name is mine". Thirdly, *Darwish's* canon since 1990s reveals much confusion at the personal level. The poet has a tendency towards persona which stated a confusion and a misrecognition of the archetype symbols such as, olive tree, father, mother, keys, beloved…etc., that lost much of their collective aspects. Hence, *Darwish* confuses the letters of his name. Moreover, *Darwish* quits from the *PLO* as well as he refuses to be the *Minister of Culture*. The textual context is also important in order to capture the aesthetic effect emanating from the devices *Darwish* deploys in this segment in *Mural*.

3.4 Translating the Phonesthetic Aspects

The translators of this piece are expected to adhere to the dissection's form and sense. They will need to maintain not only the words, but the sounds, diction, rhythmic arrangements, alliteration, effect, functional peculiarities, and thematic contributions as well. According to Derrida (2000:21), to produce an accurate proper name translation, a translator should "translate the name, assimilate it, contain its meaning and significance and keep it within its boundaries" Regarding.

Darwish's name, the translator should be acquainted with the name's value on the part of Palestinians, its significant role played in their history, resistance against occupation, confusion thereafter signing Oslo agreement, as well as the political and national situations that Darwish has in his portfolio. The implications embodied therein the name of Darwish paint the boundaries for its translators to find a successful translation. However, *Zarei & Norouzi (2014:155)* accurately states that "It is sometimes difficult to determine the exact boundaries of proper nouns". since the boundary of the name dissection lies in its context. *Darwish's* name carries the history of Palestinian exiles, the themes of homeless, displacement, marginalization, ruptures in the national narrative. *Derrida* (2004: xv) aptly describes this process in his book '*Dissemination*', that a translator should read "backward from what seems natural, obvious, self-evident, or universal, to show that these things have their history, their reason for being the way they are, their effects on what follows from them". The data presented in the next sections

will demonstrate that despite the challenges involved in translating the divided name, there are useful translation strategies and procedures a translator can exploit to render the name, most of which are linked to the tradition of Formal Translation.

This section focuses on the dissected name in the translation of John Berger and Rema Hammami. The translators follow two main techniques in order to maintain the phonesthetic effect of the name in the translated poem. They employ Formal Translation which is represented in Transliteration & Functional Translation provided there; in the lines of the dissection.

3.4.1 Formal Translation

Transliteration is a useful strategy in translating proper names. Levy (1969) believes that this strategy is the standard method of translating the name. Moreover, Newmark (1988:70) sees that the most adequate strategy for translating the name is transliteration. In the dissection, Berger transliterates the dissected letters "دال، واو، ميم، حاء، ميم" to "mim, ha, mim, waw, dal". Transliteration is a successful strategy in which the translator renders the aesthetics of dissection in both form and rhyme.

Darwish divided his name vertically to add an aesthetic value to the letters dissected. Each line enhances the aesthetic truth in '*Mural*' via sounds uttered. *Newmark* (1991:1) indicates that "This truth can be effectively rendered only if it is grasped by the reader". Hence, the translators succeed in retaining the phonesthetic effect of the vertically dissected letters. In turn,

if the translators translate these dissected letters into 'm, h, m, o, d', there would be a great loss in the *target poem* form and music. So, the translators successfully retain the source text's form, function, sound and aesthetic using transliteration.

3.4.2 Functional Translation

Sometimes formal renderings lead to loss in the alliterated letters of the *source poem*. Because of that, the translators use *Functional Equivalence* to maintain the aesthetic effect. Such as:

Table (2): Functional translation of the third line of name's dissection

mim/ of the rake of the lovesick of the exile prepared for a death foretold	ميم / المغامِر والمعدُّ المستْعدُّ لموته الموعود منفيًا ، مريض المشْتهى

The translators transform and reorganize the noun phrases used to describe the 'mim' letter. So, they start up by the final word مريض المشتهى 'the rake of the lovesick', then 'المعد المستعد لموته' 'prepared for a death foretold'. The translators substituted the word 'promised', 'الموعود' 'the exile', 'الموعودمنفياً' into 'foretold' to keep the rhythm even if "promised" is stronger according to the word choice. The word 'promise' is defined in Webster dictionary as "a declaration that one will do or refrain from doing something specified". Regarding the verse mentioned earlier, using the word 'الموعود' 'promised' means that being exiled is something inevitable for Palestinians. Al-Nakba (1948) proves that the promise of exile is inescapable. In contrast, the word 'foretold' in dictionary means "to tell beforehand". This indicates that the used translation of the word 'موعود' has a lesser effect than the word

'promise'. Yet, the word 'foretold' is more appropriate according to the phonesthetic contribution. The translators keep the assonance sound in the target text via the mentioned word by having the assonated 'o' seven times.

In translating the proper name and more particularly the dissected name, retaining the aesthetic effect, rhyme, sound, alliteration and assonance is more important than translating the words literally. Hence, the omission of the word 'المغامر', 'adventurer' in the *target poem is* approved in order to keep the musical effect that the line conveys in the target text.

3.4.3 Mistranslation

The translation loses the intended effect mainly if some words fail to be translated into their literal meaning. Such as the following example:

Table (3): Mistranslation of 'دارةٍ درست' expression

studied galaxy and a sparrow who cajoles me and makes me bleed	دارةٍ درستْ ، ودوريٌّ يدلِّلني ويدْميني

The expression 'دارةٍ درست' is translated into 'studied galaxy' which can be seen as a mis-rendering that does not convey the intended meaning of the expression. In Al-Waseet dictionary, the word 'دارة' means home or every wide land that exists between mountains. So, according to Darwish this home represents Palestine. Translating the word 'دارة' into 'galaxy' shall have different connotations rather than the one in the source text. Moreover, the word 'درست' means something deleted or decayed i.e., full of gabs. Now, the history of Palestine will be analyzed by correlating the land to the entities deleted or existence decayed, so translating 'درست' into 'studied galaxy' shall have a deviant effect on the target reader.

The translator here could follow *Nida's* (1964:159) procedures of translation. In order to have the same effect upon the target reader, the translator should pay his/ her attention to the message itself. So, s/he could make what is implicit in the source text by using 'دارةدرست' explicit in the target text. The translation would be as 'the lost land' or 'the stolen land'.

3.5 Munir Akash's Omission Translation

Akash, aprominent translator of *Darwish's* poetry, who translated many *Diwans*, such as "the *Adam of two Edens,* Sta*te of Siege*, *Why Have You Left the Horse Alone? The Owl's Night, Another Damascus in Damascus, ID Card, and Mural*", has omitted the whole section on the dissected name untranslatable.

"And my name, though I mispronounce it in five flat letters, is also mine.

This name is my friends' name, wherever he may be, and also mine". (Akash, 2003:161)

Translators often compensate the loss occurred elsewhere in the text in cases of deletion while *Akash* omitted the segment mentioned earlier causing loss in the aesthetic and thematic functions as well as its uniqueness. Indeed, translators' resort to omission when they fail to find adequate equivalents for the ST.

Apparently, *Akash* considers the dissection as an untranslatable part taking the dissected name mentioned earlier as an example of untranslatability since

Garry Sherbert (2011:127) defines impossibility as "something outside the reach of human limitation". So, it's not possible to render the aesthetic of dissected name to the target audience. However, this strategy exists in the TL in *Acrostics Poetry.* Despite that the *Acrostics Poetry* implies simple words that do not have a significant status as *Darwish* does, yet the same strategy of dissection is still applied. There is a word that is divided vertically in which each line begins with the word's letters respectively. Unlike *Darwish's* philosophical lines, the lines of *Acrostics Poetry* are very short and simple. So, the line might contain a single expression. Such as this 9-line-acrostics-poem by Edgar Allan Poe (1829:141)*:*

*"E*lizabeth it is in vain you say

"**L**ove not" - thou sayest it in so sweet a way:

In vain those words from thee or L. E. L.

Zantippe's talents had enforced so well:

Ah! if that language from thy heart arise,

Breathe it less gently forth - and veil thine eyes.

Endymion, recollect, when Luna tried

To cure his love - was cured of all beside -

His folly - pride - and passion - for he died."

However, this strategy is not vague or unknown in the Target Language Literature, *Akash* decided to omit it neglecting what Darwish's name manifests in literature, culture, politics and history as well as losing the astonishing aesthetic effect.

