

**An-Najah National University  
Faculty of Graduate Studies**

**Translation of Palestinian Oral Tradition in  
Ibrahim Nasrallah's "*Time of White Horses*"**

**By  
Eithar Inad Mahmoud Awwad**

**Supervisor  
Dr. Bilal Hamamra**

**Co- Supervisor  
Dr. Ahmad Qabaha**

**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**

# **Translation of Palestinian Oral Tradition in Ibrahim Nasrallah's "*Time of White Horses*"**

**By  
Eithar Inad Mahmoud Awwad**

**This thesis was defended successfully on 10/06/2021 and approved by:**

## **Defense Committee Members**

## **Signature**

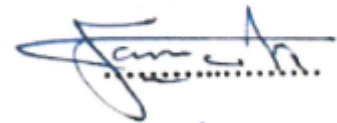
**1- Dr. Bilal Hamamra / Supervisor**

  
.....

**2- Dr. Ahmad Qabaha / Co-Supervisor**

  
.....

**3- Dr. Mohammed Farrah / External Examiner**

  
.....

**4- Dr. Sufyan Abu Araah / Internal Examiner**

  
.....

## **Dedication**

To those who were and still denied from all weapons, then resist with their memory.

To those who approach and reconstruct their homeland through their oral traditions.

To everyone who contributes in any given way to the support and preservation of the Palestinian identity.

To the refugees and their fair cause.

## **Acknowledgment**

First and foremost, I thank God for his enormous graces and for giving me the patience to finalize this thesis.

I want to express my special thanks and gratitude to my supervisors Dr. Bilal Hamamra and Dr. Ahmad Qabaha, for their insightful notes, suggestions, patience, and support.

I am scenically thankful for my Drs of Applied Linguistic and Translation program at An najah National University. They widened the horizons of my mind and taught me many lessons about life as well. Dr. Ruqayya Herzallah taught me dedication and hard work. Dr. Odeh Odeh taught me to notice the small details. Dr. Ayman Nazzal and Dr. Sufyan Abu Arra taught me to respect my students. Dr. Bilal Hamamra helped me to restore my belief in myself. Dr. Rami Qawariq taught me questioning. Dr. Ahmad Qabha taught me that appreciation and support have magical powers.

I would like to express my special thanks to the examiners of my thesis; the external examiner Dr. Mohammed Farrah, and the internal examiner Dr. Sufyan Abu Arrah for their valuable comments and insights.

I extend my thanks to the Palestinian writer Ibrahim Nasrallah for giving me the privilege of answering my questions.

My heartfelt thanks to my beloved mom, the light of my life whose unconditional love and care revive my soul every day. My gratitude also goes to my father, whose trust and belief in me make me stronger. I'm indebted to the love and support my dear sisters and brother and their families offered me, especially Aya, my dearest sister and roommate, who endures me through thick and thin. My profound thanks go to my lovely friends whose love and support helped me overcome all of the difficulties. Finally, I would like to thank my dear headmaster and colleagues at Qabatya's Western Elementary Girls' School for their love and encouragement.

## الاقرار

أنا الموقعة أدناه، مُقدّمة الرسالة التي تحمل العنوان:

### ترجمة المأثورات الشعبية الفلسطينية في رواية إبراهيم نصر الله "زمن الخيول البيضاء"

### Translation of Palestinian Oral Tradition in Ibrahim Nasrallah's "*Time of White Horses*"

أُقرّ بأن ما اشتملت عليه هذه الرسالة، إنما هي نتاج جهدي الخاص، باستثناء ما تمت الإشارة إليه حيثما ورد، وأن هذه الرسالة ككل، أو أي جزء منها لم يُقدم من قبل لنيل أي درجة علمية أو بحث علمي أو بحثي لدى أي مؤسسة تعليمية أو بحثية أخرى.

### Declaration

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

Student's Name: **Eithar Inad Mahmoud Awwad** اسم الطالب:

Signature:  التوقيع:

Date: **10/06/2021** التاريخ:

## Table of Contents

No.	Content	Page
	Defense Committee Members	ii
	Dedication	iii
	Acknowledgment	iv
	Declaration	v
	List of Abbreviations	vi
	Table of Contents	viii
	List of Tables	ix
	Abstract	x
<b>Chapter One: Introduction</b>		<b>1</b>
1.1	Oral Tradition in Palestinian literature	2
1.2	Oral Tradition in Ibrahim Nasrallah's Palestinian Comedy Project	4
1.3	The Purpose of the Study	5
1.4	Statement of the Problem	6
1.5	Questions of the Study	6
1.6	Theoretical Framework	7
1.6.1	Venuti's Domestication and Foreignization (1995)	7
1.6.2	Dickins', Hervey's, and Higgins' cultural transposition (2002)	11
<b>Chapter Two: Theoretical Background &amp; Literature Review</b>		<b>15</b>
2.1	Language and Culture	16
2.2	Culture and Translation	18
2.3	Orality and Literacy	21
2.4	Oral Tradition	23
2.5	Oral tradition and Folklore	27
2.6	Oral tradition and translation	28
2.7	Nancy Roberts' translation of oral tradition in the Palestinian Comedy	31
2.8	literature Review	32
<b>Chapter Three: Methodology</b>		<b>40</b>
3.1	Methodology	41
<b>Chapter Four: Data Analysis</b>		<b>45</b>
4.1	Folksongs	46
4.1.1	Songs of Wedding Ceremonies	47
4.1.2	Songs of Religious Ceremonies and Seasons	52
4.1.3	Songs of Collective Work and Agricultural Seasons	55

No.	Content	Page
4.1.4	Children's Songs	58
4.1.5	Love Songs	60
4.1.6	Songs about Natural Objects	62
4.1.7	Lamentations	64
4.1.8	Ululations	66
4.1.9	Other Songs	67
4.2	Address Terms	76
4.2.1	Personal Names	77
4.2.2	Nicknames	79
4.2.3	Religious-Oriented Terms	82
4.2.4	Occupation-Bound Terms	83
4.2.5	Kinship Terms	83
4.2.6	Honorifics and Terms of Formality	84
4.3	Titles and Military Ranks	86
4.4	Swearing Formulas	87
4.5	Terms of Abuse	89
4.6	Proverbs and Idioms	92
4.7	Religious-Bound Expressions	95
4.7.1	Prayers	96
4.7.2	Religious Idiomatic Expressions	98
4.8	Incantations of Protection	99
4.9	Common Expressions and Conversational Formulas	101
4.10	Dialect	104
4.10.1	Signaling Familial Relationship	106
4.10.2	Signaling Social Distance	108
4.10.3	Linguistic Codification	112
4.10.4	Asserting the Palestinian Identity	114
4.10.5	Identity of Dialect through Translation	115
	<b>Chapter Five: Conclusion and Recommendations</b>	<b>120</b>
5.1	Conclusion	121
5.2	Recommendations	123
	Reference	124
	المخلص	ب

## List of Tables

<b>No.</b>	<b>Title</b>	<b>Page</b>
Table (1)	Translation procedures and strategies Nancy Roberts employed in her translation of oral tradition	32
Table (2)	Wedding folksongs	48
Table (3)	Songs of religious ceremonies and seasons	53
Table (4)	Songs of collective work and agricultural seasons	56
Table (5)	Children's songs	58
Table (6)	Love songs	61
Table (7)	Songs about natural objects	63
Table (8)	Lamentations	64
Table (9)	Ululations	66
Table (10)	Other Songs	68
Table (11)	Nicknames	80
Table (12)	Swearing formulas	88
Table (13)	Terms of abuse	90
Table (14)	Proverbs and common sayings	93
Table (15)	Prayers	96
Table (16)	Religious idiomatic expressions	98
Table (17)	Incantations of protection	100
Table (18)	Common expressions and conversational formulas	102
Table (19)	Signaling a familial relationship	106
Table (20)	Signaling social distance	109
Table (21)	Linguistic codification	113



**List of Abbreviations**

SL	Source Language
TT	Target Language
SC	Source Culture
TC	Target Culture
ST	Source Text
TT	Target Text

**Translation of Palestinian Oral Tradition in Ibrahim  
Nasrallah's "*Time of White Horses*"**

**By**

**Eithar Inad Mahmoud Awwad**

**Supervisor**

**Dr. Bilal Hamamra**

**Co-Supervisor**

**Dr. Ahmad Qabaha**

**Abstract**

Researchers have recently highlighted the importance of the literary embodiment of Palestinian oral tradition. They have called for serious consideration of its cultural and ideological implications. This study examines Nancy Roberts' translation of Palestinian oral tradition in Ibrahim Nasrallah's *Time of White Horses*. Oral tradition in the novel is studied according to its various categories, followed by a reflection on Roberts's translation strategies and procedures. To study Roberts' translation's appropriateness, the researcher examines the degree to which the translated version maintains the socio-cultural and political implications of Palestinian oral tradition. The data is analyzed in the light of Venuti's domestication and foreignization (1995) and Dickins, Hervey, and Higgins's model of cultural transposition (2002).

The study finds that: first, different categories of oral tradition are presented in the novel, namely, folkloric songs, proverbs, and sayings, address terms, titles and military ranks, religious bound expressions, swearing words, common expressions and conversational formulas, incantations of protection, terms of abuse and dialectical utterances. Second, Nasrallah uses the oral tradition so as to prove its importance in

preserving the Palestinian collective identity. Third, the study shows that the strategies employed in translating oral tradition - borrowing, literal translation, addition, paraphrasing, omission, and cultural substitution - range from being source text biased into being target text biased. Finally, the study has revealed that the translator domesticates the majority of oral tradition categories, and thus she curtails the stylistic and national identity of oral tradition. In doing so, the translator neutralizes the political and social significance of oral tradition.

# **Chapter One**

## **Introduction**

## **Chapter One**

### **Introduction**

#### **1.1 Oral Tradition in Palestinian Literature**

Folklore and oral tradition have a remarkable presence in Palestinian literary genres such as poetry, short stories, novels, etc. In Palestinian literature, oral tradition is the handmade or mouthpiece of identity; it is employed as a discourse of resistance to the Israeli occupation that attempts to wipe out the Palestinian rootedness in Palestine. It is a genre of resistance literature as outlined by the Palestinian scholar Sharif Kanaana (2005) who states that

Throughout history, folklore has been collected and studied not for its own sake but for the support of political, ideological, and nationalist aspirations. In particular, it was nations, countries, and groups therein, which were weak, oppressed, or overwhelmed politically and culturally by stronger countries or nations, those suffering from a poor self-image, which resorted to the use of folklore and folk symbols to bolster their morale and strengthen their identities (p. 109)

Thus, folklore is a symbol of self-recognition, unity, and uniqueness. In other words, it is a token of national belonging and national identity and difference. Many Palestinian authors such as Walid Saif, Sameeh Alqasem, Tawfeeq Ziad, Sahar Khalifa, and Mahmoud Darwish, to name a few, lace their literary corpus with references and allusions to Palestinian oral

tradition. Several pieces of research were conducted to address the utilization of folklore in literature. For example, Abo Sultan's and Kallab's research "*Reminiscence of folklore in the modern Palestinian poetry (Popular Beliefs as a model)*" (2017) shows that folklore is used as a political and artistic means. Above all, folklore is the philosophy of the folk, and hence it is the root of Palestinian identity and collective consciousness.

The issue of the integration of oral tradition in the Palestinian novel is usually addressed under the label folklore. For example, Ayash (2011), in her MA thesis on "*The employment of Folklore in Palestinian Novel*", uses the term folklore to refer to folk tales, myths, and epic poetry. The researcher states that the employment of traditions in the Arabic novel has evolved in the past three decades as an attempt to accomplish belonging to the Arab nationality and signal the autonomy of the Arabic novel from the western novel (2011). Ayash states that folklore employment serves as a route to the root or a bridge between the present and the past; furthermore, it is the mouthpiece of Palestinians' aspirations, dreams, and worries. As a result, translation of folklore is crucial yet, challenging and highly sensitive. Due to the limited scope of the thesis, I focus on the presentation of oral tradition in a Palestinian novel in which it is employed as a narrative technique and a token of national belonging and difference.

In addition to the national significance of oral tradition, I contend that Ibrahim Nasrallah's integration of folklore in the Palestinian Comedy

Project as a whole and *Time of White Horses* particularly is of great value mainly. That is due to the consistency of its usage and the diversity of the folklore categories involved.

## **1.2 Oral Tradition in Ibrahim Nasrallah's Palestinian Comedy Project**

The focus of the thesis is on oral tradition in Nasrallah's *Time of White Horses*, a part of the series of novels included in his Palestinian Comedy Project. It is a series of seven novels that cover the late two centuries of Palestinian history. Each novel tackles a period or several periods of Palestinian history. Nasrallah states that this series is open-ended since the Palestinian story and suffering are open-ended ([www.hoopoefiction.com](http://www.hoopoefiction.com)). The series includes *Birds of Caution* (1996), *Eraser Child* (2000), *Olive Trees of the Streets* (2002), *Gaza Weddings* (2004), *Under the Midmorning Sun* (2004), *Time of White Horses* (2007), and *Lanterns of the King of Galilee* (2012).

*Time of White Horses*, the subject of the thesis, employs a wide range of oral tradition subcategories such as folksongs, proverbs, address terms, etc. These oral tradition subcategories contribute to fostering the national, literary, and historical status of the novel. This national and historical status was also emphasized by the novel's coverage of critical periods in Palestinian history. These periods were rarely addressed in the Palestinian novels, particularly the Ottoman rule and pre- Nakba period, since most modern novels concentrate on the Nakba and post Nakba periods. The integration of the pre-Nakba period enhances the reader's ability to depict

the change in the Palestinian society from individualism into nationalism. Kannana (2005) describes the period between 1920 and 1948 by stating that:

This is a period of history that is truly Palestinian and Palestinians have many shared experiences of that time, and consequently, it is a fertile period for deriving shared Palestinian symbols. Such symbols would refer mainly to the Palestinian struggle against the British and the Zionists including demonstrations, strikes, uprisings, the 1936 Revolution, heroes, prisoners, martyrs, etc. (p.113-114)

Thus, the novel's handling of these periods is indicative of the stages of formation of the national symbols such as Abdel Qader Al Husaini and Haj Khaled (the hero of the novel under investigation) and the roles these symbols played in the foundation of the national consciousness.