Since *Akash* used to translate *Darwish's* poetry, he gets acquainted with the role *Darwish* plays in shaping memory along with identity. *Akash* omits this segment, so this doesn't necessarily imply that he is not aware of the significance of *Darwish's* name. Once the dissected name is translated, the loss will be detected more and more. Transliteration would make the TT sound foreign while compromising the content.

The dissected name won't reflect the ST aesthetics exactly the same even if translated. More importantly, the effect of this aesthetics, rhyme, rhythm, and alliteration in the dissected name in the target reader/ hearer won't be the same or even similar to that on the source reader/ hearer. *Akash* might believe that the name's significance and its purpose are represented throughout the *poem*, so there isn't an exigency for translating this particular segment. For instance, *Darwish* throughout the *poem* emphasizes the relation between him, the name and the land. He says turning from the collective voice into the individual one:

Table (4): Example of transition from collective into personal

TT	ST
This sea is mine. This fresh air is mine. *This sidewalk, my steps and my sperm on the sidewalk are mine.* *The old bus station is mine.* *Mine is the ghost and the haunted one.* *...* *Mine is all that was mine. (Akash, 2003: 161)*	هذا البحرُ لي هذا الهواء الرطب لي هذا الرصيف وما عليه من خطاي وسائلي المنوي...لي ومحطة الباص القديمة لي. ولي شبحي وصاحبه ... لي ما كان لي (Darwish, 2000:51)

In this section, *Darwish* corroborates that his personality, his name is his own and nobody else's. Also, his memory of the land and his role in creating the memory is clear in this section and throughout the whole *poem*. He shows possession over everything mentioned simply by saying they are "mine". Due to that, all cultural, historical, and political manifestations that exist in the dissection segment also exist in other parts of the *poem*. Accordingly, we can argue that the thematic functions of the name dissection are already rendered in other parts of the *Poem*. Accordingly, *Akash* respects the secret of the dissected name and its aesthetics and, as *Derrida*, 'prefer not to respond'.

Derrida (1993:30) believes that this secret of the name and its aesthetic contribution "never allows itself to be captured or covered over the relation to the others, by being- with or by any form of "Social bond*"*. Precisely, the nature of the alliterated letters, the harmony they form, the rhyme they shape, the poetic sense they convey and the themes they manifest can hardly be attained in the target text due to the phonetic divergence between Arabic and English language words. Translating this part might lead to greater violation than un-translating it. For instance,

ميم/ المتيم والميتم والمتمم ما مضي

Mim/of lovesickness of the orphan of those who complete the past *(Rema Hammami & John Berger* 2017, 92).

The example above is the first line of *Darwish's* dissected lines taken from *John and Rema's* translation.

As we can notice that the Arabic verse sounds poetic. The alliteration of the letter 'ميم' which is repeated eleven times conveys a rhetorical sound and adds an aesthetic touch to the line. On contrary, in the translated line, even though the letter 'O' is assonated eight times, yet the effect is not as strong as the source verse delivers. Due to the aesthetic loss that occurs once the dissection verses are translated, *Akash* preferred to omit these lines and focused on their historical function that exists in other parts of the *Poem*.

Indeed, the aesthetic manifestation of the dissected name can hardly be rendered in the *target poem*. We noticed that the first translation is source text oriented. Accordingly, this orientation towards the source text means faithful to close rendering of the original poetic and sound devices.

Conversely, the second translator aimed for a natural translation which practically means that he would sacrifice the sound lest which harms the natural flow of the target text.

3.6 Dissection Aesthetics

In the Derridean terminology, the name falls under a 'double mark structure'. It has two manifestations: both political and aesthetic as well. This combination of aesthetics and politics was a rhetorical style of Darwish's poetry. Sazzad (2016:362) states that Darwish uses an "intermixture of aesthetics and politics". Accordingly, the strategy of the name dissection

encompasses a very unique aesthetic manifestation. *Darwish* constitutes in his dissected name, according to Mattawa (2014:12), "Both the existence in the politics and the aesthetic that gives him a hone of independent self". So far, we have dealt with the political part of the name and its correlation with the people of Palestine and their Identity.

This section will focus on the beauty of the used strategy i.e., the "emphasis on the aesthetic properties of language" according to Al-Janabi *(2015:215)*, who is one of the key aspects of stylistics in poetry.

This section shows how *Darwish* strongly depicts his story aesthetically through alliteration and rhyme whether the translation of *John* Berger and *Rema Hammami*, since *Akash* omits this segment of the *Poem*, fulfills the aesthetic aspects of the dissection and maintains the network of alliterated words in the target *Poem*.

Darwish (2017: 92-93) in 'Mural' aesthetically dissected his name vertically. He alliterates his name's letters horizontally to emphasize his name as a national figure. Such stylistic feature makes the poem more poetic and much more aesthetic. For instance, in each line, Darwish begins every word with the same letter of his name. On the other hand, in the translated poem, the translators try to retain the aesthetic manifestation of this segment by creating assonance in the dissection lines. The alliterated letters in the *Source Poem* are the letters of the poet "ميم، حاء، ميم، واو، دال". Whereas the assonated letter in the *Target Poem* is the letter 'O' as noted in the table below:

Table (5): Assonance in the translation of Hammami and Berger

TT	ST
And my name mispronounced with its five horizontal letters. My name … is mine: mim/ of lovesickness of the orphan of those who complete the past ha/ of the garden and love, of two muddles and two losses mim/ of the rake of the lovesick of the exile prepared for a death foretold waw/ of farewells of the central flower of fidelity to birth wherever it may be and of a parent's promise dal/ of the guide of the path of tears of a studied galaxy and a sparrow who cajoles me and makes me bleed This name is mine … *(Rema Hammami & John Berger 2017, 92-93)*,	واسمي ، إن أخطأت لفْظ اسمي بخمسة أحرف أفقية التكوين لي: ميم / المتيَّم والميتَّم والمتمم ما مضى حاء / الحديقة والحبيبة ، حيرتانِ وحسرتان ميم / المغامِر والمعدُّ المسْتعدُّ لموته الموعود منفيًّا ، مريض المشْتهى واو / الوداع ، الوردة الوسطي ، ولاء للولادة أينما وُجدتْ ، ووعْد الوالدين دال / الدليل ، الدرب ، دمعة دارةٍ درستْ ، ودوريٌّ يدللني ويدْميني/ وهذا الاسم لي. *(Darwish 2009a, 534–535)*

The letters of *Darwish's* name are alliterated thirty-four times. Conversely, the letter 'O' in the translation is assonated thirty-five times as implied therein *Koller's* 'Double linkage' (1979); both the source and the target *Poem* have similar orthographic features in which the equivalence may be successfully achieved by the translators. Yet, the assonated- target-poem-letter is different from the alliterated-source-poem-letters. So, how this letter could be considered as an appropriate translation of the dissected name? The letter (O) represents the number zero or what is called in mathematics (∅) which is a sign of emptiness that has a zero value. Emptiness, nothingness, passiveness, unknown, loss, confusion, muddle, chaos and zero do exist in both the sign (∅) and the situation of Palestinians & *Darwish* after losing their land and Identity due to *Al-Nakba* & *Oslo Accords*. Therefore, the

assonated letter represents the thematic manifestation of the name as well as the letter 'O' reflects the political reality of *Darwish's* and Palestinian loss.

The assonated letter manifests the political side of the dissected name, yet the aesthetic side is still negotiable. The translators use a rhetorical style for the source rhetoric one i.e., Assonance for Alliteration.

Nevertheless, we should note if the assonated words in translation are the same ones that are highlighted with alliteration in the *Source Poem*, and if there are any losses or gains at the *Aesthetic level*.

Which words will be stressed in the following segment on the part of the hearer to reach the aesthetic effect in the dissected part ? the letter 'ميم', 'mim' is repeated in the first line emphasizing a thread of words that begin with the same letter, Such as:

Table (6): Highlighted words in the first line of the source dissection segment

متيم، ميتم، متمم ما مضي

So, all words used in this particular line are emphasized as well as having an aesthetic and musical effect on part of the hearer due to the harmonious usage of similar diction. On the other hand, the translated line:

Table (7): Highlighted words in the first line of the target dissection segment

Of lovesickness, of orphan, of those who complete

It's clearly noted that the stressed words in the translation are the same expressions in the *Source Poem*. Hence, the effect is rendered faithfully in the translation through emphasizing the loss, love, and the confusion

resulting from a dream deferred.

The dissected name has two manifestations: aesthetically and politically. The translators use the letter 'o' as an adequate equivalent of the dissected name while the words are stressed over the lines; however, in some expressions the letter 'o' does not exist in the SL such as the word 'garden' in the second line.

However, each word preceded by the proposition 'of' maintains the rhythm and pays the hearer's attention to the following word. Hence, the translators successfully handle the issue of the name dissection and its contribution.

3.7 Semantic Networks

In this section, the researcher will focus on the semantic networks and representations which are presented in the poem vertically. *The original text* establishes strong relationship between words in order to reflect certain themes such as love, exile and death. This part will show these themes and how they are connected with *Palestine* and *Palestinians' Identity*. Also, the (ST) and the (TT) will be compared to see if they match in using semantic network.

First of all, semantic networks represent not only the literal meaning of words but also their implicatures. These networks must arouse the reader's attention to wonder why the poet uses them identifying the purpose indicated. In *Darwish* name's division, the poet connects words from different lines with each other to form clusters; for instance, the first word in

the first line is connected with the second word in the second line and so on. This kind of connection indicates a certain relationship and a particular theme. Each cluster of words stands for a theme which is associated with the pain and the loss of Identity for Palestinian exiles.

These semantic networks can be divided into 3 clusters. The first one represents the theme of love, the second one stands for the theme of exile and the third one indicates the theme of death.

The following figures show the words that shares the same thematic function in *Darwish's Poem*. Here we present an example for each cluster of words.

First cluster of themes 'theme of love'
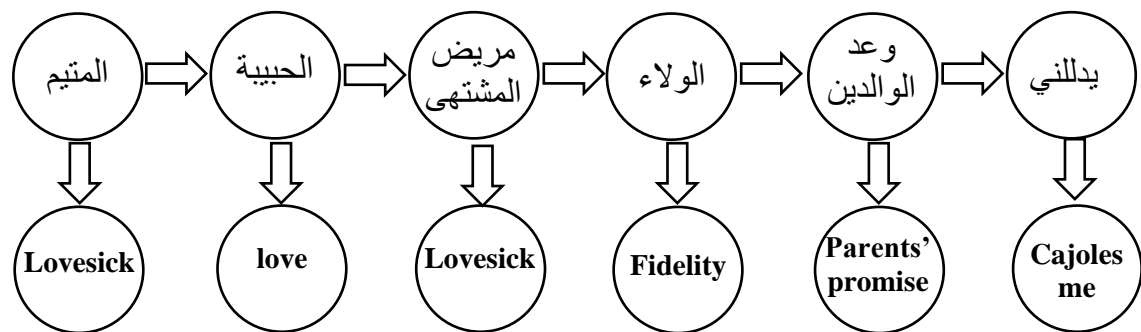
Figure (1): The theme of love network.

The words mentioned above are connected to each other in their semantic and communicative meaning to show the theme of love. *Darwish* disperses words along different lines with connotations of love and personal longing for home.

Gutt (1991:101) points out that "If we ask in what respects the intended interpretation of the translation resemble the original, the answer is: in respects that make it adequately relevant to the audience". Accordingly, it's

stipulated that the audience shall understand and make connection between the words horizontally and vertically in order to convey the indirect relationship that exists between the words and the effect of this relationship. Moreover, it's worth noting that the aesthetic of the source poem plays a major role in representing the thread of words Darwish uses as well as grasping the source reader's attention to the beauty and the harmony of words. Thus, the translation of these clusters should retain not just the form and content of the original poem but also the aesthetic.

Example 2.1

To illustrate the thematic and aesthetic function of this cluster of words and show whether they are represented in the translation or lost, the word (المتيم) is translated to (lovesickness) as an example provided thereto. The word (المتيم) is placed in the first line in *Darwish* name's division segment.

This word indicates the one who practices love, the agent, whereas in the (TT) the translator shifts the category of the word and instead of using the agent mood, he uses the noun (*lovesickness*). Yet, both of 'المتيم' and 'lovesickness' are used in the same contexts to refer to the same status and show the same feelings: love, the theme of love existing in the (ST) and the (TT) clusters as well. On that account, the thematic function -theme of love- of the word is successfully maintained in the translation.

Regarding the aesthetic function, one can notice that the words collected from different lines form the name of Darwish, When the words are gathered

in a thread, every word shall have one letter of his name (م ، ح ، م ، و ، د)

respectively. This adds to the aesthetic of the cluster of the words. However, in the translated cluster that represents the theme of love first, the words don't serve the aesthetic of the dissected name, so the target reader of this cluster won't find the name of Darwish as the source reader does. As well as, they don't have a similar source cluster's harmony. Thus, there is a great loss in the translation of this cluster in accordance with the aesthetic function. Yet, this loss from the researcher point of view is justified due to the morphological differences between both languages. For instance, a translator won't find a translated word of 'المتيم' that contains the letter 'm', which is the first letter of Darwish's name.

Second cluster of themes 'theme of adventure'
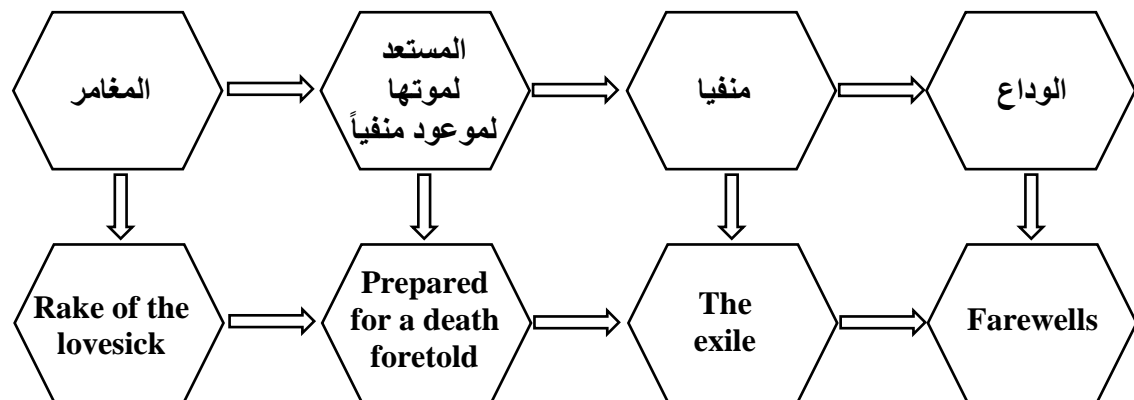
Figure (2):The theme of adventure network.

The cluster of words provided above indicates a network of relation that represents the theme of exile and adventure. Exile and longing are constant themes in Darwish's poetry. For example, 'They don't look behind them', he says in the first two lines:

لا ينظرون وراءهم ليودعوا منفى،

فإن أمامهم منفى، (محمود درويش، لا ينظرون وراءهم)

They don't look behind them to bid farewell to exile

Since ahead of them is exile.

Darwish uses this theme to reflect the misery that Palestinians encounter due to their first exodus 1948. He wants to show how these people lost their homeland, their Identity and their previous life. This kind of longing, homesickness or nostalgia is presented in *Darwish* name's division to refer to Palestinian exiles' wanderings and adventures. The researcher will focus on whether the translators of this network could render both the thematic and aesthetic of this cluster or not.

Example 2.2

In the cluster above, the word 'المغامر', 'adventurer' is translated covertly. The translator didn't use the word 'adventurer' itself in the target poem to translate the word 'المغامر' regardless what the word adventure implies for Darwish's and Palestinians' life in exile since 1948. Since al-Nakba, all Palestinians lost their homes and continued their lifetime moving from one place to another, and going through one adventure into another facing exile's cruelty. Also, the word adventure is implied in Darwish's personal life. Since it reflects his own childhood memories when he and his family were forced to leave their homeland as many Palestinians were to. So, the theme of adventure and exile is used in Darwish's poems not just to show Palestinians'

struggle but to also show his own personal side such as love stories, madness, travel and fame. Accordingly, Darwish says in "Nothing Impresses me":

<div dir="rtl">أنا مثلهم لا شيء يعجبني، ولكني تعبتُ من السفر.</div>

I'm similar to them, nothing impresses me, but I'm tired of moving on. (My Translation)

This indicates that travel, adventure and exile are manifested in Darwish's personal life. However, in the translation, the personal side is not conveyed. The omission of the word 'adventurer' causes a significant loss in Darwish's own life. Indeed, this loss marks the loss of the source poem departure from the collective into the personal since the personal side is missed in the translation.