### **1.3 The Purpose of the Study**

This research seeks to examine Nancy Roberts' translation of oral tradition in Ibrahim Nasrallah's *Time of White Horses*. The main purpose of the study is firstly to depict the categories of Palestinian oral tradition employed in the novel in addition to the strategies and procedures used in their translation. Further, it aims to study the cultural, historical, socio-political, and socioeconomic implications of these cultural components. Furthermore, the study aims at investigating the functions of oral tradition in the novel and examine if these functions are maintained or lost in translation. The study demonstrates the effect of the strategies used in the



translation of oral tradition and whether the translation reflects and preserves the characteristics of the Palestinian oral tradition. It also tackles the strategies Roberts used to compensate for the translation loss where it occurs.

#### **1.4 Statement of the Problem**

Translating oral tradition is a problematic issue due to its deep integration into the culture. The translation of oral tradition usually causes problems related to cultural identity. The main problem stems from the absence of an inclusive translation theory to deal with oral tradition in literary texts which may be due to the diversity of the subcategories it subsumes. Very few researches have dealt with the translation of oral tradition from Arabic into English. Many of these researches address songs, stories, proverbs individually, as a part of a literary work and not as an aspect of orality with cultural and stylistic peculiarities. Furthermore, no researcher has provided a list of subcategories that underlies Palestinian oral tradition or depicted the existence of TL equivalence of these subcategories. Another problem is the inevitable loss in the historical and cultural status of the text due to this non-equivalence relationship which will probably result in a violation of the stylistic features of oral tradition in particular and the ST as well.

#### **1.5 Questions of the study**

1. What subcategories underlie Palestinian oral tradition does the novel employ, and how does the translator deal with each subcategory's peculiarities?

2. What are the socioeconomic, political, historical, and cultural contexts in which the oral tradition was employed, and does the translator reconstruct them in translation?
3. What strategies are applied in the translation of oral tradition, and how did they affect the cultural message?
4. Does oral tradition employment construct and reassure the ST's Palestinianism, and is this function reflected in translation?

## **1.6 Theoretical Framework**

### **1.6.1 Venuti's Domestication and Foreignization**

Cultural gaps are the most challenging aspect of translation, especially in the cultural distance, such as translating between Arabic and English. Translators' effort to bridge these gaps will probably be at the expense of either culture. The extent to which the TT is domesticated or foreignized helps to determine the TT's preservation or demolition of the political and cultural identity encoded in oral tradition in the current case.

Domestication and foreignization are renewed versions of Friedrich Schleiermacher two possible paths of translation "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" (1813, cited in Venuti, 1995, p.19). The former path parallels foreignization, while the latter parallels domestication. What is meant by "movement" is not physical. Rather it is

linguistic, cultural, and intellectual. In both cases, this movement will result in violence. That is, moving the writer toward the target audience involves a form of violence against the ethnic identity and cultural values of the ST since domestication is “an ethnocentric reduction of the foreign text to target-language cultural values, bringing the author back home” (Venuti, 1995, p.19-20). On the contrary, moving the audience toward the author includes forcing them to conceptualize and understand an exotic culture. Venuti defines the foreignizing method as “an ethnodeviant pressure on those values to register the linguistic and cultural difference of the foreign text, sending the reader abroad” (Venuti, 1995, pp. 19-20). So translation is by no means is a solely linguistic matter but cultural and ethnic as well. Venuti and Schleiermacher strongly endorse the foreignization method. Venuti’s corroborative position is supported by his claim that “Foreignization translation in English can be a form of resistance against ethnocentrism and racism, cultural narcissism and imperialism, in the interests of democratic geopolitical relations” (Venuti, 1995, p.20).

Thus, foreignization fosters the core intention of oral tradition employment in the novel, which introduces the other as other and retains the foreignness of the ST. Hence, practicing a form of resistance against dominant cultures into which the ST is being transferred.

The domestication method seeks to produce a fluent TT by combating and eradicating or replacing any linguistic, stylistic, or cultural features that may expose the foreign origin of the text. Venuti (1995) proposes that

domesticating translations “conform to values currently dominating the target-language culture, taking a conservative and openly assimilationist approach to the foreign text, appropriating it to support domestic canons, publishing trends, and political alignments” (p.203). When translating from a subordinate culture into a dominant culture, the TT usually seeks to meet the expectations of the target reader by stripping the TT away from any trace of otherness. Thus, SC is to be dissolved in the TC, which may require cutting off parts of the ST. Yang (2010) states that “the naturalness and smoothness of the TT are often achieved at the expense of the cultural and stylistic messages of the ST” (p.79). As a result, the ST’s cultural and stylistic features are the most likely to be deleted.

Domestication was opposed by Venuti for its being a form of aggression towards the ST (1995). In the same vein, Fade Wang (2014) sees that “domesticated translations can also blot out characteristics of nations and peoples, which inevitably causes distortions of original texts” (p.2426). Eradicating the oral tradition by means of domestication is a form of violence that mirrors the violence practiced by the occupation against Palestinian culture. This will probably result in threatening the national identity constructed mainly through the employment of oral tradition. Thus, it is expected to affirm the stereotype of Palestinians as barbaric refugees with no heritage, land, or history.

The importance of foreignization in translating oral tradition stems from its ability to transfer uniqueness, the oddity, and the ST’s artistic features.

Therefore, it allows the TT to taste and engage with the SC. As a result, appreciate its heritage and right of existence. Wang (2014) states that

It's not difficult to find that foreignization is the inevitable tendency in literature translation at the present time, since being faithful to the original works, keeping local conditions and customs of foreign countries, satisfying readers' expecting view is a must in the process of global cultural communication and emergence (p.427).

Nancy Roberts employed both domestication and foreignization methods in her translation of oral tradition in the Palestinian comedy. For instance, domestication is employed In *Gaza Weddings* such as in translating the idiomatic expression ”بصلتك محروقة!” into “You’re always in such a hurry. Why can’t you sit still?”. Similarly, the conversational common expressions “ما لي في هالدنيا غيرك ،الله يرضى عليك ، جبرتي بخاطري” are translated into “You’re all I have in this world, bless your heart. I feel better now.” (p.9). While in *Time of White Horses* foreignization is opted for to deal with some idiomatic expressions as in translating “انكسر الشر” into “The devil has been broken”. A good combination of domestication and foreignization is deemed to retain the SC’s uniqueness while producing a considerably readable text.

As the study’s primary concern is to address the translation of cultural components, Venuti’s domestication and foreignization model will be accompanied by Dickins’, Hervey’s, and Higgins’ cultural transplantation model.

### **1.6.2 Dickins, Hervey's, and Higgins' cultural transposition**

The perspective that translation is a cultural rather than linguistic process initiates the need for a theory that outlines this process of departure of the text from a SC into a TC. Dickins, Hervey, and Higgins (2002) address this issue under the title of cultural transposition. They state that the departure from the SC into the TC has many forms and degrees and that these degrees range between two poles of biasness towards either the SC or the TC. They propose five cultural transposition degrees namely: exoticism and calque, cultural borrowing, communicative translation, and cultural transplantation. Each degree accounts for a different extent of foreignness or the naturalness of the TT.

1. Exoticism and calque: on the one hand, exoticism includes choices that retain the ST's foreignness by adapting strategies and techniques that guarantee the exporting of the features of ST to the TC by no means of assimilation (Dickins, Hervey, and Higgins, 2017, p. 36). They state that this is a favorable way of translating Arabic literature. Although exoticism produces texts that barely take into account the grammatical and cultural features of the TT, Dickins, Hervey, and Higgins (2017) point out that:

Sometimes the nature of the ST makes it virtually impossible to avoid exoticism in the TT [...] in which formal features, such as parallelism, are extremely important in the ST but are not easily matched by typical formal features of English (p.37).

This quotation applies to most oral tradition subcategories such as proverbs and fixed expression, where parallelism and rhyme are distinctive features that enhance their memorization. On the other hand, calque respects the grammatical conventions of the TL while trying to retain the form of the ST. It is “unidiomatic in the TL because it is modeled on the structure of an SL expression. This lack of idiomaticity may be purely lexical and relatively innocuous, or it may be more generally grammatical” (Dickins, Hervey, and Higgins, 2017, p. 37). Whether this is a result of grammatical or lexical factors, the lack of idiomaticity betrays the ST’s origin and highlights its strangeness and uniqueness. On the other hand, calque preserves the essence of oral tradition, which in most cases is employed to emphasize the excellence and uniqueness of particular culture. A good calque may gain recognition to the extent that it “sometimes actually becomes a standard TL cultural equivalent of its SL equivalent” (Dickins, Hervey, and Higgins, 2017, p. 37). However, the standardization of the calque in the TL doesn’t mean that it becomes a part of the TL. In comparison, bad calque may distort the message and hinder the readability of the TT.

2. Cultural borrowing: Dickins, Hervey, and Higgins state that it has much in common with exoticism since both try to retain the ST’s foreignness. Nevertheless, “unlike exoticism, cultural borrowing does not involve adaptation of the SL expression into TL forms” (Dickins, Hervey, and Higgins, 2017, p.39). Cultural borrowing may be executed utilizing transliteration. Again, the nature of the text may call for the use of

cultural borrowing. Further, the borrowed term may become a part of the TL, such as the term Nakba. Normally, borrowed terms are accompanied by footnotes and glosses. For example, in *Time of White Horses*, the term “Dalla” is glossed as a “small pyramid-shaped pot with a long curved spout and a long handle used for preparing Arabic coffee”. The use of borrowing is applicable at word level and phrase-level still, preserving the cultural origin of the text. However, borrowing at larger linguistic units such as sentences or paragraphs will probably distract the reader and distort the intended message.

3. The communicative translation is usually opted for in the case of the lack of equivalence or inappropriateness of literal translation. According to Dickins, Hervey, and Higgins (2017), “A communicative translation is produced, when, in a given situation, the ST uses an SL expression standard for that situation, and the TT uses a TL expression standard for an equivalent target culture situation” (p.14). In the case of oral tradition, the translation of a proverb, for example, by an equivalent TT proverb, will probably make the idea clearer to the reader. Nevertheless, it may be inconsistent with the cultural context; it may also delete one of the essential characteristics of the proverb, such as parallelism. Therefore, it will deprive the target reader of recognizing SC’s way of expressing the same image.
4. Cultural transplantation is extremely TT-biased. It adapts, changes, and even rewrites a ST to naturalize the TT. Dickins, Hervey, and Higgins



(2017) state that it is barely a translation. It is “more like adaptations – the wholesale transplanting of the entire setting of the ST, resulting in the entire text being rewritten in an indigenous target culture setting”(p.38). As a result, ST cultural elements are likely to be repressed or replaced by TL cultural elements. For example, in the translation of the novel under study, the term “قمباز” was substituted by “robe or tunic”. Cultural transplantation in the translation of oral tradition may be viewed from an ideological angle as an intentional act of deleting the ST’s national identity.

The translation of oral tradition in *Time of white Horses* will be examined in the light of these four degrees of cultural transposition since oral tradition encapsulates the core elements of its respective culture. The degree of departure is to be studied in consistency with the forms and functions of oral tradition subcategories in addition to the effect they left on the cultural significance of these cultural components.

## **Chapter Two**

# **Theoretical Background & Literature Review**

## **Chapter Two**

### **Theoretical Background & Literature Review**

#### **2.1 Language and Culture**

Language and culture are dynamically bound up with each other in a way that they complete and enrich one another. Bassnett (2002) argues that “Language is the heart within the body of culture, and it is the interaction between the two that results in the continuation of life-energy” (p.23). In the same vein, Hongwei (1991) states that “language is the life-blood of culture” (p.121). These metaphors tend to compare the link between language and culture with an organism to indicate that this bond is vibrant and substantial to their development and survival.

Language cannot be separated from culture since each of them plays an indispensable role in the existence of other. Bassnet(1992) points out that “separating language from culture is like the old debate about which came first – the chicken or the egg” (p.23). Accordingly, the debate over the detachability of language and culture is void and curtails any serious investigation of either language or culture considering that “a language is a part of a culture, and culture is a part of a language; the two are intricately interwoven so that one cannot separate the two without losing the significance of either language or culture” (Brown, 2000, p.177). Therefore, separating language from culture will result in demolishing the value of either language or culture.

The term culture includes two dimensions: a material culture that refers to food, clothes, institutions, tools, etc., and non-material culture, which refers to values, customs, rituals, and oral traditions. Culture is usually defined as “an accumulative experience, which includes knowledge, belief, morals, art, traditions and any other habits acquired by a group of people in a society” (Adel, 2008, p.2). In the same vein, Newmark (1988) states that culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (p.94). Most of these definitions of culture subsume values, traditions, and shared knowledge expressed through language.

On the one hand, culture reinforces language in a manner that gives language new dimensions and meanings. Kramsch (1998) believes that “Language is a system of signs that are seen as having itself a cultural value” (p.3). The cultural value that a language embodies stems from the fact that meanings of linguistic items are generated by and within a cultural framework. As Hongwei (1991) points out, “culture is the track along which language forms and develops” (p.121). Therefore, language is the mouthpiece of culture, which shapes speakers’ linguistic competence and modes of communication.