Yet, the translation renders the theme of exile and adventure successfully. As well as it maintains the aesthetic of the original. The aesthetic of this network is represented through the harmony established between the used letters. Such as; 'rake of the lovesick' which is used to be an implied translation of the word 'المغامر'. As one can notice that using the word 'adventurer' in the target poem in this network may lead to subvert the aesthetic thread and violate the alliteration over the repeated letters in the line as well.

The used thread in the translation shows a rhetorical sound added to the aesthetic of the target poem. Hence, the translators prefer to keep the rhythm and aesthetic sound of the network.

Nonetheless, rendering the aesthetic effect of this line by omitting the word 'adventurer' leads to a great loss in maintaining the personal narrative thread that runs through the whole poem.

According to *Non-canonized theory*, the aesthetic effect of the line has a peripheral position whereas the word itself 'adventurer' has a central position due to its meaning that emphasizes Palestinians' confusion and tension.

The word 'adventurer' conveys certain features about both the poet and Palestinians in exile. For instance, the word 'المغامر' 'the adventurer' epitomizes the story of *Darwish,* the adventurer, who spent his life on the move, survivor of wars and sieges, a traveler between worlds and an adventurer in love. For instance, Darwish depicts his love of Rita in many of his poems such as; 'Rita and the Rifle (1967)', 'Rita, Love me (1969) and 'From Rita's Winter (1997)'. He shows his adventure through the journey of love particularly that his beloved one was a solder in the Israeli Army. Thus, Darwish faces challenges because of this love. He says (1967) "between Rita and my eyes there is a Rifle" (my translation). Through his personal adventure of love, Darwish depicts the Palestinians struggle in which they face the rifle of occupation wherever. This rifle impedes Darwish from seeing his love as well as it deprives or denies Palestinians from their rights of return.

Moreover, Darwish's semen on the sidewalk triggers memories of his adolescent adventures with women. *Darwish* talks about his adventures in the *poem*. For instance (2003:161) "This sidewalk, my steps and my sperm on the sidewalk are mine". Both steps and sperm symbolize the adventures

he had while imitating Ulysses who was adventurous in his life. Similarly, both Ulysses and Darwish have similar incidents in their lives while the first was not welcomed appropriately whereas the later found his homeland occupied. So, losing the word 'adventurer' leads to losing a part of *Darwish's* personality. However, the translator prefers to maintain the form and the aesthetic effect in the TT. This heavy loss in the content is not justified, especially if we take into consideration the available space to compromise for any sound loss in the next line.

Third cluster of themes 'theme of death'

الميتم	المستعد لموته	حيرتان	حسرتان	دمعة	يدميني
The orphan	**Prepared for a death foretold**	**Two muddles**	**Two losses**	**Tears**	**Makes me bleed**
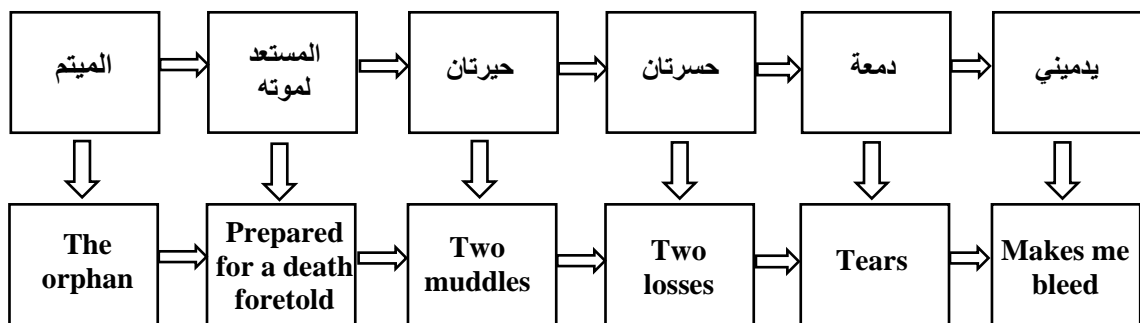
Figure (3): The theme of death network

Darwish links this group of words together to form a network that shows the theme of death and confusion. This theme is connected not only with the death of the author but also with the death of the land, *Palestine*. *Hamdi* (2016:9) indicates that in the *poem, Darwish* represents his "deepest mourning toward the death and destruction of his own body and self," which is characterized to become *Palestine*. After 'Al-Nakba' and 'Oslo Agreement', the homeland was no longer for Palestinians. These two catastrophes appeared in the text by using the word 'حسرتان' 'two losses. The translator succeeded in choosing the word 'losses' as a translation of

'حسرتان'. The foretold death is prophetic of Darwish's own claim of his own memory.

Example 2.3

Themes of confusion, tension and indecision appear in the lines of *Darwish's* name which are represented by the word 'حيرتان' 'two muddles. It reflects the self-conflict that Darwish faces and the tension that happened in Palestine due to exile, and identity loss. Daragmeh (2020:163) argues that "For Darwish, exile is a humane state and all humans in this planet earth live in exiles, the story of which they seek to tell, yet in different ways as our experiences differ". Since Palestinians and Darwish lost their identity, Daragmeh (2020:163) confirms that "What we think of as one's self is actually a collection of different experiences. We change constantly and we have no fixed identity". Losing the identity caused the confusion that Darwish and Palestinians suffer from in which Palestinians and Darwish's first name letters are scattered and displaced. Palestinians lost their right to stay at homes or return afterwards 1948 even for a visit, the thing that became something impossible. Furthermore, if they return now after all these years of exile, they won't find the land they left, they won't find their memories, everything has changed by the time. Hence, Palestinians are confused because they do not just want to return but they also want their memories tore-exist there once they return back. Likewise, Darwish confused his name's letters and displaced them vertically on the page. Darwish confused his name which has always represented Palestinians matter though he played

a prominent role in building the identity and asserting the right of return that were neglected since the signing of Oslo agreement.

The translation of this cluster proved to be helpful by using formal equivalence. Beyond the thematic and communicative function of 'حيرتان' 'two muddles' and 'حسرتان' 'two losses', both the source poetic words and their translations have an aesthetic effect. The two words rhyme together phonologically, semantically and morphologically. So, when you read these words, you will hear similar sounds run together in an aesthetic way. They both add an aesthetic function and precious sound to the *poem*. In the (ST), the letters 'ح، ر، تان', 'h, r, tan' exist in both words which makes these words rhyme completely. In the (TT), the translator pays attention to alliteration in these words and succeeds in retaining the alliteration of duality and the aesthetic effect of the words.

In the source network of words, the poet uses alliteration to show the aesthetic among them. For example, 'موته، مستعد، متيم' 'حسرتان، حيرتان' and 'دمعة، يدللني'. The poet uses similar morphological structure between this network. such as, the repeated 'm', 'ميم' letter in 'موته، متيم، مستعد' in which it adds an aesthetic effect to the source poem. The translators used formal equivalence to render the content and the style into the target text successfully. One can notice the sound devices in orphan, death and foretold, two and tears, Muddles and makes, tears and bleed. The translators recreated all possible sound devices in the target text.

Eventually, the translators successfully render these networks which represent the themes of love, exile and death. They are also influenced by the aesthetic norms of *Darwish* lines and deliver their effect including rhyme, rhythm, assonance and alliteration in the translated poem.

3.8 Conclusion

The status of the poet's name shall act like a reference point where the study demonstrates the significance of the name at personal and collective levels, highlighting the unique strategy used by Darwish for his name's dissection. It depicts both the political and the aesthetic manifestations of the dissection.

Furthermore, the translation of the dissected name has been handled in this chapter. Rema & Berge translate these lines by using formal and functional strategies. These two strategies show losses and gains in the target poem. Using formal equivalence is a successful strategy to render both the aesthetic and the thematic function and effect of the original poem as in representing the semantic network to depict certain themes such as love, exile and death. Whereas, when they depart from formal equivalence and omit some words to serve the aesthetic effect, such as the word 'adventurer', the personal narrative of Darwish's own exile and adventure is lost in the translation.

This chapter discusses Akash's omission of the dissection segment in which it causes a great loss in the translated poem. The target poem of Akash lost the dissection aesthetic, communicative and thematic function.

Untranslatability of the dissected name in Akash's translation is due to the untranslatability of proper names from *Derrida's* point of view. As well as, this segment will remain foreign once it is translated according to the Arabic sound devices of rhyme and alliteration that are represented in the original poem.

Chapter Four

Otherness in Translation

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Otherness in Translation

4.1 Introduction

Mahmoud Darwish is one of the writers who uses ghost writing in his poems and proses. His latter poetry is considered as a gathering of ghosts in which the character of ghost exists in many of his poems. For instance, '*Why you Have Left the Horse Alone?* (55)' "I see my ghost coming from afar", '*The Hoopoe* (40)' "Perhaps, O hoopoe of mysteries, we are nothing but ghosts searching for ruins.", '*Excepts from the Byzantine Odes of Abu Firas* (88)' "I will come out of these walls a freeman, like a ghost when he flouts freely out of himself." Also, in Mural oeuvre, Darwish refers to ghosts as well as depicting himself as a ghost. He says (2003: 159) "You are a prisoner of yourself, a prisoner of longing. The man you see before you is not me. I am my ghost."

Mural poem is considered as a ghostly work. Hamamra (2020:1) states that Darwish transforms his work, *Mural*, into a ghostly text. Darwish's journey from exile to death is depicted as a ghostly presence throughout the poem and the dissected name segment. The ghostly presence of the name takes the body into death. Since, the name of the bearer is a ghost of the body, there is an absence of its bearer against presence of the ghost. Hamamra & Abusamra (2020:1) confirm that the name of Darwish is itself a ghostly presence of the absence of the body. Consequently, '*Mural*' poem is written to immortalize

the name of Darwish taking into account the meaning of the word mural which is something written on the wall in order to be always remembered. Accordingly, by its ghostly presence, the name becomes immortal.

In this poem, Mahmoud Darwish wavers between the personal and the collective voice. He repeats the verse "I will be what I want to be" six times then he changes the 'I' into the 'We' "One day, we'll be what we want to be". Helit (2012:46) "Darwish's poetry was always a mix of the political / collective and the personal /the individual". He made an intertwined relationship between himself and his people, between his story in exile and Palestinian refugees in refugee camps as well. Leila (2009:101) indicates that "By weaving the personal and the political, Darwish gave a voice to the Palestinian struggle for self-determination, as much as to the human inner quest for love and survival". The alternation from individuality to collectivity and vice versa is represented throughout 'Mural'. For example, Darwish merges his personality with others by saying:

وكلما فتشت عن نفسي وجدت

الآخرين، وكلما فتشت عنهم لم

أجد فيهم سوى نفسي الغريبة،

هل أنا الفردُ الحشود. (Darwish, 2000:8)

Every time I seek myself, I find others.

When I look for them, I see only my own strange self.

Am I an individual teeming with crowds? (Translated by Akash, 2003: 125)

In the verses mentioned above, Darwish depicts the case of the merge of the self and the other. He couldn't recognize his own self. He sees that others, Palestinians, do exist within the self of Darwish and vice versa. There is a purpose behind linking Darwish's personality and name to others' collectivity voice. This interconnectedness between the self and the other manifests their common story of losing home, memory and identity. Ghazoul (2012:39): "Darwish is wavering between the epical and the lyrical impulses. He wants to express his own predicament but also to tell the story of his people".

The transition in Darwish's works from being collective into personal, puts the collective sense in a ghostly position as similarly as the name of Darwish itself. The ghostly presence of the collective is associated with the ghostly name of Darwish. Since, the name of Darwish produces a remarkable sense of the uncanny by being visible and immortal whereas the body and the spirit are invisible and mortal. Blanco (2013:2) suggests that the ghostly name and the body have "liminal position between visibility and invisibility, life and death, materiality and immateriality". Since Darwish's name is a ghost in which is associated with the Palestinian collectivity, Hamamra (2020:2) pinpoints that the name plays a "synecdochic role representing the ghostly ephemerality in the collective identity of Palestine". So, neither the name nor the collective identity dies according to Derrida (1994:123) who indicates that "a ghost never dies, it remains always to come and to come- back". For instance, in 'The Owl's night' poem, Darwish depicts his father as a figure coming back from the kingdom of the dead to burden him with history. Darwish (2003:63-64) says "Was this condemned man my father who burdens me with his history?"

However, Darwish's past resembles a ghostly presence. He refers to his persona in mural generally and in name's dissection particularly. He uses the terms "لي، أنا، اسمي" "my name, mine, I'm" 142 times to emphasize his own self and persona. For example, he says (2003:161) "Mine is the ghost and the haunted one. The copper pots, The Throne Verse, and the key are mine. The door, the guards and the bell are mine. The horseshoe that flew over the walls is mine. Mine is all that was mine." The personal side is established due to the disappointing history and future of the collectivity since Palestinians' exodus and Oslo accords. Oslo was seen as a monster or a deformed child with incomplete features in which it delays all Palestinians dreams of return, unity and identity.

Accordingly, the purpose of this chapter is to examine that translating the dissected segment is very essential in which the ghostly dissected name represents a core content that should not be ignored or deleted. This chapter sheds light on how translation and the idea of ghostliness are interrelated. Moreover, it will compare the definition of the ghostliness according to Derrida with the task of the translator of the ghostly name of Darwish. As well as, the reason behind making the dissection part of the poem is a fundamental segment that will be highlighted here. Finally, this chapter will classify the types of losses in Akash's translation.

4.2 New Modes of identification in the contemporary Palestinians scene

Since Al-Nakba in 1948, all Palestinian national narratives reflect the trauma of Palestinian people who were expelled from their homes and lands in their literary works. The Literature up to the 1990s has contributed heavily to

create national narrative and bonds among Palestinians across geographies. However, after signing Oslo Accords in 1993, which recognizes the right of establishing the occupation state over Palestinian land, there were new modes of identification in the contemporary Palestinians literary and historical scene as well. Daragmeh and Qabaha (2020:154) state that "The consequences for this destabilizing moment were grave for the Palestinian national narrative. Palestinians had to reexamine their narrative in light of the new realities". This moment required new ways of identification for Palestinian Diaspora. One of the new modes is to resort to personal memory instead of the collective one that Darwish done in the lines of his dissected name. Daragmeh and Qabaha (2020:151) indicate that the persona of Darwish "at times combines, and at other times, fluctuates between, singularity and multiplicity, certainty and suspicion, the collective and the personal, place and space, tradition and innovation". Yet, the poem shows the tension correlated with the collective memories and dreams. The persona presents, as what Daragmeh (2020:155) assumes, "a rupture with the collective ties and the universal meanings that the Palestinians had carried ever since their first exile in 1948".Darwish confuses the letters of his name that mirror his people. Much of the collective voice is lost after signing Oslo Agreement. The resulted confusion in the name of Darwish and the collective force it represents marks as a haunting presence of their absence.

The name dissection segment in *Mural* represents a core content in the poem in which it can't be deleted, ignored or untranslated in the target text. This segment, firstly, presents an exit strategy from the tensions of the post-Oslo

era, a liminal mode which combines the collective commitment and the personal mobility that Darwish transforms his focus on to hone an independent self. It introduces rupture with the collective ties. It also depicts the unsettling nature of the new reality, the conflict of Palestinians memory and their dream of return. This shift and transition that occurs due to the conflict between the pre-Oslo and post-Oslo era leads to a tension between the past and the future of Palestinian narrative. Derrida (1979) points out that in order to have this transition from being collective into personal there will be much tension between the old and the new ones. Daragmeh and Qabaha (2020: 153) comment on the occurred tension in Darwish's poetry that "Such tension is even more intense in the case of colonial and postcolonial subjects that had to cope with failed state apparatus, economic distress, political corruption, bad governance, multiple displacements, various forms of mobility and fragmentations, instability and disorder, and, on top of all, the lack of present options". This manifests the case of Palestinians who were rendered to become passive in act of their lives their lives after losing their land and identities nor had they the right to decide their own fate.