On the other hand, language influences culture in a way that language helps to construct and expresses cultural reality. House (2009) points out that “Language is culturally embedded: it both expresses and shapes cultural reality” (p.11). Language guides a culture and influences its destiny.

Subramaniam (2017) states that “Culture is blind without the help of language” (p.1). By the same token, Abbasi et al.( 2012) believe that “language is rooted in culture and culture is reflected and passed on by language from one generation to the next” (p.86). Language mirrors the culture and helps to transmit it, and this is most evident in oral tradition, the subject of this thesis.

The debate over this interdependent relationship between language and culture is a cornerstone to understanding intracultural communication. It provides us with the dynamism of successful communication that is how people communicate effectively. This argument has also been beneficial to intercultural communication, translation, and translation studies since the awareness of the relationship between language and culture will undoubtedly be instrumental in avoiding cultural clashes.

## **2.2 Culture and Translation**

Translation has been practiced since early ages, but it was developed as an independent discipline in the middle sixties of the past century. However, the earlier translation studies tend to consider translation as a solely linguistic activity eliminating the importance of the culture as an important factor in generating meaning. This tendency is evident in Catford’s (1995) definition of translation as a mere replacement of source language linguistic signs by target language linguistic signs.

The succeeding theorists attempt to provide more comprehensive definitions by which translation is being identified as a process and product. Venuti (1995) defines translation as “a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation” (p.17). Venuti’s definition describes translation as a process and includes the cultural dimension of translation since signifiers are culturally constructed. Additionally, it shed light on the role of a translator in reproducing meaning in the light of his/ her cultural and linguistic competence. House (2009) proposes that “Translation is not only a linguistic act, but it is also a cultural one, an act of communication across cultures. Translation always involves both language and culture simply because the two cannot really be separated” (p. 9). Therefore, translation is both a linguistic and cultural activity; it facilitates intercultural communication. This assumption stresses the multidimensionality of translation which involves many factors, other than the linguistic one, that affect translation process and product as well such as culture, translator, audience, etc.

Cultural content or aspect of the text constitutes the most outstanding problem for a translator. Snell-Hornby (1988) has pointed out that “the translatability of a text depends on the extent to which the text is embedded in its own specific culture and also on how far apart, concerning time and place, the ST and TT receivers are”( p.41). The more cultural aspects a text contains, the more challenging it becomes to the translator (Hariyanto,

2000). Thus, the translator's duty is to bridge the gap between the source and the target cultures. A competent translator should possess excellent knowledge not only of the two language systems but also of both cultures since linguistic knowledge will be futile without a competent knowledge of the cultural system and context. For example, the term “غُرَّة”, which Nasrallah (2007) states that it is the opposite of a free woman, it refers to a woman who is taken as a slave and treated with hostility and her family has no right to defend her until she gives birth to a baby boy. The term is translated into “Secondary wife”, the target text's term altered the cultural content of the source text's term. The translation of such a term will be impossible without such cultural knowledge. As a result, biculturalism becomes more critical than bilingualism for a translator.

Therefore, a translator is advised to be extra cautious when dealing with texts containing cultural material since any act of omitting or devaluing these cultural components' importance will probably be interpreted as an intentional act of skinning the text from its cultural identity. Oral tradition is a challenging project for a translator since it carries the essence of culture and is considered a strong cultural identity marker.

If a text is considered to embody the core values of a culture if it functions as that culture's central text, translations of it will be scrutinized with the greatest of care, since “unacceptable” translations may well be seen to subvert the very basis of the culture itself (Bassnett and Lefevere, 1992, p.70).

For example, terms such as “قمباز” and “العمامة”, which are parts of material culture in Palestine, are significant indicators of Palestinians belonging to the Arab culture. Roberts translated these terms into “Robe” and “Turban” respectively. Besides changing their denotative meanings, the subversion of the referent of these terms would probably affect the target readers' perception of the Palestinian material culture.

To sum up, culture is an integral part of the translation activity of any sort. The knowledge of the source and target culture is vital to the success of the translation process and avoidance of cultural clashes.

### **2.3 Orality and Literacy**

Orality and literacy received considerable scholarly attention, especially by historians, anthropologists, and recently by linguists; many research pieces were conducted to elucidate the nature of these binaries and their contributions to cultures. In most of these researches, the illustration of either orality or literacy was usually done by celebrating one concept and devaluing the other.

Orality had been generally associated with barbarism, ignorance, backwardness, and inferiority, while literacy was associated with dominance, superiority, and advancement. David (2015) proposes that “it is widely assumed that only ‘developed’ societies or countries have their own advanced ‘written culture’ which is a sign of modernity and progress” (p.119). The refutation of these assumptions depended on evidence that



some oral cultures possess an organized complex system of values even more complex than that of the “advanced” societies (Hudson, 2002). Therefore, “one culture is not superior or inferior to any other” (Draper, 2004, p.73). And orality is not superior to literacy and vice versa.

The negative stereotypes about orality found their way into translation theory and practice, and this was done through using uneducated and crude terminologies when rendering oral aspects in texts (France, 2000). The ignorance of orality’s importance and characteristics led to the stigmatization of orality embodiment in literary works and marginalization in translation studies. Thus, it is convenient to initiate the discussion of the translation of orality in literature by elucidating the complex relationship between orality and literacy. The novel in hand is a result of a dynamic interaction between the two. It is based mainly on orality but is made available to the readers through literacy.

No culture is exclusively oral or literate. Ong (2002) argues that “Today primary oral culture in the strict sense hardly exists since every culture knows of writing and has some experience of its effects” (p. 11). The existence of written language in a given culture doesn’t imply that all members of that culture are inevitably literate. The label of literate culture doesn’t guarantee that all society members have the same level of literacy (Tsang, 2007). So, the term literate culture is not strictly accurate. In *Time of White Horses*, only a few members of society possess knowledge of reading and writing; thus, the society is neither solely oral nor literate.

Literacy was evolved from orality and was deeply influenced by it. Ong(2002) argues that “Oral expression can exist and mostly has existed without any writing at all, writing never without orality” (p.8). And thus, “Literacy cannot be isolated completely as a separate skill” (Thomas,1989, p.28). Then literacy is dependent on orality, and the alleged detachability of literacy from orality is void. As Ong (2002) states, “writing from the beginning did not reduce orality but enhanced it” (p.9). Thus, literacy does not demolish orality but complements and extends it. This is the case in *Time of White Horses* in which literacy helps to complement orality and to reach a wider audience despite the inevitable losses.

This research adopts Ettobi’s (2015) conceptualization of orality as “the use of everyday spoken language in a literary text, whether as part of the narration, in dialogue, or simply quotations of oral material such as songs, proverbs, and sayings” (p.228). *Time of White Horses* is dependent on oral testimonies then transmitted to the reader through the written word. Thus, the transmission of the stories in the novel results from integrating the two mediums of expression. The oral origin of the story is conjured up in the novel through the use of oral tradition.

## **2.4 Oral Tradition**

Oral tradition is one of the essential components of non-material culture; it carries the essence of cultural reality. Oral tradition is the vessel in which people deposit their memories, knowledge, experiences, aspirations, and

frustrations through different modes of expression, e.g., songs, dancing, stories, prose, etc.

The term oral tradition is formed by compounding the adjective oral which denotes speaking, the word of the mouth. And the noun tradition which is a broad term that “can mean culture as a whole; all the inherited elements in society; conventionally recognized customs whether or not of any antiquity; the process of handing down practices, ideas or values, particularly intergenerationally; and the products as handed down” (Levinson& Ember, 1996, p.888). Thus, oral tradition basically refers to verbal utterances related to people and the collective work of a nation that is transmitted orally from one generation to another.

Oral tradition is an inevitable part of any culture. It is widely believed that oral tradition’s importance exceeds its respective culture’s limitations; it also affects other human societies. Bruchac (2014) contends that oral tradition “is collective wisdom vital for the survival and well-being of each human society and of all the other species with which we share the planet” (p.5). He presumes that oral tradition plays a crucial role in the development of human societies, and without it, the status and even existence of human culture are threatened. Owing to the fact that oral tradition is intermingled with various cultural spheres such as society, history, ideology, etc. (Bruchac, 2014).

Oral tradition can be viewed as an index of social reality, providing a rich repertoire of values, attitudes, and morals. It is a collective accomplishment

of culture's members encompassing an intricate system of attitudes concerning cultural reality. Babatunde (2015) states that

It is a communal activity, which informs, as well as embodies the precepts and values that are permanent, including those that are changing in that society. It contains society's wisdom and achievements in art, politics, religion, health care, etc. Oral tradition, in essence, almost always tends to capture cultural reality (p.18).

Thus, oral tradition is a medium of expression at the disposal of all community members. It affects and is affected by the social and political organization. Hudson (2018) perceives oral tradition as “a legitimate basis for poetical expression and social organization” (p.241). It also reflects the changes that the society undergo, titles and terms of address can reflect such changes for example, “يلور” which is a Turkish military rank was replaced by “ضابط” during the British mandate. These terms of address find their way into oral tradition and conversational formulas due to political change. Zwettler (1978) argues that “changes in the stock of formulas and the formulaic diction creep into an oral tradition, in response to changes in the cultural, historical, and linguistic situation of the language community over the passage of time” (p.48). Oral tradition is a reflection of social structure documenting the various changes the society undergoes.

Oral tradition is an essential source of history and historical events to the extent that it may become history itself since oral tradition comprises a history of culture, society, tradition, language, etc. It communicates the

way people spoke and behaved in certain circumstances, how they interpreted certain incidents, and hence the way they thought (David, 2015). For example, in *Time of White Horses*, the expression “طاسة وضايعة” is used by a character “Alanesa” to describe the status of uncertainty, stray, ignorance of people at the time of the ending of the British mandate and the beginning of the Israeli occupation.

Oral tradition carries the essence of the cultural identity; it constructs, transmits, and preserves cultural identity. It is crucial for the survival of cultures; it is an indicator of the culture’s antiquity and strength. “Every group develops a memory that highlights its own past and its unique identity” (Halbwachs, 2012, p.269). It is an anchor to national identity; it connects people to their roots and helps them differentiate themselves from intruders. Nasrallah orchestrates his novel with oral tradition to reassure the Palestinian national identity of the story through the use of folk songs like “زريف الطول”, and folktales like “نص جبينة و انصييص و”. Oral tradition gives voice to the silenced, the suppressed, and the marginalized, thus it constitutes the main medium through which they deposit their stories. Beiner argues that stories are the most important oral tradition category that they substantial to the survival of oppressed communities since they embody suppressed history and truth (2016).

*Time of White Horses* encompasses a wide range of oral traditions in an attempt to preserve Palestinian heritage from alienation. The nature of oral tradition necessitates its documentation as it is “by its nature may change,

disappear or grow constantly” (Thomas, 1989, p.8). On the one hand, the change and growth of oral tradition may be ascribed to the performer who may add or alter the material to cope with the status quo. On the other hand, the threat of disintegration of oral tradition results from many factors: people’s engagement in their modern life and literacy cultures. Secondly, many scholars argue that over-dependence on written material diminishes our mental capacities thus, our ability to transmit these materials orally. Finally, oral tradition subjects are connected to people’s immediate contexts, which most of them are not valid anymore. These factors urged oral tradition documentation due to concerns about its extinction, which is one of the primary purposes of the embodiment of oral tradition in *Time of White Horses*.

## **2.5 Oral tradition and Folklore**

Folklore and orality are two distinct but related concepts; many researchers like Richard Waterman use these concepts interchangeably despite the apparent peculiarities. Waterman(1972) considered folklore as “that art form, comprising various types of stories, proverbs, sayings, spells, songs, incantations, and other formulas, which employs spoken language as its medium” (p.45). These loose definitions neglect the other forms of folklore, such as the material folklore, which denotes food, clothes, etc. On the other hand, other scholars take into account the various forms of folklore. For example, Harvilahti (2003) states that “Folklore in its oral and traditional form is in most cases transmitted orally and serves as shared tradition-based creations of a cultural community” (p. 200). Folklore and

oral tradition are similar in their medium of transmission and importance as foundations of the cultural community viewed in terms of shared historical background, value system, traditions, oral literature, etc. Abdullatif Barghouthi (1996) points out that

The colloquial or folk oral tradition embraces the bulk of our folklore corpus, which is passed from generation to generation by word of mouth. Within this category fall all our folksongs, folk tales, jokes, proverbs, sayings, mottoes, slogans, riddles, superstitions, children's games, folk drama, etc. (p.148).

Folklore, comprising different genres such as dances, food, embroidery, and oral tradition, is a superordinate of oral tradition; hence folklore incorporates oral tradition but not the other way round. Most translation studies address the oral form of folklore by loosely referring to it as folklore and thus implicitly referring to oral tradition.

## **2.6 Oral tradition and translation**

Translation of orality is fraught with problems, and this is probably due to its multilateral nature. Finnegan states that besides the translation problem, the oral tradition's unique properties in literature constitute a further challenge for the translator. He states that translators deal with these problems by adding notes or at least by recognizing the existence of a problem (2000).

Translation of orality goes through two translation stages. The first happens at the inter-semiotic level, in which the oral material is translated into

written form. At this stage, the oral material loses most of its non-verbal dimension, such as stress, silence, pitch, etc., which are significant sources of meaning. The second stage takes place at the inter-lingual level, translating from one language into another; at this stage, the loss is at various levels, namely; linguistic, aesthetic, and stylistic features.