Secondly, the issue of marginalization, oppression, displacement, exile, identity crisis and fragmentation were manifested in the dissected name letters showing confusion and disruption per se a problematic colonial subject. According to Daragmeh (2020:163) "exile becomes an enabling condition and intellectually enriching experience for Darwish" in which he reflects this bitter experience of displacement in his works. Thirdly, the name's divided letters imply a state of disintegration, dispersion and loss,

just as Palestinians experienced. Also, the land of Palestine is divided into different categories and zones. It used to be known as Palestine, but then it becomes to be as follows: West bank, Gaza strip, Israel and diaspora. Unfortunately, the signing of Oslo Agreement asserted the continuing tragedy of exile and reinforced the division and displacement of Palestinians. Thus, according to Daragmeh (2020:155) "Instead of putting an end to the suffering of the Palestinian people, Oslo Agreement formalized the occupation of their land". In which it thrusted Palestinians in diaspora into "eternal exile" thwarting their dream of return to their land. Therefore, Darwish confuses the letters of his name. He removes the ties that connect his horizontal letters by writing them vertically on the page.

We argue that the concern over the name, illustrated through the vertical arrangements of the letters on the page, acquires multiple forms of significance that are directly connected to Darwish's own physical illness and the emerging modes of identification in the Palestinian condition. Accordingly, the significance of the dissection segment should be rendered in translation and should not be neglected. Deleting the dissected name in translation opens a huge gap in moving from the source poem to the target one in which it makes the movement something impossible.

4.3 Ghostliness and Translation

This section sheds light on Derrida's idea of ghostliness and its relation to the dissected name of Darwish. It also depicts the task of the translator in the case of the ghostly name.

First of all, the dissected name shows, in Derrida's terms (1993:120), "a mode of production of phantom". In which the name of Darwish becomes a ghost that manifests Darwish's status and role in Palestinians' cause. Darwish says (2017: 161) "mine is the ghost and the haunted one". So, what does the idea of ghostliness reflect? In which context and sense,is it established? What are the ghost forms in the dissected name?

4.3.1 Ghostliness

The term 'Ghostliness' is defined by Derrida (1993:125) as it "is the frequency of a certain visibility. But the visibility of the invisible. And visibility, by its essence, is not seen, which is why it remains epekeina tes ousias, beyond the phenomenon or beyond being". Regarding the name of Darwish, the visibility of his name thereafter the invisibility of his body, his death, is the ghostliness mode. However, this visibility is not seen as the body of Darwish since he died. The ghostly name is the afterlife of Darwish's life, in which Derrida (1993:158) posits that "the absolute ghost, in fact the ghost of the ghost of the specter-spirit". However, the name of Darwish is collective so that the ghost of the name is the ghost of the collectivity of Palestinians that in turn immortalizes the name of Darwish and the story of Palestinians.

Daragmeh (2020:158) argues that Darwish "explores the possibility of existing history into the space of myth". He gives himself "a new birth outside time and place" by immortalizing his name. Darwish wants his name that encompasses the Palestinian collectivity and their struggle against the

Israeli occupation to have a strong effect even after his death. Derrida, commenting on the strength of the ghost, (1994:60) confirms that "the dead can often be more powerful than the living". For example, when Darwish dies and his name becomes immortal, his ghostly name can pass through generations with its powerful national and resistance influence. That's why interpreting the philosophy of the dissected name of Darwish can never be seen as a simple matter since it is not only connected with Darwish and his ghostly name but also with the collectivity of Palestinians.

Then, similar to Derrida's enquiry (1993:61), a question may come into mind that "How can it be there, again, when its time is no longer there?" how the effect of loss, struggle and memory is still in the ghostly name and identity since the first exodus was seventy-three years ago?

It's known that at a certain time in Palestine's history; it started to suffer from the occupation devil. Though, this history is not only the reason behind the immortality of the name that manifests the collective matter, but also the impact of this history and memory which is still there until these days. Refugees still in diaspora waiting for the unknown date of return which seems to be impossible, occupation still colonizes the land of Palestine and its property, as it still practices all forms of violence and oppression against innocents, children and elderly people. From 1948 till 2021, Israel still continues the estrangement of Palestinians as the occurrences of May in Jerusalem and Gaza Strip.

So, Derrida (1993:14) affirms that in the ghostly apparition "there would be a temptation of memory" which is represented in the nightmarish memory of Darwish who, along with his people his people shared the experience of exile, the trauma of losing identity and the deprivation of their rights in

return. The story of both Darwish and his People is reflected in the dissected name segment in mural poem. For example, Darwish (2017:92-93) in the dissection segment uses certain semantics that summarize his life and that of his people such as 'orphan', 'prepared for death', 'exiled', 'adventurer'.

Indeed, the absence of the dissected name deletes all these circumstances that are connected to the name. Un-translating the name in mural in Akash's translation leads to have a negated, broken, mistreated, dysfunctional and misadjusted target poem.

However, one can notice that the dissection segment is the only part that is deleted in the translation. As Valery who omits from Hamlet only one sentence, the one that names Marx, Akash only untranslated the dissected name of Darwish. The dissected name has disappeared in the target poem. Derrida (1993:4) asks why this omission and where did the name go? He asserts that the name "must have gotten inscribed someplace else", yet this is not applied in Akash's translation.

4.3.2 The Ghostly Presence of the Translator

The translator's ghost is sometimes, in Derrida's terminology, "out of joint". No matter how legitimate his/ her translation is, still there is a gap. As the translation, according to Derrida (1993:21), may "aggravate or seal the

inaccessibility of the other language". For instance, the deletion of the dissection segment in Akash's translation distorts the source poem. The target poem lacks a core section the poet uses to emphasize his name role, his ghostliness as well as the Palestinian scattered collectivity. Consequently, Benjamin (1992:74) states that "Languages are not strangers to one another, but are, a priori and apart from all historical relationships, interrelated in what they want to express" in which the translationaimsat closeness to the original not sameness. Benjamin (1992:74) states that "no translation would be possible to occur if in its ultimate essence it strove for likeness to the original". According to this debate on the possibility or impossibility of likeness to the source text, what is the meaning of translation based on the idea of ghostliness? What is the role of the translator in this case?

Translation in itself is a ghost since it's the afterlife of the original text. Benjamin (1992:73) states that "a translation issues from the original - not so much for its life as from its afterlife". As the ghostly name who comes later than the body or after Darwish's death. Just as Darwish who immortalized his name by being a ghost, the translation of a text gives it an ongoing life, albeit that of ghostly presence. Benjamin (1992:72) defines translation as a mode in which "To comprehend it as mode one must go back to the original, for that it contains the law governing the translation: its translatability".

In light of this ghostly presence of the author and that of the translator, the translator, a ghostly figure, has, through the act of deletion, made it impossible, through translation, to divulge the role of the name and its

afterlife, its ghostly presence, who is haunted by the pain of his and his people past. Benjamin (1992:75) indicates that "While a poet's words endure in his own language, even the greatest translation is destined to become a part of the growth of its own language and eventually to be absorbed by its renewal". In our context, that means, the original dissection segment and the ghostly name can be fathomed by its readers since they practice the same experience of expulsion and marginalization. Meanwhile, also the translation of this segment should retain the source text growth. For instance, as in Toni Morrison's "Beloved" (1987) the ghost 'Beloved' or the ghostly dissected name in '*Mural*' becomes a healing process. So, deleting this part of the poem lead to losing the memory healing that Darwish wants his people to recover through his vertically dissected name since as in "Beloved", Krumholz (1992:397) argues that the ghost depicts a "repression of memory that occurs from the traumas of slavery". For, Darwish, the repression of his memory and that of his people memory occurs from the exodus trauma and what followed i.e., oppressive agreement, Oslo.

Hence, the act of deletion misplaces the text outside a long-standing tradition of representing traumatic memory. In addition to neglecting the complicated historical moments in the Palestinian modern history, particularly Darwish's treatment of the personal and national aspects of the post-Oslo era, the translator misses the ancestral linkages with trauma literature. If as Benjamin maintains (1992:77) "the task of the translator consists in finding that intended effect [*Intention*] upon the language into which he is translating which produces in it the echo of the original", then the translator has

seriously compromised the historical and genre linkages to post-colonial trauma literary modes. Darwish and his ghostly presence as manifested in the name dissection are closely connected to a particular historical moment in Palestine's modern history, and have direct effect in placing the text in a particular literary tradition which is quite familiar to the contemporary readers in the West. Akash's translation of Mural omits the dissection segment and never compensates the loss of this part in any other place of the poem. By omission, Akash also lost the ghostly significance that is clearly employed in the divided name. This division shows the confusion between love and sickness, exile and return, life and death. Appelbaum (2009: 2) affirms that the defiance of the ghosts is being at a stage of the boundaries between life and death, presence and absence, being and nonbeing. This confusion is also manifested in the story of Palestinians in Diaspora.

4.3.3 The Functions of the Ghostly Name in the Dissection Segment

It's not just the confusion that disappeared by the omission of this only segment, but also the function of the ghost that Darwish uses in his name. The idea of emanating from the physical space into the world of spirits is quite common in Darwish's later poetry. For example, Darwish in owl's night reflects his confusion in his ghostly name and self. He says (2003:63-64) "Perhaps I can handle my life here. Perhaps I can now give birth to myself and choose different letters for my name. / Perhaps speech could become transparent, so we could see open windows in it, and perhaps time could hurry along with us, carrying our tomorrow in its luggage. / Perhaps I can

handle my life and cry out in the owl's night: / Perhaps I will be transformed within my name, and will choose my mother's words and way of life, exactly as they should be". So, the confusion of the name and the letters of the name are highlighted in other works of Darwish not just *Mural*. The dissected name's letters in *Mural* assures the confusion that Darwish is always suffering from. He confused his name, his being, his memory with his land and his mother, his past, his role in that past and history.

Narratives use specters that are returned from death in their literary works for different reasons. Blanco (2013:1) argues that a writer employs ghosts in his/ her writing in order to "revenge, revealing hidden crimes, continuing love affairs". In Darwish's case, the ghost "simply searching for a way to pass on". This is emphasized throughout mural in which he says (2017:119-120) "Alone wandering through white eternity", "Where is the city of the dead? Where am I?" The idea here is not a return from death but a new mode of living invoked in preparation for the coming death. As the return of Palestinian to their land which is described, according to Daragmeh (2020: 165), as an absence not a presence, the ghost of Darwish manifested in his name depicts the persona's absence vie the presence of the immortal ghostly name.

Ghosts are the apparition of the inapparent. Once the body becomes invisible and inapparent, its ghost appears. Regarding Mahmoud Darwish, his name becomes a ghost and immortal whereas his body died. According to Derrida (1993:157) ghosts are not just a spirit, idea or thought, they are represented

in the invisible visibility, as the disappearing of the apparition. He assumes that "For there to be a ghost, there must be a return to the body, but to be a body that is more abstract than ever". In other words, Darwish is an apparition, but through the visibility of his name's ghost, he becomes invisible. Moreover, the coming back ghostly name is abstract to the body of the old Darwish. The ghostly name is only connected with memory, history, homeland and Palestinians' cause.

4.3.3.1 Trauma, Grief and Mourning

Persecuted people make their history as a ghost where whenever they encounter a situation that is similar to their oppression in the past; they hark back to their trauma and start suffering from their history due to their ongoing memory. This type of ghostliness is employed through Darwish's ghost who suffers his memory, has a struggle with his identity and confused all what he had done to Palestinians in general and to refugees in particular thereafter signing Oslo Agreement. For instance, Darwish, in the dissection lines, uses a thread of words that summarizes his and his people's suffering from the traumatic memory such as " ميتم، حيرتان، حسرتان، مستعد لموته، موعود "منفياً، مريض، الوداع", "Orphan, two muddles, two losses, prepared for death, foretold exiled, sick, farewell". All these words in this segment represent the traumatic experience of Palestinians resulting from the ongoing exile. The Oslo agreements only intensified the suffering and opened the wound that is deeply cut into the psychology of Palestinian Diaspora.

4.3.3.2 Ghosts and Immortality

In order to deliver the story of oppression, marginalization, loss of land and identity, Darwish's speaker assumes a ghostly presence. His immortality conveys the story from one generation into another. Derrida (1994:143) indicates that "During past revolutions, the dead ones, the conjuration convoked the great spirits" "only in order to forget, to repress, out of fear, to anesthetize itself" in the face of violence. Thus, the ghostly name of Darwish was employed as a healing to the coming generation which teaches them how to resist. In Mural, Darwish (2003:122&133) resists closures and seeks open ends: "One day, we'll be what we want to be. The journey hadn't yet begun, the road hadn't ended." "The wise men had not yet reached their exile. The exiled men hadn't yet attained their wisdom. Take our History, son of my father, take our History and freely do all you are inclined to do." In order to give hope, strength, willingness, determination and resistance in the hearts of rising generation, Darwish uses these promising words of their ability to be what they want to be. Furthermore, he exhorts them to continue what is left in the past, i.e., to keep the story alive. His speech thus assumes a ghostly significance, a return from death to remind his people of their immortal story. In fact, lines from his Darwish's poetry, his famous quotations, are widely quoted during the last war and forced evictions from Sheikh Jarrah neighborhood in Jerusalem such as: "سلامٌ لأرضٍ خُلقت للسلام وما رأت يوماً سلاماً", "Peace be upon a land that was created for peace and has never conceived it" (My translation), "ورأيت الشهداء واقفين كل على نجمته سعداء بما قدموا لموتى الاحياء", "And I felt the martyrs standing on star each pleased by what he granted to the

لنا ما ليس يرضيكم هنا, فانصرفوا ولنا ما ليس فيكم: وطن " ,(My translation) "living dead.
ينزف وشعب ينزف/ وطن يصلح للنسيان أو للذاكرة/ أيها المارون بين الكلمات العابرة/ آن أن
We do have what never satisfies you تنصرفوا/ وتقيموا أينما شئتم ولكن لا تقيموا بيننا"
here, so leave while we have something not the one you have: a bleeding
homeland and a bleeding people/ a homeland that is appropriate for
forgetting or remembering / O you, the stealthy between the passing words/
it's ripe time for you to leave/ and stay wherever you want but don't live
among us."(My translation).

4.3.3.3 Therapy

As the ghost in Tony Morrison's "*Beloved* (1987)" who comes back into life,
after being killed by her mother, for a particular purpose which is to help her
mother and all slaves to forget their past, the ghost of Darwish purposes to
help all Palestinians to build a new life as well as to learn how to deal with
their painful past while focusing on future. Linda Krumholz (1992:397)
ensures that the ghost of the beloved wants the characters "to face all the pain
and shame of their memories". Darwish also wants his people to face their
traumatic history. Darwish says (2003:148) "A poem cannot change a
passing, yet still-present past, nor prevent an earthquake. But I will dream.
Maya certain land take me in as I am, one of the sea of refugees." The idea
of therapy is achieved by remembering the un-passing past, yet still there is
a space for hope and dream.

4.4 Loss in Akash's Translation

Munir Akash translates *Mural* poem and left the dissection part untranslatable. This segment with its significant status and fruitful implication has been deleted without being compromised in any other place in the target text. Eight lines, fifty words, two-hundred and seventeen letters of source text are corresponding by omission in the target one. This causes a huge gap in the target poem in which it lacks the semantics, thematic, aesthetic, function and connotation that this segment holds. This loss is not only connected with Darwish and his name in the poem but is also associated with the story of Palestinians and their struggle since the name holds both personal and collective connotations. The dissected name emphasizes both: its immortality by being a ghost, and the Palestinian story of exodus which started in 1948. Connotations mentioned earlier are also lost in the segment translated by Akash due to untranslatability. He treats this part as untranslatable one neglecting the status and the role of the name that must be retained in the translated text.

Furthermore, as mentioned earlier in this chapter, Darwish shifts his focus from being national to being more personal. This segment of the name's dissection proves this transition in Darwish's writing in the post-Oslo era. Thus, the untranslatability of this section in Akash's translation negates Darwish's transition into being personal. As well as keeping him national and collective in which the target poem is against Darwish's wish. Nevertheless, having the line before and the line after the dissection in the

translated text, "And my name, though I mispronounce it in five flat letters, is also mine.(2017:161)", are not enough at all to summarize what the dissection segment implies.

The loss in Akash's translation is revolved around three types: contextual, memory and historical, and aesthetic loss.

4.4.1 Contextual Loss

The dissection context depicts the life of Darwish as a resistance poet who shares with his people their experience of exile and identity crises. As well as, it manifests, his afterlife, the ghost of his name which haunts him and continues his life to be immortal. Furthermore, this context expresses the Palestinian confusion which is represented through the name's confusion.

So, in the translation of Akash, neglecting the dissected part causes an ignorance of Darwish's role and significant status in building the Palestinians identity. Moreover, this segment loss leads to lose the idea of Darwish's eternality and immortality which is clearly manifested in the dissected name. This causes a fractured target text that is full of gaps.