There is no agreed-upon translation theory to deal with oral tradition, and this is probably due to the diversity of the subcategories that oral tradition subsumes. In other words, each subcategory has its own linguistic and extra-linguistic features and functions. For example, Muhawi and Kanaana (1989) proposed that in the translation of folktales, the translator is advised to “replicate the narrative rhythm and grammatical structure of the original, and also to avoid word for word translation” (p.52). Thus, the translator is not free to add, substitute, or delete information and should stay faithful to the original. These departures from the original should be provided in footnotes or brackets (Muhawi, 1989). While translating prose and folk songs, the priority is given to the form and function since they are as important as the content.

Translators proposed a wide range of strategies to deal with orality in literature. These strategies fall under the umbrella of either foreignization or domestication. The choice of either pole depends not only on the form and function of oral tradition but also on the translator’s attitude and view of the SC, ST, and orality. Bassnett and Lefever (1992) assert that “The different attitudes developed toward the original give rise to different



translational strategies” (p. 91). If oral tradition is held by a translator to be an unnecessary aesthetic feature and does not serve the dramatic structure, it is likely to be deleted or suppressed in translation. Thus, translation of orality is not innocent; it is influenced by ideological factors: “The translation of Arabic literature into European languages has quite often been influenced by orientalist thinking, and this has been evident in the treatment of markers of orality that have variously been suppressed, enhanced, exaggerated or exoticized” (Bandia, 2015, p.127). Translators who chose to enhanced, exaggerated, or exoticized markers of orality perceive translation as a defensive activity through which cultural identities are preserved. As a result, the ideology of the translator constitutes a decisive factor in choosing a translation strategy.

Rosa (2015) considered orality in literature as literary variation and suggested that “translators may choose among a range of translation procedures, namely the: omission, addition, maintenance, or change of such linguistic features and their associated contextual information” (p.7). However, she neglects the peculiarities and national implications of orality. At the same time, Bandia states that the value of orality as a strong marker of identity, social class, prestige, literacy level, etc., must be accounted for and conveyed in the interlingual transfer (2015). Thus, the choice of translation strategy should be made in the light of the form and function of oral tradition to communicate and reconstruct these functions and meanings in the target language. Ettobi (2015) proposes that “Translating a given text’s oral aspects requires consideration of how they represent, imitate or

allude to ways in which people converse daily in a different society/culture and what strategies to use to reflect their presence in the original” (p.229). Thus, translating oral tradition would be impossible without taking into account its linguistic, stylistic, cultural, and ideological dimensions.

## **2.7 Nancy Roberts’ translation of oral tradition in the Palestinian Comedy**

Nasrallah’s Comedy Project received considerable scholarly attention in different fields such as history, politics, translation, etc. Four of these novels were translated into foreign languages, three of which were translated by Nancy Roberts. Robert, who is an award-winning translator; has translated many well-known literary works from Arabic into English ([www.banipal.com](http://www.banipal.com)). Commenting on her translation of the novel, Nasrallah described her translations as excellent. He states that she successfully transmits the spirit of his works and that her translations can’t be separated from his works ([hoopoefiction.com](http://hoopoefiction.com)).

Roberts tries to accomplish the dynamic equivalence since she seeks to capture the semantic meaning as well as the effect of the text ([hoopoefiction.com](http://hoopoefiction.com)). In her translation of *Time of White Horses*, Roberts employed various translation procedures and methods to accomplish what she terms as “a successful literary translation” that aims at satisfying both the ST author and the TT readers. By trying to accomplish semantic accuracy while preserving the fidelity of the ST’s spirit ([hoopoefiction.com](http://hoopoefiction.com)). Table (1) illustrates the different translation procedures employed in dealing with different types of oral tradition;

**Table (1): Translation procedures and strategies Nancy Roberts employed in her translation of oral tradition**

Translation strategy	ST	TT
Literal translation	ذنب الكلب سوف يبقى اعوج لو وضعته في قالب (p.144)	A dog's tail will go on being crooked even if you put it in a mold. (p.181 )
Paraphrasing	في المال ولا في العيال (p. 133)	You can take our money, but does not tough our progeny. (p. 166)
Substitution	يا سبحان الله (p.320)	Unbelievable (p.405)
Borrowing	أمرى لله (p.301)	Amrililah (p.385)
Deletion	حفيت ألسنتكم (p.480)	- ( p.605)

Roberts uses literal translation and paraphrasing to accomplish “semantic accuracy”. While “the fidelity to the spirit” was aimed at employing lexical substitution, deletion, and borrowing (hoopoefiction. com). However, the orality, as well as the cultural message of these utterances, is threatened.

To sum up, oral tradition represents the deepest and the most vibrant interaction between language and culture which stresses its sensitivity in translation. Similarly, the employment of oral tradition in most literary works is usually motivated by ideological factors, and thus this should be accounted for in translation. Consequently, translation plays a major role in preserving or blurring the identity and function of oral tradition.

## 2.8 Literature Review

Translation of oral tradition was addressed by many scholars such as Muhawi and Kannana; nevertheless, these researches have not tackled the subject as an autonomous field of study but as a part of related but distinct

fields, namely orality, and folklore. Muhawi tried to establish a folkloric theory of translation by surveying and integrating scholarly contributions to the translation of folklore.

In his research “Towards a Folkloristic Theory of Translation” (2006), Muhawi addresses the scholarly attempts to deal with folklore in translation. He pursues to propose a theory that is “based on the interlingual transfer of folklore genres, which are semiotically complex, orally performed, and culturally saturated forms of verbal art (or folklore)” (Muhawi, 2006, p.1). He criticized House’s attempt to address orality in her theory for its vague definition of orality. He states that “Of all the textbooks in translation studies, only *Thinking Translation*, by Hervey and Higgins (1992), to the best of my knowledge, gives due consideration to the question of orality in translation” (Muhawi, 2006, p.2). He also discussed the notion of thick translation proposed by Appiah which attempts to locate the text in its linguistic and cultural contexts through the use of annotations and glosses (2000). Muhawi (2006) thinks that even though thick translation raises the visibility of the translator, “Folkloristic “texts” from other cultures are therefore very much in need of thick translation to communicate the discourse of the cultural Other” (p.5). Thus, thick translation seeks to transfer the multilayered meaning of the original text. He concludes that we are far from establishing a folkloric theory due to the complications of the field.

Other than that, the Arabic scholarly contributions to the field are restricted to a number of studies, usually addressing one or few types of oral tradition.

Mustapha Ettobi addressed the translation of oral tradition in Arabic novels in his article “Translating orality in the postcolonial Arabic novel: A study of two cases of translation into English and French” (2015). The researcher investigates the assimilation and non-assimilation method of translation in dealing with oral aspects “in two postcolonial Arabic novels, namely Najīb Mahf ūz’s *AwlādH āratinā* and Muhammad Shukrī’s *al-Khubz al-Hāfī*, into English and French” (Ettobi, 2015, p.226). The researcher classified the data into the following :Idioms and expressions, Songs, and Multilingualism. The researcher then discusses the different translation strategies employed in the transition of these subcategories of oral tradition. Translation strategies include omission, total assimilation, paraphrasing, which are listed as being assimilation strategies. At the same time, non-assimilation strategies include transliteration, translation into a third language. The research concludes by stating that opting for assimilation or non-assimilation may affect the meaning of the cultural item and further reaffirm negative or positive stereotypes toward Arabs. For example; translating “ولاد الكلب” and “ابن القديمة” into “son of a bitch” may result in fostering “a discourse that describes Arab women as being disrespected. This cannot help but reinforce stereotypes of violence and mistreatment of women in the Arab world and promote a biased representation of Arab culture” (Ettobi, 2015, p.233).

Some oral tradition subcategories such as folk tales and proverbs received more scholarly attention than other subcategories like nicknames and incantations. This may be ascribed to the frequency of their utilization in literary genres. For example, Issa (2017) discussed the translation of proverbs in her research “Translating Figurative Proverbs from Two Syrian Novels: Muftaraq al-Maṭar by Yūsuf alMaḥmūd and Anājīl al-Xarāb by NaufalNayouf”. The study aims to depict the proverbs’ internal and external features such as rhyme, alliteration, etc., and whether these features are preserved in the TT. The study concludes that four of the translated proverbs lost their meaning in the TT due to the lack of TL equivalence and the inadequacy of literal translation in conveying the intended linguistic and cultural meaning. At the same time, three proverbs are successfully transferred to the TT. Further, the external features of the proverbs, such as rhyme, are not transferred to the TT. The study confines itself to the way literal translation may affect the readability of the TT proverb and then suggest other possible translations. The study does not refer to the effect of translation on the end product in terms of proverb preservation of its cultural message and functions in the TT and the national identity embedded in the proverb.

The end product of translation is deeply investigated by Al-Azzam’s and Al-kharabsheh’s research (2011) “Jordanian Folkloric Songs in Translation: Mousa’s Song *They Have Passed by Without a Company* as a Case Study”. The research addresses the social, cultural, and emotional differences between English and Arabic and how this influences translation

choices. It introduces the song's cultural context, paying attention to the cultural symbols embedded in the song and how these symbols vigorously interact to picture the Jordanian rural society. The folksongs are linked to the national identity since they embody implications of the socio-cultural reality, metaphors, and similes transmitted from one generation into another. The study also addresses the factors that may affect the translation process and choices such as sense, naturalness, "singability", stating that the translator should take them all into account but in various degrees according to translation skopos. The study argues that the folksongs' linguistic, cultural, emotive, ecological, musical characteristics make its translation challenging. Furthermore, the study suggests that folksongs are composed to be performed orally, and the written version devoid the folksongs of some of its characteristics, such as vowel elongation. Moreover, translation strips the folksong from its rhyme, rhythm, and colloquialism and threatens its ability to entertain. Additionally, they argue that even sticking closely to the semantic meaning would produce a deficient copy of the original due to the differences in the conceptual system of both cultures. The study concludes that the TT cannot produce the same effect the ST produces on its audience; however, this must be compensated by retaining the "singability", rhyme, or rhythm, for example (2011).

Some scholars drew their attention to merely translating some oral tradition subcategories aside from discussing their social and historical contexts and implications. Such as Muhawi and Kannana, who translated forty folktales

in their book “Speak Bird, Speak Again” (1989). The translators provided a brief preface about the translation choices they made. However, no single study tackled the translation of oral tradition in the Palestinian novel since most scholarly attention is geared toward the translation of culture-specific items. The current study seeks to bridge this gap by discussing oral tradition translation in Nasrallah’s *Time of White Horses*.

The novel *Time of White Horses* was subject to many studies; it was studied for its historical value, as is in Yacoub’s and Hatamlah’s research “*The Time of White Horses between the history and art*” (2013). The study depicts the integration between reality and imagination in the novel, in other words, the way the novel introduces actual historical incidents through imaginative characters and contexts.

The novel was also studied for the textual devices the writer employed. In her book “*Textual Thresholds in the Novel of Arab Generation*” (2016), Al-Samarrai discusses the use of footnotes and the various functions they perform, such as the use of footnotes to clarify a particular tradition mentioned in the novel texture. Al-samarri thinks that this will foster the preservation of the tradition (2016). Other researches addressed various literary aspects of the novel, such as description, characterization, and historical dimension.

Concerning the translation of the novel, Mohammed Hamouda (2019) wrote his MA thesis on “Effectiveness of Translation Strategies Used in Rendering Palestinian Culture-Specific Items in Nasrallah’s Novel *Time of*



*White Horses*”. The researcher collected his data of culture-specific items and classified it following Newmark classification of culture, namely, ecology, material culture, social culture, organizations, customs including idioms, proverbs, common expressions, religiously-bound items, social status and life, activities, procedures, and concepts, gestures, and habits. Translation strategies used in translating culture-specific items are studied in the light of Newmark’s model (1988) and Ivar’s model, which includes the following; lexical substitution, lexical creation, deletion, literal translation, borrowing, definition, and paraphrasing, and addition. Venuti’s two main strategies: Domestication and Foreignization, were also employed to examine whether translation strategies employed prioritize source culture over target culture or vice versa.

Hamouda (2019) resorts to an expert assistant then, compared his findings with that of the expert to attain the result’s credibility and objectivity. The research concludes that “The translated version of the text tends to be more foreignized (ST oriented) with 77.6%, whereas domestication is used to render only 64 items at 22.4%. The study had barely discussed the translation of oral tradition. For example, the deletion of the initial verse of a folksong is mentioned as an example of a deletion strategy without discussing this strategy’s effect on the song’s meaning and structure. Further, the story of the folk song “زريف الطول” is mentioned without referring to its translation. Besides, proverbs and idioms of the ST are explained, then the TT equivalent is tested for conveying the same semantic meaning or function. The study doesn’t tackle the cultural identity

embedded in these cultural components and the translation effect of the stylistic features of these cultural components.

## **Chapter Three**

### **Methodology**

## Chapter Three

### Methodology

#### 3.1 Methodology

The data of the study consist of oral tradition utterances and expressions and their English translations. ST data is extracted from Ibrahim Nasrallah's "زمن الخيول البيضاء" while TT data is extracted from Nancy Roberts' translation of the novel *Time of White Horses*. The novel (the Arabic version) was first published in 2007 by Arab Scientific Publishers Inc. It was translated into English by Nancy Roberts and published by Hoopoe Fiction in 2016.

The novel depicts the Palestinian crisis during three generations portrayed in the Haj Mahmoud family's life in their village "Alhadya" before 1948. The novel is based on personal testimonies, actual events, and autobiographies of people who lived during these periods. The novel is divided into three books; the first book is (Wind). It tackles the story of the first generation of the Haj Mahmoud family during Ottoman rule. Book two (Earth) depicts the life of the second generation of the Haj Mahmoud family during the British mandate. Book three (Humankind) portrays the horrors of Nakba and ends with a scene of displacement.

The majority of Ibrahim Nasrallah's literary works compromise various subcategories of oral tradition. However, *Time of White Horses* contains a dense content of oral tradition and is overloaded with Palestinianism. It

tackles critical stations in Palestinian history, and most importantly, it is based on testimonies of the memories of displaced people.