4.4.2 Memory and Historical Loss

The dissected name summarizes the story of Darwish and his people and their past memory throughout the traumatic Palestinian experience of Nakba, Naksa, exile, diaspora, identity loss and their continuous explosion. This story is manifested throughout the dissected name that shows the confusion of Darwish and Palestinians as a result of their oppression.

Each word that is used in the vertically divided name depicts certain features of the struggle that Darwish and his people face. For instance, "الموعود منفياً", "the foretold exiled" indicates that exile and diaspora are Palestinians' future and destiny after Oslo Accords. Once this segment is deleted, this memory and oppressed history is also deleted. Instead of shedding the light on the post-Oslo life which is the main purpose of confusing the name and dividing it into pieces, Akash's omission translation strategy erased the Palestinian memory and the ghostly presence of the author. By which, this translation or un-translation distorts, defaces and diverts Darwish's focus and intention.

4.4.3 Aesthetic Loss

The aesthetic manifestation of the dissected name is something that can neither be ignored nor can it be neglected. The careful word selection, rhyme, rhythm, music of wordplay and alliteration mark this segment. These rhetorical devices Darwish used in his name add an aesthetic effect to his masterpiece. For example, the words "المتيم، الميتم، المتمم" which are used in the first line of the dissected name consist of the same letters 'm, t, y, m' in which they form three different words that reflect the story of Darwish and his people.

By leaving this segment untranslatable, Akash also lost this aesthetic effect that the dissection adds to the poem as well as to the creativity of Darwish who could reflect Palestinians' struggle story in his ghostly name by employing influential words. Thus, he reflects the importance of rom in poetry in order to keep the Palestinian story alive throughout generations.

4.5 Conclusion

In the previous dissection, the study shows the idea of ghostliness in Mural poem in which the name of the poet becomes a ghost that never dies. The study clarifies how, within the apparition of the ghostly name the bearer of the name disappeared and died. In this sense, the dissection segment, which is the core part of the study, reflects the ghost of Darwish in which it should be there in the translation. Accordingly, the translator's task of ghosts is also highlighted here. The translator in turn has to take into account not just the form and the content of the source text, but also more importantly the history and memory of the original name:the name of Darwish.

The study affirms the collectivity of the name of Darwish it also depicts his tendency to be collective. However, it shows the poet transition toward being more personal and individual than being collective, national and political. This shift of focus is considered as a new mode of identification that Darwish uses in his contemporary work as a reaction to Oslo Agreement that denied Palestinians right of return; therefore, his role in building the Palestinians' identity is neglected.

Furthermore, to clarify the significance of translating the name dissection segment, the significance of the ghostly dissected name is also highlighted in this chapter. This dissected name represents the conflict between being collective and personal it also represents the confusion of writing the name vertically. It depicts the confusion, segregation and loss of the Palestinians collectivity as well as depicting the loss of land which is also divided into different categories by the occupation.

Types of the ghostly name that are manifested in the poem are highlighted in this chapter. The ghostly dissected name of Darwish is represented as a state of mourning which marginalized people referred. Whenever they encounter an experience of oppression, they remember their struggle in the past. Moreover, the name is employed in order to speak to the coming generation and tell them the story of Palestinians' history of exile and identity loss. Also, the ghostly name appears as a therapy in the poem in which it helps people to establish their future with hope, dream and resistance.

Finally, after presenting the significance of the ghostly name and the dissection segment in the source poem, this chapter sheds light on the loss in Akash's translation that ignored this section and kept it untranslatable. The huge loss that causes a great gap in the target poem lies in contextual, memorial, historical and aesthetic loss. These types of losses make the target poem of Akash deficient and insufficient.

Chapter Five

Conclusion and Recommendations

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5.1 Conclusion

This Thesis aimed to explore the significance of the strategy of Darwish's name dissection. It showed the aesthetic and thematic functions of the dissection segment in 'Mural' poem. Furthermore, it emphasized the importance of translating this segment according to the name status as a national figure and the implications it holds as well. The study shows that in order to capture the source poem and this particular segment, the translator needs to understand the socio-political background of the poem as well as understanding the name itself. The study reveals the losses and gains in both the translations of Akash and "Hammami and Berger".

Based on the analyses, the study shows that there are different factors that affect the translation of the dissected name of Darwish. For instance, the aesthetic aspects of this unique strategy, the history of the post-Oslo era, the interrelation between the persona of Darwish and the collective of his people and the transition that Darwish adopted to hone an independent self after the signing of Oslo Accords. Accordingly, there are several translation strategies that are applied in translating this segment; such as, Formal equivalence, Functional equivalence by Hammami and john and omission by Akash respectively.

The study deals with a group of findings as follows:

1. The relationship between Darwish's name and the collectivity of his people. There is an intermixture between Darwish's own self, voice and story and his people's, Since the resistance poet plays a role in creating the Palestinians identity. In addition to the merging between collectivity and individuality, the name's dissection also depicts the transition Darwish resorted to as a new mode of identification after signing Oslo Agreement and denying the right of return.

2. The aesthetic manifestation of the name that shows Darwish's creativity in rhyming his name letters vertically and horizontally using a thread of words that form thematic networks between them such as, love, adventure, exile and death. These networks of relations reflect the struggle of Darwish and Palestinians in diaspora after the first exodus in 1948.

3. The success of John Berger and Rema Hammami in translating the dissected name segment and fulfilling its thematic, aesthetic and rhythmic arrangements by using formal and functional equivalences. Transliteration proved to be helpful in rendering the vertical dissected name in the target poem. As well as the followed procedures of creating assonance, rhyme and music between the words which maintains the aesthetic aspect within the lines of the dissection segment in the translation.

4. The loss of omission strategy in Akash's translation. which is manifested in creating contextual, historical and aesthetic loss. Thus, the target poem of Akash lacks the context's function of highlighting the name's significance in the Palestinian contemporary literary and history, the transformation of from collectivity into individuality, the confusion that the scattered name clearly represents, the rhetorical devices that Darwish employed in the dissection lines in order to shed the light on the post Oslo condition of Palestinians who suffer confusion, loss, exile and death and, at top of them, the ghostly presence of the name of Darwish which leads to the absence of the bearer of the name and the Palestinian collectivity that it holds as well.

5.2 Recommendations

The Translating Strategy of the ghostly dissected name in 'Mural' is a process that requires translators to enhance their sensitivity and creativity to the name's aesthetics and politics as well. This thesis recommends the following for the benefit of maintaining the significance of Darwish's name as a resistance poet while keeping the oppression story of Palestinians alive through generations:

• The translators should be familiar with the social, political and historical background of the name of Darwish. In addition, they should pay the required attention of the dissection implications and its intertextual links.

- The translators are recommended to study the name of Darwish in the light of the traumatic memory that he and his people hold.

- The translators should fathom that the scattered letters of the name are a literary manifestation of the scattered land and people of Palestine.

The researcher recommends conducting more research in this area to have a better understanding of dissection strategy in Darwish's name and his ghostly presence.

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جامعة النجاح الوطنية

كلية الدراسات العليا

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الملخص

تتجه هذه الدراسة نحو البحث في الوظيفة الجمالية والموضوعية لاستيراتيجية تقسيم الاسم. بحيث انه على المترجم أن يتذكر هذه المظاهر لكي يقدمها للقارئ على نحوٍ ملائم. إذ أن هذه الدراسة تطمح لتشكيل منظور نسبي يمكن من خلاله ادراك ما هية استراتيجية تقسيم الاسم ووظائفه الأساسية. ويُعتبر هذا البحث دراسة وصفية بحيث أنه يصف الجوانب الموضوعية, والسياسية, والجمالية، والشبحية للاسم المقسم في قصيدة "الجدارية" للشاعر محمود درويش (1999) وترجماتها للمترجمين جون بيرجر وريما همامي (2017) (John Berger & Rema Hammami, 2017) والمترجم منير عكاش (2003) (Munir Akash, 2003). فقد أظهرت البيانات التي تم جمعها من الترجمتين أن الترجمة الرسمية كالترجمة الصوتية أثبت نجاحها في ترجمة Berger & Hammami. بحيث أن الترجمة التزمت بوظيفة النص الأصلي في الحفاظ على أهمية الاسم المُقسّم. وفي المقابل, فشلت استيراتيجية الحذف في ترجمة Akash في عكس كلاً من مكانة الاسم الهامة كشاعر المقاومة والأثر الجمالي والموضوعي للاسم المقسم.