The study involves a comparative textual analysis in addition to descriptive analysis to examine the cultural transfer of Palestinian oral tradition from Arabic into English. The ST data will be classified according to their various subcategories to elucidate each subcategory's characteristics and functions. These categories include; folksongs, proverbs and sayings, titles and military ranks, terms of address, religiously bound expressions, swear words, terms of abuse, incantations of protection, and dialect. These subcategories will be compared with their English counterparts to examine the different strategies used in their translation. Finally, the study evaluates these strategies' ability to preserve the characteristics, extra-linguistic meaning, and different functions of these cultural constructions.

The discussion will be restricted to cultural messages, the functions and the stylistic features of oral tradition, and how they are affected by translation. Due to the restrictions of the space, the researcher is to discuss the most representative pieces of data under each subcategory from her own point of view.

Data analysis will be in light of the domestication and foreignization theory of translation by Venuti (1995). Each of these opposites compromises different translation strategies. After examining the data, the researcher will illustrate whether the translator dissolved the source text's identity in her pursuit to make the text reader-friendly or remained faithful to the ST and maintained its cultural identity.

The examination of data will be also done in light of the ‘cultural transposition’ proposed by Dickins, Hervey, and Higgins. The model describes the various degrees of departure from literal translation in transmitting meaning between ST and TT. These degrees include; exoticism and calque, cultural borrowing, communicative translation, and cultural transplantation (2002).

The discussion begins with folksongs since they are the largest and the most diverse subcategory of oral tradition employed in Nasrallah’s *Time of White Horses*. Form, theme, and function are the most popular criteria for the classification of folksongs. For example, Ataba, Mraba, Jafra, etc., are categorized according to the poetic form. In other words, the focus is on rhyme, the number of lines in each stanza, meter, etc. The researcher classifies data according to the theme of songs. Moreover, poetic devices such as rhythm, parallelism, alliteration, etc., will be examined since they are intrinsic parts of the nature of folksongs.

Further, due to the restrictions of the space, the researcher will not refer to every single translational choice; instead, she is to confine her discussion to the translation of songs’ words, phrases, and expressions that have cultural, social, or political implications in addition to, translation choices that generate significant changes. The same theory applies to the rest of oral tradition subcategories.

The novel contains a large number of address terms that are categorized following Aliakbari’s and Toni’s (2008) categorization. The researcher discussed a limited number of examples under each subcategory namely,

two items are discussed under personal names, three out of seven items under nicknames, three out of eight items under religious-oriented terms, one out of three items under occupation-bound terms, two out of ten items under kinship or family/relative terms and two out of five items under honorifics and terms of formality.

Similarly, the researcher opts for what she deems as representative examples under the rest of the subcategories of oral tradition. Two out of six items are discussed under titles and military ranks, two out of five items under swearing words, five out of nine items under terms of abuse, four out of thirty-five items under proverbs and idioms, six out of fourteen items under religiously bound expressions, one out of two items under incantation of protection, six out of eighteen items under common expressions and conversational formulas.

The examples are discussed for their contexts of usage, meanings, and cultural implications in both languages and for the extent to which translation preserves the cultural message transmitted via these subcategories. In the light of the deep investigation of the data regarding the losses, gains, compatibilities, or incompatibilities between the ST and their TT counterparts, the researcher determines the degree of the cultural transposition at which these cultural components are transferred and whether the translator retains the excellence of the ST by the means of foreignization or manipulates and blur the characteristics of the ST and SC by the means of domestication.

## **Chapter Four**

### **Data Analysis**



## Chapter Four

### Data Analysis

#### 4.1 Folksongs

Folksongs are of the most important oral tradition types thanks to their reflection of cultural, social, historical, and political realities. Hence, they can be considered a vital source of information about a particular community. Furthermore, Ettobi (2015) states that folksongs can “provide a realistic, romantic or comic touch” (p.234). *Time of White Horses* contains fifteen folksongs forming the most recognizable aspects of orality in the novel. The songs tap into the collective consciousness of the Palestinians; they are rooted in culture and resistance.

Translating folkloric songs is a multidimensional task; it is usually challenging, if not impossible. The difficulty of translating Palestinian folk songs stems from cultural peculiarities, stylistic, poetic features, and most importantly, their political dimension embodied in their “power to safeguard the cultural identity of a nation” (Alkammash, 2014, p.11). The national identity of the folksong is the sum of these mentioned above characteristics. Therefore, tampering with one or more of these characteristics is expected to threaten the national identity constructed or assured by using these songs.

The concern of this subsection is double-fold: the first is the categorization of folk songs and the cultural values they transmit, and the second is examining the translatability of folksongs’ poetic features.

In their research “Folklore Tales and Other Oral Expressions in Palestine,” Odeh and Laban’s (2019) proposed that most researchers who categorize songs according to the theme mostly provide the following subcategories;

Songs of wedding ceremonies, songs of death and lamentation  
 “Nadeb” songs of religious ceremonies and seasons, songs of  
 collective work and agricultural seasons (economic and  
 environment topics), children’s songs (by and for children),  
 patriotic songs/resistance songs (p.48-65).

The researcher will follow this categorization since this categorization covers the majority of folksongs features in the novel.

#### **4.1.1 Songs of Wedding Ceremonies**

The importance of wedding folksongs employed in the novel originates from their current performance in Palestinian wedding parties. Wedding songs are context-based; there are different types and topics of wedding songs that differ according to the timing, place, and performers. For example, songs performed in Zaffa mainly praise the groom and his noble descendent, while “Sahra” songs tackle various topics such as wisdom, stories, and sad memories. On the other hand, the bride’s family usually sings about the bride’s beauty and her family’s honor, good manners, and separation pain. Odeh and Laban (2019) state that “Wedding songs also transmit different messages and meanings related to bragging about hospitality between the two families, praising the two families and being

proud of the families of both the bridegroom and the bride” (p. 53). These functions are mainly performed by using a diversity of similes, metaphors, and symbols, as the table below reveals.

**Table (2): Wedding folksongs**

ST	TT
<p>قطعنا البحر يا عمي على اللي خصرها ظمة قطعنا البحر بحرين على مكحولة العين قطعنا سهلنا الخضر لضحكة هالقمر لسمر ومشينا لك مشي الطير حتى ما تكوني لغيري ومشينا لك يا اصيلة حتى نفرح فيكي الليلة ومشينا لك من الهادية نغني والنية صافية (p. 110)</p>	<p>We've crossed the sea, dear uncle. For one with blossoms about her waist. Lest she be claimed by anyone else, We've come to you in hast. We've crossed the sea as two seas. For a girl whose eyes will make you swoon. We've crossed our broad green pastures. To the laughter of a swarthy moon. We've come, you well-mannered girl, to rejoice in you tonight. We've come singing from Hadiya, With intentions pure and right. (p. 138)</p>
<p>يابي محمد جينا لك جينا لك قوم استقبلنا بخيولك ورجالك يا بي محمد يا كبير الشأن يا حصان محوط بسبوعة وغزلان يا بي محمد يا شباك العلية يا الف شمعة جوا روعي مظوية (p. 110)</p>	<p>We've come to you, Abu Muhammad. Get up and receive us with your horse, your men! O Abu Muhammad, a man of high standing, A lion ringed by the cubs in his den! O, Abu Muhammad, you open a window onto the sky, You brighten our souls with a radiance beyond our ken. (p. 138-139)</p>
<p>قوليلي وين دارك يا ياسمين يا مليحة والله لتتبع اثارك لو حتى على ريجا قوليلي وين دارك يا ياسمين يا لطيفة والله لتتبع اثارك حتى للقدس الشريفة يا طول الشعر الاسمر من عكا حتى يافا من غزة حتى المجدل ومن حيفا ل صفاة (p.111)</p>	<p>Tell us where your house is, pretty Yasmin. We're ready to follow you where you go. Tell us where your house is, sweet Yasmin. We'll follow you to Jerusalem, to Jericho. Your long raven hair raches from Arce to Jaffa, From Gaza to Majdal, from Haifa to Safafa. (p. 139)</p>
<p>ا هلا ومرحب باللي هلو علينا بنرحب فيهم وبنحطهم في عنينا يا هلا ومرحب بالناس الاجاويد خطوة عزيزة خضرا زي يوم العيد (p.111)</p>	<p>A loving welcome to those whose coming Is like abundant showers after dearth! A warm welcome to the worthy, whose presence is a joy that revives the earth! (p.139)</p>

The first three songs occur in the first book, “Wind”; the narrator mentioned that the groom’s relatives sing these songs on their way to the bride’s village. The narrator also states that men head the procession with the most important members in the middle of the first line and behind men; the women were singing these songs.

Wedding songs introduce many cultural and social implications such as beauty standards, politeness, and praising systems. To begin with beauty standards, the phrase “على اللي خصرها ظمة” which can be literally translated into “for the one with a waist like a bouquet” is translated into “For one with blossoms about her waist”. The ST compares the bride’s waist to a bouquet of flowers to indicate the thin waist, which is considered a beauty standard in Palestinian society. The song suggests that the groom’s relatives have crossed the sea for this appreciated quality as an illusion of its importance. The mistranslation of the image nullifies the existence of this social indicator and its importance as a highly appreciated beauty standard.

Another beauty standard that is altered: “مكحولة العين” which means a girl with Arabic eyeliner. The kohled eyes are important beauty quality in Palestinian society; they are culture-specific. They are linked to the Arabian Oryx eyes that many Arab poets like Ibn Aljahm wrote about their beauty. The translator opts to substitute it with “a girl whose eyes will make you swoon.” The translator uses cultural transplantation (Dickens, Hervey, and Higgins, 2000) to deal with these cultural references; Roberts

domesticates and conceals the traces of the SC to naturalize the TT to meet the expectation of the target readers. Biasness towards the TC affects the social implications the ST communicates, and the national implications as well since these images are indicators of the Palestinian belonging to the Arab culture.

As mentioned before, praising formulas is an intrinsic part of wedding songs composed mainly to achieve this purpose. The praising formulas are dependent on similes and metaphors, which are primarily derived from the surrounding environment. Thus, they can provide an accurate picture of what traits, behaviors, and qualities are appreciated in a given society. For example, “أصيلة” a term of address describing the bride, is used initially to refer to noble descendent (Alwaseet, 2004, p.20). In the SC, the term collocates with thoroughbred horses; this kind of horse is known for its extreme beauty, strength, noble descendent, and preciousness. Using this term to refer to the bride implies her possession of these qualities. The cultural message embodied in comparing a human being to an animal as a kind of praising is indicative of the functionality and importance of this animal in the life of the Palestinian individual. The translator aims to capture the term’s sense by substituting it with “well-mannered girl” and by doing that, Roberts curtails a wide range of the terms’ connotations conjured by the use of this analogy. The choice of the term “well-mannered” as a functional equivalence of the term is culturally motivated due to the fact that Arabian horses in the TC are known as good-natured and well-behaved. The translator opts for communicative translation

(Dickens, Hervey, and Higgins, 2002), a TT-biased translation strategy. It dissolves ST's cultural and social messages indicated by using this term in favor of the TT's smoothness and naturalness.

In the second song, the metaphor of the horse is reintroduced, but this time to praise the father of the bride, the groom relative refers to him by saying يا حصان امحوط بسبوعة وغزلان” which means “a horse ringed by lions and gazelles”. Horse denotes loyalty, strength, bride, courage, etc. At the same time, the bride's brothers and sisters are compared to lions and gazelles, respectively. While lions denote strength and courage, gazelles denote beauty. The metaphor is substituted by “a lion ringed by cubs in his den”; the translator substitutes the horse's image with that of a lion and deletes the image of the gazelles completely. This substitution of the image results in eradicating the positive and sensitive connotations of the horse since it is considered a family member and the best companion to the Arabian man. Further, the word “lion” implies strength and courage; nevertheless, it also carries negative connotations as brutality. This substitution may result in asserting the Western stereotype about the Arabs as being rough and brutal. Moreover, the deletion of “gazelles” results in omitting the feminine existence from the praising formula, which may assert the stereotype that Arabs deal with women as taboos since they are totally absent from their praising formulas. Finally, the ST image is derived from the geographical context of Palestine, and thus it indicates folksongs’ rootedness in their respective environment. The translator uses cultural transplantation

(Dickens, Hervey, and Higgins, 2002), moving the ST toward the target reader and, in doing so, guarantees the naturalness of the TT.

Folksongs may also contain implications about material life such as food, clothes, architecture. For example, comparing the bride's father to "شباك العلية" is functional since it indicates clues about the architectural fashions in Palestine. The phrase which may be translated into "the attic window" is translated into "you open a window onto the sky". The attic is a small room that is built above the traditional Palestinian house. It is considered the best place in the house, where the dearest visitors are usually received. The window is a source of light and ventilation in the attic. The substitution of the image with a declarative sentence also affects the meaning of the line changing the praising formula's focus. While the ST praises Abu Mahammad himself, implying that it is a genuine quality of him, the TT praises his deeds with them. The translation of these cultural references is an example of cultural transplantation (Dickens, Hervey, and Higgins, 2002), by which the translator rewrote the ST to minimize the sense of exoticism.

#### **4.1.2 Songs of Religious Ceremonies and Seasons**

Songs of religious ceremonies and seasons usually have a positive tone. Moreover, they are context-bound since their religious-bound terminologies necessitate their performance on specific religious occasions. The table below shows a song of religious ceremonies and seasons that appears in the novel.

**Table (3): Songs of religious ceremonies and seasons**

ST	TT
<p>يوم ما ودعناهم برق ورعود  يوم ما لاقيناهم نضرب بارود  يوم ما ودعناهم مطر وسيل  يوم ما استقبلناهم حنيننا الخيل  رجعوا لي من النور شمس مضوية  يا فرحة اخته بالطلعة البهية  رجعوا لي من بعيد من عند الرسول  بشروا الزيتون وبشروا الخيول  يا حج خالد يا جاي من بعيد  عاجبينك الشمس وفي ايديك العيد  (p. 185)</p>	<p>THE DAY WE SAID GOODBYE to them  lightning flashed, thunder rolled,  The day we received them, we fired shots of  joy in the air untold.  The day we said goodbye to them there was  rain and storm,  The day we received then, we did our steed  adorn.  They returned to me from the light as bright  as a shining star.  Imagine his sister's joy at the sight of his  radiant face from afar.  They've returned to me from afar, from  Apostle's land most fair.  They've brought good news to the olive tree,  to the stallion and the mare.  O Khaled, the pilgrim who's returned from a  distant land, you've got the sun on your  forehead and merriment in your hand!  (p. 231)</p>

The song features in the second book, "Earth"; it belongs to religious ceremonies and seasons subcategory songs. The narrator mentioned that the people of Hadiya make celebrations and sing different songs when the pilgrims' comeback from Mekka. This song acquires its religious identity from the context of usage, in addition to the use of religious-oriented words like "النور", "حجي", "الرسول" and "عيد". The term "النور" in "رجعوا لي من النور" has religious implications in this context since it refers to the Enlightened City or Al Madinah Al Munawwarah. The word light refers to the Prophet Muhammad. It also has a metaphorical meaning that refers to the Prophet's reformations since he guided people to the way of right and good. In the TC, the word light doesn't carry these religious implications, and thus the TT line can hardly be meaningful. In the same vein, the term "الرسول" is



translated into “Apostle”; a word that is usually used in Christian contexts which may threaten the religious identity of the text and create a sense of exoticism. The last word is “عيد” translated as “merriment” both words express joy, happiness, and celebration; nevertheless, the word Eid has Islamic implications, which fits best in the context of the song of the season of pilgrimage. The replacement of the word Eid by merriment relegates the presence of the religious identity of the text. The domestication of these religiously loaded terms results in the neutralization of the ST song function and deletes the religious implications communicated through oral tradition.

Besides having religious implications, the song communicates some social implications, such as ways of expressing joy. For example, “نضرب بارود” which means “fire shots”, is originally a tradition done to invite people to the feasts, weddings, etc. from distant places in the absence of communication channels. In the span of time, it becomes a popular way of expressing joy and happiness in the Arab world in general and in Palestine in particular. The phrase is translated into “we fired shots of joy in the air untold”; the translator added an explanation to illustrate this behavior with different connotations in the TC. Firing air shots are done in military funerals and less commonly in New Year’s Eve celebrations. Thus the translator adds an explanation “fired shots of joy” to avoid ambiguity.

The second celebratory practice which is mentioned in the song is putting henna or red mud on animals. This celebratory act is also cited in Ibrahim

Nasrallah's novel *The Lantern of Galilee King* (2011), which is referred to as “جمعة الحيوان / animals' Friday” (p. 136). The writer mentioned that it is an ancient Palestinian festival in which all animals are covered with red mud “المغرة”. According to this tradition, it is not allowed to slaughter, ride or milk animals during this festival. Thus, covering horses with henna is an expression of joy and happiness. Also, it may be a way of honoring these animals for their endurance during the long journey of pilgrimage. The phrase “حنينا الخيل” is translated into “we did our steeds adorn”, the word “adorn” captures a part of the meaning which is to decorate; however, it excludes the allusion to the Palestinian tradition. This celebratory act is unknown in the TT; therefore, the translator opts to domesticate this culturally loaded practice to relegate the text's exoticism. The translation of these cultural and religious references in this song is an example of cultural transplantation (Dickens, Hervey, and Higgins, 2002); the TT wipes out any traces of the ST or SC.

#### **4.1.3 Songs of Collective Work and Agricultural seasons**

Songs of this subcategory are short and rhymed; they are sung by peasants during collective works such as sowing, harvesting, etc. David (2015) states that “There were songs for every occasion and every chore to lessen the burden of the task or for mere merriment. All these are passed on through oral tradition” (p.120). These songs have many functions, such as celebrating the new crops, easing the work burden, spreading joy, and creating a sense of solidarity. The use of alliteration and consonance,

simple structure, and subjects about the immediate context enhance the song's power of entertainment and its remembrance and continuity. The table below shows songs of collective work and agricultural season's feature in the novel.

**Table (4): Songs of collective work and agricultural seasons**

ST	TT
<p>منجلي يا منجلا      راح للصايغ جلاه والقمر حوله بيدور      وبينقط نور وحلاه والقمح عالي وبيميل شرقه وغربه يا محلاه (p. 222)</p>	<p>He took his scythe to the blacksmith, and he buffed till it shone. The moon circles around it, bestowing a life-giving glow. The tall wheat stalks sway now east, now west, taking a courteous bow. (p. 279)</p>
<p>يا ديك يا ابو عرف ازرق ريتك في المية تغرق يا إم الغيث غيثينا بلي شعرات راعينا راحت إم الغيث تجيب رعود ما جت الا الزرع طول القاعود راحت ام الغيث تجيب المطر ما جت الا والزرع طول البقر (p. 246)</p>	<p>O rooster with the blue comb, I saw you drowning in the riverbed! O Mother of Rain, send us a shower and wet our shepherd's hoary head. The Mother of Rain went to bring thunder, And she came back to find the stalks high as a plow. The Mother of Rain went to bring a downpour. And she came back to find the stalks tall as a cow. (p. 310)</p>

These songs occur in the second book, "Earth". The first song belongs to the collective work songs subcategory. This type of song usually tackles subjects like thanking god for the rich crops, praising the crops, sun, rain, soil, and harvesting tools. In the novel, the narrator mentions that the characters start wheat harvest before dawn and could hardly open their eyes. The narrator proceeds by noting that peasants begin to sing this song together; the song may be a way to wake them up.

Songs of collective work and agricultural seasons rely heavily on poetic devices and simple structures. First, the song contains wordplay, which is one of the most important devices which are used continuously in oral tradition and especially in songs as in the first line “منجلي يا منجله”. While the first word means scythe, the second means “who has polished the scythe”. The repetition of the word through wordplay may be a way of celebrating and expressing the importance of this agricultural tool. It also indicates the eloquence of the Palestinian peasant. Further, the deletion of the first line affects the whole song since it shifts focus from the scythe itself to the person who took it to the blacksmith. The translator omits the entire line altogether, which results in decreasing the celebratory tone of the song.

The use of hyperbole is functional in this context. For example, the word “صايغ” which literally means “goldsmith” is translated into “blacksmith” the use of the word “صايغ” implies that this tool is as precious as gold. Since Palestine is an agricultural community in the first place, this crop is like gold and is reaped by golden tools. While the TC is an industrial community that relies mainly on machines, this image may confuse the TT reader; thus, the translator chooses to substitute it. Domesticating the image to fit in the TC material word results in the deletion of the effect intended from this cultural image, therefore, diminishes the celebratory function of the song. The translation of is word is an example of communicative translation (Dickins, Hervey, and Higgins, 2002); the

translator tries to capture the sense of the expression without disturbing the target reader's expectation.

In the second sample, the word “قاعود” means the male camel aged from one to three years (Al Sahli, 2001, p.285). The term is replaced by “plow” which is an agricultural tool. This substitution may be done to restore the rhyme of the ST. Still, such substitution hurdles the semantic cohesion attained through the use of animal names related to agricultural work. The translated modified the TT to produce a song version that meets the expectations of the target reader. This translational action is an example of cultural transplantation.

#### 4.1.4 Children's Songs

Children's songs or lullabies are of two types: either sung by children or to children. Both types rely on simple structures and repetition. The table below shows a children's song features in the novel.

**Table (5): Children's songs**

ST	TT
<p> سنا بل مضوية  على صدر الصبية  انعم من حرير  وحمامة بتطير  شعرو ذوب قلبي  واحرسه يا رب  (p. 210) </p>	<p> THE BOY HAS HAIR that shimmers like ripened ears of grain,  Like locks of gold on a lass's bosom and poplars in the rain.  The boy has hair that softer velvet and silk  More smoothing than the cooing of a dove,  smother than freshly drawn milk.  The boy has hair whose enchanted beauty makes me swoon.  Protect him from harm and guard him, lord, be there sun or moon. (p.263) </p>

This song occurs in the second book, “Earth”. It is sung by a mother to her only son. the Narrator tells the story of Om Alfar, a woman who gives birth to many children, but they have all died at an early age. When Om Alfar gives birth to her last child, she grows his hair long to make him look like a girl and protect him from the evil eye. The whole song expresses the beauty of his hair and asks for protection from god. Odeh and Laban (2019) state that “Lyrics of lullabies may vary, referring to mothers’ wishes for the future of their children, or some prayers and words that rhyme and some other hopes and wishes of the mother herself” (p.62).

The translator employed different translation techniques such as deletion, addition, and substitution. The use of these techniques is multidimensional. For example, the sentence “be there sun or moon,” which is not part of the ST, is added to the TT in order to generate an end rhyme with the preceding stanza. However, these deletions, additions, and substitutions affect the text in many ways. For instance, in the fourth line “حمامة بتهدى” is translated into “smoothing than the cooing of a dove, smother than freshly drawn milk” the image of the ST is totally substituted by another image in the TT. Besides aiming to generate rhyme in the TT, this line's substitution is done to create cohesion. The integration of this verse in ST may sound illogical; nevertheless, this apparent illogicality is functional and meaningful. I argue that the integration of this line is done to maintain rhyme. Additionally, the importance of this line stems from its reoccurrence in various songs, which expresses the unified identity of the Palestinian people. The act of imposing logicity is an example of cultural

transplantation (Dickins, Hervey, and Higgins, 2002), where the translator alters the ST to meet the expectations of the target readers.

The simplicity of the structure, terminology, and metaphors is also highly functional in children's songs. The functionality of simplicity in this context stems from the fact that the audience or performers are children. Thus, these songs should be easily comprehensible and retrievable. For instance, the line “شعرو ذوب قلبي” which can be literally translated into “his hair melted my heart” is translated by Roberts into “which enchanted beauty makes me swoon” (Nasrallah, 2007/2012, p.273). Such translation results in complicating the conceptual content of the line and violating a characteristic of children's songs. The song's translation is an example of cultural transplantation (Dickins, Hervey, and Higgins, 2002); the translator domesticates the TT by using deletion, addition, and substitution aiming at naturalness and fluency.

#### **4.1.5 Love Songs**

Love songs are of the most common subcategories of folksongs. They rely heavily on similes and metaphors that aim to describe the beauty of the beloved and express the lover's feelings towards the beloved or describe the pain of love and separation. A love song is mainly performed, at weddings, in social gatherings, and near waterfalls where ladies go in groups to fetch water. The table below shows a love song features in the novel.

**Table (6): Love songs**

ST	TT
<p>من هونا مرق يا زريف الطول  من تحت الحلق ورقبته شبرين  وجبينه حبق والصدر بستان  قلبي بيسمعه لو نادى من بعيد  يا زريف الطول محلا طلته  ع الصدر دلته والشعر الشقر  طلق مرته لو شافك لمجوز  وعقله مش معه ويضيع فهاالبر  (p.236)</p>	<p>A lovely tall lass just passed this way, with a  neck two hand-spans long!  Her bosom is a garden, her forehead sweet  basil,  If she calls from afar, I hear a song!  This lovely tall is a sight for sore eyes  With blonde hair cascading down her dress.  If a married man saw her, he'd divorce his  wife. Go wandering like a madman in the  wilderness. (p. 296)</p>

This song appears in the second book, “Earth”. The song consists of two stanzas, and each quatrain begins with the phrase “يا زريف الطول”. The phrase “zareef altool” is literally translated into “A lovely tall”. The phrase “zareef altool” is originally a part of a folksong using a flexible folkloric template. This template became connected to this phrase in the span of time to the extent that the template itself turned to be called zareef altool. The phrase’s reoccurrence in a diversity of songs of different subjects and functions fosters its popularity. Zareef Altool evolved to be not only the most common type of folksongs but also an autonomous genre that became a national symbol of Palestinian folklore as a whole. Thus translating “zareef altool” into “A lovely tall” blurs the identity of this distinctive genre. The translation of this phrase is an example of *claque* (Dinkins, Hervey, and Higgins, 2002); the translator uses literal translation. Roberts foreignizes the TT and moves the TT reader to the ST.

Besides the artistic features that the song communicates, it also contains significant cultural and social implications such as politeness formulas. Addressing a female using masculine formula is a common technique in the



oral tradition since it is considered more polite and socially acceptable, for example, “مرق”, “نادى”, “بيسمعه”, “جبينه”, etc. In the TT, these formulas are replaced by feminine formulas such as “her forehead” and “she calls”. Such substitution is done to avoid confusion since the text is apparently describing a female; then, transferring the ST addressing mode by masculine pronouns may generate confusion and exoticism. Given that ST’s way of expression or politeness formula is not common in the TT thus; the translator chooses to domesticate the address mode to fit in the TC. The translation of this politeness formula is an example of cultural transplantation (Dinkins, Hervey, and Higgins, 2002); by domesticating the target text, the translator tries to naturalize the TT, and thus, the ST value system is assimilated to fit in the TC.

#### **4.1.6 Songs About Natural Objects**

Palestinian culture is wed to nature. Palestinians always integrate nature-bound metaphors into their songs or compose whole songs to praise natural objects such as the moon, birds, soil, and sun. The singing to or about the sun is of a special significance in Palestinian folksong; this may be ascribed to the importance of the sun in the life of the Palestinian peasant. The table below shows a song about natural objects that appears in the novel.

**Table (7): Songs about natural objects**

ST	TT
<p>شمس في الدار طلتها هنية صبح أو ظهر أو بعد العشية شمس في القلب في صدري وصدرك وتحفن نورها إيدك وأيدي شمس تركض وتمشي في البراري تلوع عاشق وتقتن صبية شمس ما مسها ليل اجتنا وسكنت دارنا وصرنا اهلها وصارت اهلنا يا اهل البرية (p.42)</p>	<p>There is a sun in the house whose radiance Is our bliss from morning to night There is a sun that goes running the meadows, Whose allure doth the lovesick smit! There is a sun in the heart, in my breast and yours, Whose light we can scoop up and hold in our hands. There's a sun no night has ever touched That dwells among us, ye dwellers of the grasslands. (p.46)</p>

This song features in the first book “Wind”, and it is sung in praise of Hamama, the white Arabian horse. The primary function of this song is to praise the horse by comparing it to the sun. The importance of this comparison is linked to its cultural functionality and multidimensionality. First, the horse’s whiteness is compared with the light of the sun, and both are depicted as sources of hope and positivism. Second, this comparison indicates the importance of horses in the life of the Palestinian peasant. Third, this comparison suggests that while the sun gives physical warmth, the horse provides an emotional one. These implications are undermined by the literal translation of “طلتها” into “radiance” since this may give an impression that the song praises the sun itself, not the horse. Thus the target reader will fail to recognize the intended comparison between the horse and the sun.

The importance of the horse is also communicated through the use of parallelism. Parallelism adds focus, enhances remembrance, and implies

equality of status and value. For example, in the last two lines, the sentence “صرنا اهلها وصارت اهلنا,” the use of the word “أهل” implies a high level of intimacy. Using the same wording and parallel structure to talk about animals and humans indicates that the intimate relationship between Haj Mahmoud’s family and the horse is equal and reciprocal. The translator deletes the sentence, and thus, the image communicated through this device is also lost in the TT.

#### 4.1.7 Lamentations

Lamentation is a kind of sad song sung over the death of a dear person, the separation from the beloved or the land. These songs are usually sung by women, provided that some Arab people think that it is unsuitable for Arabian men to show their sorrow and weakness.

**Table (8): Lamentations**

ST	TT
يا عمي يا ابو الفانوس نورلي هالعتمة خوفي لا الطريق يطول يابا ويطول معك همي ويطول معك همي (p. 506)	Bring a lantern, friend. And light the darkness for me. I’m afraid there’s a long road ahead And that you’ll be burdened with me for a long time, You’ll be burdened with me for a long time (p. 640)

The song appears on the last page in the novel in the third book, “humankind”, and belongs to the lamentation subcategory. It is performed by Sumayyah when the Palestinian inhabitants were forcefully displaced from their village, Hadiya, and she was forcefully carried on the truck that will take them on the journey into the unknown.

The song is literally translated except for the first line; the word “عمي” is translated into “friend”. In the SC, the term “عم” has many uses besides being a referent to the paternal uncle. It may also indicate belonging; in other words, the ST’s use of a possessive pronoun with the term is definitive and adds a sense of connection. This usage of the term is not common in the TT, so the translator chooses to substitute it with a friend in order to communicate the intimacy of the ST term. In the first line, the singer addresses the same person using two different modes of address “يا عمي” and “يا ابو الفانوس” which is a common way of addressing people in the SC to specify the addressee. The line is translated into “Bring a lantern, friend”. The translator substitutes the term of address “ابو الفانوس” with the imperative sentence “Bring a lantern”, while in fact, the singer is not asking for a lantern, she is addressing that person to light up the darkness. The substitution results in changing the meaning of the line and deletion of an important conversational formula in the ST.

In the third line, the word “يابا” is totally deleted. I argue that using different terms to refer to the same person, neither her uncle nor her father, expresses her psychological trauma. Additionally, darkness and light are used metaphorically since darkness may be linked to the anomalous, the unknown future. These changes may be done to rationalize the song, which undermines the message intended from this instability of modes of address’ usage. The use of cultural transplantation (Dinkins, Hervey, and Higgins, 2002) is done in an attempt to guarantee the readability and fluency of the TT.

#### 4.1.8 Ululations

Ululations are a special kind of song, the performance of which is usually restricted to women; they are usually performed by a single woman who recites the song and a group of women who perform the trilling part at the end of the ululation. Ululation usually consists of four stanzas that are mostly confined to the same rhyme. Each stanza begins with an introductory “Yaweeha” or “Aweechea,” which are said to attract attention to what is to be said later. Ululation is sung to express joy and happiness, and they are also performed in the martyrs’ funerals as a form of resistance.

**Table (9): Ululations**

ST	TT
يا ويها، وانا اللي صبرت كثير يا ويها، يا قلب الحبيب اللي امتلا عصفير يا ويها، واحد يغني والثاني فوقه يطير يا ويها ويا هالخير اللي كسا روعي ابحرير (p.85)	Yawayha! I've been waiting so long. Yawayha! My beloved's heart is full of little birds. Yawayha! One sings, and the other flies overhead. Yawayha! He's wonderful beyond words! (p.105)

This song occurs in the first book “Wind”. Munera recited this song when her son informed her that he wants to get married; the song expresses the joy and happiness she felt overhearing this news. The transliteration of the introductory “Yawayha” results in preserving an essential part of the ululation, distinguishing it from other types of folksongs. Further, the foreignization of this elemental formula introduces the target reader to a new form of expression which is not part of the TC.

The song is literally translated except for the last line, transferring the literal meaning of the words and the way Palestinians express their feeling

of being in love as “my heart is full of little birds” the translator chooses to keep the ST image, despite the existence of a phrase in the TC that express the same idea which is “butterflies in the stomach”. However, the last line “ويا هالخبر اللي كسا روعي ابحرير” which literally means “news that dress my soul in silk” is substituted by “He's wonderful beyond words!”. By doing this, the translator changes the denotative and connotative meaning of the line, as well as the subject of the stanza and the ululation as a whole from celebrating the news of being in love to celebrating the beloved himself. The researcher believes that this substitution is done either because the translator did not understand the stanza or to restore the ST’s rhyme. The translator uses cultural borrowing and claque (Dinkins, Hervey, and Higgins, 2002); she sacrificed the TT’s naturalness, moved the TT reader to the SC, and retained the originality of the text.

#### **4.1.9 Other Songs**

This category refers to celebratory songs or songs that can be sung in different contexts and which belong to neither subcategory mentioned above. The table below shows songs of this function.

**Table (10): Celebratory songs**

ST	TT
<p>يا طلة حبيبي يا ذهب والماس يا تاج من الفرحة زين روس الناس وهاتولي هالصحن لكسر فوقه الكاس عشانك لغني حتى يطل نهار</p> <p>يا طلة حبيبي احلى من العسل صافي زي الهمسة ومشعشع بالامل لاطلع ظهر بيتي وانادي الجبل تا ترقص في حوشي غزلان واشجار</p> <p>يا طلة حبيبي يا خيول النبي اتبشرني بغزال ايبشر بالصبي قلي: قلبي مال ولا تتعذبي جايلك محمل باحلى الاخبار</p> <p>يا طلة حبيبي يا زهرة بتميل ع اسوار القدس وكروم الخليل وع غزة وصفد والرملة وعetil وحاملها بمنقاره وطاير هالشنار (p.85-86)</p>	<p>My beloved's more precious than diamonds and gold, Whose glitter dazzles my eyes. Bring me that plate, and I'll break it for you, Then sing till the new sunrise.</p> <p>My beloved is sweeter than honey. Gentle as a whisper, bright as hope. I'll go out and call to the mountain, And gazelles and trees will dance on the slope!</p> <p>Graceful as the steeds of the Prophet, You bring me a gazelle. I bear you a lad. Tell me your heart is smitten like mine And I'll come bearing tiding that will make you glad!</p> <p>My beloved is a flower that graces. The walls of Jerusalem and the vineyards of al-Khalil. The partridge carries it away in its beak. To Gaza, Safah, Ramla and Attil. (p.105)</p>
<p>ما تغرب حبيبي لكنه رجع حامل فرحة كبيرة وقلبي ما وسع فرحة غسلت روحي من غم و وجع وضوت لي سما ووسعت لي الدار (p.85)</p>	<p>My beloved's come home bringing such great joy. This heart of mine's about to burst, A joy that washes away pain and sorrow, It lights my sky and quenches my thirst. (p.105)</p>

The first sample occurs in the first book, “wind”. It is sung by Munira overhearing that her son wants to get married; she started breaking plates as an indication of extreme joy and happiness. When she starts singing this song, the song’s lyrics do not implicate any meaning about getting married. This claim is affirmed by Haj Mohammed’s question about the reason for her singing and his statement that his wife has gone mad when he does not get an answer from her.

The songs' cultural significance is affirmed by the use of repetition, metaphors, and word choice. First, the repetition of the phrase “يا طلة حبيبي”; which is the initial phrase in the four stanzas of the song, produces some lexical connection between stanzas. It also contributes to maintaining the audience's concentration and ability to follow up with the singer since the song contains plenty of similes and metaphors. In the SL, the word “طلة” means appearance. The word is derived from the verb “طل” which usually collocates with the moon. The phrase “يا طلة حبيبي” implies two meanings; on the one hand, it means praising the good looking of Khalid whom Munira has always bragged about his handsomeness. On the other hand, it implies praising his good news that he wants to get married. The second implication is more relevant regarding the context of performance and the content of the song. The ST phrase is translated into “my beloved”, the deletion of “يا طلة” changed the focus of the praising formulas and such change will not only affect the line in which the phrase occurs but also the theme of the whole song. Further, the deletion of the phrase “My beloved is” from the third stanza disturbs the ST order. It undermines the functionality of the phrase repetition and subverts the cohesion attained through lexical repetition.

The celebratory tone of the song is emphasized by expressing joy through various actions like breaking plates. In the first stanza, the line “وهاتولي” “هاالصحن لكسر فوقه الكاس” which can be translated into “bring me that plate and I will break it alongside that glass” is translated into “Bring me that plate and I'll break it for you”. The act of breaking plates, as the narrator states in



the novel, is a part of the Palestinian tradition where young men break plates as a polite indication of their desire to get married. This tradition involves breaking plates only; thus, breaking glasses may imply the extreme happiness Munira felt. This supposition is affirmed by the writer's mentioning her fascination with her porcelain ware set. The deletion of the word "glass" may alleviate the image of her extreme happiness; further, the phrase "for you" is added to rationalize the act of breaking plates. The act of imposing logic and relations between lines affects the ST since this apparent fragmentation of ideas is functional. It is a consequence of untold happiness, which will be reassured in the second stanza.

In the second stanza, the simile "صافي زي النسمة" which can literally be translated into "pure/serene as a whisper" is translated into "gentle as a whisper" because it is a common expression to the target reader. Similarly, the ST's fourth line literally means that she will continue calling the mountain until its gazelles and trees come to dance in her yard to celebrate with her. The word "حوشي / my yard" is substituted by "slope". While the ST's term implicates the intimate relationship between Munira and nature, the TT's term distances Munira from nature, creating a barrier that the ST tries to break by using "My yard". This substitution is a kind of cultural transplantation that is done in an attempt to impose logic. In both cases, the translator uses cultural transplantation, and by doing that, she domesticates the text to reduce its exoticism.

The third stanza communicates a number of critical cultural implications such as sources of optimism namely “خيول النبي” and “الصبي”. The optimistic value of these expressions stems from their association with the word “يبيشر” which is substituted by two different words, “bring” and “bear”. The word “يبيشر/ herald” has positive connotations related to good news and this is the point of similarity between the steeds of the Prophet and the coming of her beloved son. The appearance of the Prophet's steeds, which is an analogy with pilgrims' horses, is usually accompanied by celebrations and happiness of their safe arrival. In the first phrase, the addition of the adjective “graceful” turns the creative metaphor into a simile. This addition is done for the sake of comprehensibility since the TT reader will not be able to draw a connection between her beloved and the steeds of the Prophet without such addition. Therefore the translator manipulates the ST to meet the expectations of the target readers. The second usage of “يبيشر” is linked to giving birth to a baby boy; the word is translated into “bear” which demolishes the optimistic tone of the phrase, and thus, omits a cultural indicator of the Palestinian society. Giving birth to a boy is highly preferable and carries a positive connotation since it is a sign of continuation of the family lineage. Cultural and social implications of these words are lost, and thus, the cultural message coded in these lexical items is impaired.

Finally, the use of different linguistic choices in addition to the deletion of the phrase “يا طلة” changes the celebratory function of the song. In other words, the TT line becomes “My beloved” which turns the song into a

flirting song or, more precisely, a love song. This change of theme is affirmed by adding, deleting, or changing the meaning to serve the song's new function. For example, the third and fourth line describes the actual context of the song “قلي قلبي مال ولا تتعذبي جايلك محمل بأحلى الاخبار”, and these lines can be literally translated into “he told me I’m in love, don’t suffer any longer. I came bearing the best news.” The first line is translated into “Tell me your heart is smitten like mine”, thus the translator alters the meaning, by substituting “مال” with “smitten”. While the ST's word means to like or love, TT's word is more potent and carries a deeper meaning of love and affection.

Further, I argue that the addition of the phrase “like mine” indicates that Munera is begging for Khaled's love. The translation of the fourth line confirms this assumption as “And I'll come bearing tidings that will make you glad!”, the TT reads as if Munira is bargaining love admission for good news. These changes distort the ST's message. The translation of this song is an example of cultural transplantation. The translator added, deleted, and subverted the ST meanings and function in an attempt to achieve the naturalness and fluency of the TT.

#### **4.1.1.2 Folksongs' Identity and Translation**

The function of Palestinian folksongs has changed from being merely a mode of expression of dreams, aspirations, and memories into a means of resistance. The main aim of integrating folksongs in literary works is to preserve the Palestinian identity and call for their right to exist in their land.

Thus, folksongs become ideological constructions compromising poetic and national identity.

Poetic devices such as rhyme, meter, repetition, and parallelism construct a kind of identity that the researcher refers to as a poetic identity. These devices are standard in poetry and songs; still, they have different functions and peculiarities in oral tradition. The oral transmission of folksongs from one generation to another restricted the various poetic devices' choices. In other words, folksongs mostly use coupled rhyme, monorhyme, and Violette rhyme. The popularity of these rhyming schemes in oral tradition is due to their retrievability. For example, in the Zareefaltool song (Table 7), the quatrains have Violette or Zejel rhyme scheme AAAB, CCCB. This rhyme scheme is popular in the Palestinian folksongs and Levantine folksongs due to its flexibility. In the TT, the song's rhyme became ABCB, DEFE. This rhyme scheme is called a simple four-line rhyme scheme and is not popular in Palestinian folksongs since it is not readily retrievable.

Additionally, committing to the same number of syllables in each line of the stanza or the whole song is a distinctive feature of oral tradition since any change in the number of the syllables would impair the intertainability and continuity of transmission of the song. For example, in the Zareefaltool song, in the first stanza, each line consists of ten syllables, while in the second stanza, each line consists of eleven syllables. In the TT, this feature is totally lost; each line has a different number of syllables. This change

deprives the TT reader of tasting the eloquence and ingenuity of the Palestinian folklore.

Repetition is a standard poetic device that is used in most of the folksongs introduced in the novel. In this context of oral tradition, especially folksongs, repetition is highly functional. In its various forms, this poetic device, namely; assonance, consonance, etc., enhances cohesion, singability, and intertainability. Azzam and Al-Kharabsheh (2011) point out that repetition “gives more power and breadth to the song itself and enriches the audience listening ear with pleasure and enjoyment” (p.570). It fosters remembrance and consequently promotes oral tradition continuity and transmission from one generation to another. However, repetition in the TT may generate undesirable implications. In the TT, the translator preserves these repetitions with slight modifications; for instance, by shifting the order of the stanzas and sometimes moving the reoccurring phrase from the initial to the final place. This modification results in partially relegating the intensity of the repetition.

The use of simple structures and short sentences is a key characteristic, especially in children's songs and songs of collective work and agricultural seasons. For example, in ST, the simple sentence “راح للصايغ جلاه” (see Table.3) is translated into the compound sentence “He took his scythe to the blacksmith, and he buffed till it's shone.” The ST sentence contains three content words; this number of content words was doubled in the TT, and this is the case with the rest of the songs but in different ratios. The

functionality of simple structures and short sentences in songs of collective work and agricultural seasons is owed to the fact that they are functional in minimizing songs' retrieval effort since they are performed during tough work conditions. In children's songs, it enhances singability and attracts the child's attention and involvement in the song. This characteristic is lost in translation since most structures become more complex, and the sentences become longer.

On the other hand, the use of specific rhyme schemes and the context of usage construct what the research refers to as folksongs' national identity. First, the popularity of the Violette or Zejel scheme in Palestine (and the Levant) prove the Palestinian rootedness in the region. Changing songs' rhyme schemes in the TT resulted in uprooting these folksongs from their cultural and geographical context. Second, the context of usage is culturally bound; the same folksong may perform various functions according to the context of usage. In other words, what appears to be a love song in one context may be used as a wedding song in another. The translation of some songs affects the relatedness of these songs with the context. For example, in the last sample (see Table. 9), the song's translation altered its function from being celebratory into a love song. Therefore, the TT detached the song from its context of usage, introducing a different way of expressing and celebrating good news.

Finally, dialect is the primary factor in the foundation of the Palestinian identity of the folksongs. It adds local color and ensures the text's cultural

identity and “is hence essential for supporting and preserving heritage” (Alkammash, 2014, p.11). In the ST, all folksongs are presented in Palestinian dialect. I argue that this usage is marked since it aims to prove Palestinians’ collective memory and identity, thus resisting the Israeli plans to suppress the Palestinian voice. “Dialect, then, as the linguistic testimony of a cultural heritage, of a collective patrimony and an anthropological condition condemned to extinction” (Bonaffini, 1999, p.279). The Palestinian dialect is translated into Standard English, and the standardization of the dialect demolishes the Palestinian identity of the folksongs and results in the standardization of a large portion of the cultural message.

To sum up, the orality of folksongs is not considered during translation; folksongs were translated as lyrical poetry. The characteristics that form the identity of Palestinian folksongs were tampered with. Therefore, the translator did not preserve the aesthetic and national identity of the folksongs.

## **4.2 Address Terms**

Address terms refer to the different words, expressions, and phrases that people use to address someone directly. They have social and cultural significance since they reflect the relationship between the addressing person and the addressee, the politeness and honorific system of their respective society. Shehab (2005) states that “these terms have a significant role in any language, for they show different levels of relations, relations

that might be marked with familiarity, politeness, formality, superiority, intimacy, etc.” (p.310). These terms, as well as their variant functions, are usually transferred through oral tradition and within a cultural context. In other words, what is considered an honorific address term in one cultural context may not be perceived to be so in another. Nasrallah employed various types of address terms to communicate a wide range of social and cultural messages. The researcher will follow Aliakbari’s and Toni’s (2008) categorization of address terms in which they propose ten categories of address terms: “personal names, titles, religious-oriented terms, occupation-bound terms, kinship or family/relative terms, honorifics and terms of formality, terms of intimacy, personal pronouns, descriptive phrases, and zero address terms” (p.6).

#### **4.2.1 Personal Names**

Personal names refer to one’s first name or family name; they may indicate one’s religious, cultural, and national identity. *Time of White Horses* is rich with characters of different religions and nationalities; the majority of characters’ names communicate an aspect or various aspects of the character’s identity. Newmark (1988) states that “people’s first and surnames are transferred, thus preserving their nationality, and assuming that their names have no connotations in the text” (p.214). For example; “ديميترس, Demetrius” is a Latin name, and in the novel, it refers to the Latin architect of the monastery. Thus, the name communicates the national and religious identity of the character.



The researcher argues that Nasrallah has chosen characters' names, who are mainly real, that communicate messages about the characters' personalities or fates. The researcher connected the events, dates, and places to unveil the real identity of the main character "Khalid" who is "Abed Alraheem Hajj Mohammad Abu Kamal" in reality. The name "Khalid" literally means "immortal"; the choice of the name is indicative since the courageous deeds of Hajj Mohammad granted him immortality. Nasrallah, from his part, contributes to the immortality of Hajj Mohammad by documenting his life in this novel. The name also may be linked to "Khalid Ben Alwaleed", one of the greatest, most courageous, and resourceful warlords in the Islamic world. In the same vein, Khalid is a fearless leader of the resistance groups during Ottoman rule and British mandate. The name is foreignized, employing transliteration without providing its meaning in the appendix as what the translator did with the name "Naji, ناجي".

One of the most indicative personal names is "شنارة, Shinnara" which can literally be translated into "partridge". The name is derived from the name of a popular bird in Palestine. This name and the other names derived from the names of natural entities signify the attachment of Palestinian individuals to their surrounding environment. The researcher argues that the choice of the name is indicative since partridges are known for their speed and care for checks, which may be linked to Shinnara's work as a midwife, demanding speed and care for children. This bird is also known for its resourcefulness that a resourceful person in the Palestinian folklore

is described as “مثل فراخ الشنانير بتتخبى تحت صرايره” (Alsahli, 2001. p, 282). Shannara’s resourcefulness comes to the fore when Albarmaki refuses to give her the big reward he promised. Because Shinnara complied with Albarmaki’s wife’s wish and named the boy “Anees”, Albarmaki got angry and refused to see the boy. Shannara suggested a plan to change the boy’s name; eventually, she managed to do so and got her reward doubled. The associations of the name are culture-bound and cannot be transferred through the transliteration of the name. The translator does not provide a footnote to describe the name’s meaning; thus, the name was totally foreignized, bringing the reader back to the SC.

Transliteration is the dominant strategy through which all character names were translated. The researcher suggests that exoticizing the personal names without providing their meaning or cultural significance would deprive the target reader of drawing a connection between the characters’ names and the various aspects of their identities.

#### **4.2.2 Nicknames**

Nicknames are a particular type of address terms. They are usually descriptive, and they communicate messages about their beholders. Nicknames are socially and culturally constructed and influenced by the politeness system of their respective society. Therefore, Bai (2016) states that nicknames “have the characteristics of the nationality” (p. 1). Nicknames mostly become more popular than one’s first or family name; they may be inherited from one generation into another (Albargouthi,

1997). There are different types of nicknames derivation which are usually influenced by several stimuli such as; personal qualities “أبو كمنه” for the stingy person, physical traits; “مغيط” for the tall person (Albargouthi, 1997, p. 114), origin, “الكرمي” for one who is originally from Tulkarm, and the faulty pronunciation of children such as “التَّيَّع”; this kind of nicknames is usually meaningless. The table below shows nicknames of different types and functions the novel employs.

**Table (11): Nicknames**

ST	TT
الفار (p.208)	Al-Far (mouse) (p. 263)
ام الفار (p.210)	Umm al-Far (p. 263)
راس الحية (p.310)	The viper's head (p. 263)
الثعلب (p.310)	The fox (p. 393)
اليوغسلافي (p.319)	Yugoslavian (p. 404)
الغجري (p.316)	The gypsy (p. 400)
ذيب (p.221)	“little wolf” (p. 278)

The dominant translation strategy that Roberts used to deal with nicknames is the literal translation. Bai (2016) rightly points out that

It is far from enough for a translator to merely know the literal meaning of the nicknames. He/she has to know well about their origins and development and, most important, the culture behind them before translating them into English (p.1).

For example, the nickname “الثعلب” is translated into “the fox”. A British officer uses this nickname to refer to Hajj Khalid, responsible for the resistance activity in the region and whom the British have never managed to catch. Nicknaming Hajj Khalid as a fox is expressive since foxes are

deemed to be cunning, professional, and cautious hunters. Therefore, nicknaming Khalid as “the fox” indicates that he possesses the qualities of a fox. The literal translation preserves the ST image since the SC and TC foxes have nearly the same connotations. Another nickname which is given to Hajj Khalid is “رأس الحية” which is literally translated into “The viper’s head”. In the ST, the term “رأس الحية” means the source of all evils or the mastermind behind all troubles. Vipers or snakes have similar connotations in the TC since Bible considered them pure evil.

Animal names are of the most popular sources of deriving nicknames in the Palestinian culture, and this again indicates the way Palestinians are intimately related to nature. A person is usually nicknamed after an animal with which s/he shares some qualities. For example, the term “ذيب, wolf” is used to refer to a Naji who, unlike other children in the village, had never committed any foolish behavior during his work in the fields. In the SC, wolves are usually associated with strength and courage. Thus, the term is used to praise that Naji by comparing him to a wolf. In the TT, the translator adds the word “little,” which the researcher proposes may relegate this nickname's significance.

Nicknames are, in most cases, culture and context-bound; in other words, the same nickname may have distinct explication. For example, the nickname “Al far” which can be literally translated into “the mouse” is usually used to refer to a filthy or corrupt person in the SC. As the novel shows, “Al Far” acquired this nickname because of the mouse-tooth amulet

he used to wear around his neck. The translator transliterates the term alongside the literal translation “mouse” in the term's first usage. The same strategy is used to translate “ام الفار” into “Umm Al Far”. Most of the translations preserved the ST image, moving the reader toward the SC.

### 4.2.3 Religious-Oriented Terms

This type of addressing word reflects the religious identity and implicates the social status of the addressee. These terms are mainly derived from religion; “النصراني, the Christine”, religious status; “أبونا, father”, a religious practice; “الحاج, pilgrim”, etc. *Time of White Horses* contains a combination of Islamic and Christian-oriented addressing terms. In Palestinian society, as the novel shows, people with religious titles gain special status and admiration. For example, “الحاج” which can be literally translated into the “pilgrim,” is transliterated into “Haj”. It is a title that is given to a person who makes a pilgrimage journey to Mecca. The narrator of the novel states that pilgrims gain high status in society. The translator foreignizes the ST term bringing the target reader back to the SC. The translator transliterates the term without connecting the term of address with the religious practice. The researcher suggests that this may impair the target reader’s ability to connect the title with Khalid's new social status.

The social status of the religious figures in the Palestinian rural society in the past stems from the common belief that these people are closer to God since they are the primary source of the religious didactic, for example, “الشيخ, Sheikh”, “الخوري”, “الأب”, “بطريق”, and “مطران”. The term “الخوري,

priest” is common in the Levant; priests preach and educate people spiritual matters. The word is translated into “Father” which is a slang variety of “priest”. The communicative translation preserved the terms’ religious identity, but the national identity is lost in the TT. The Christian address terms are communicatively translated, while the Islamic address terms are transliterated without explanations or footnotes. The foreignization of the Islamic address introduces the target reader to the ST religious culture.

#### **4.2.4 Occupation-Bound Terms**

Occupation-bound terms are derived from the profession or the source of living of the person, and in most cases, they replace one’s family name or even first name. In the novel, “البرمكي, Al Barmaki” is known by this name and even when his wife gave birth to a boy nobody called him “Abu Ghazi”, and they continued to refer to him as Al Barmaki. The narrator explains that Al Barmaki “made his living by having his stud mate with other peoples mares” (Nasrallah, 2007/2016, p.64). He added that “Al Barmaki” became the name of whoever practices this profession. The term is transliterated, and thus the target reader is placed in the cultural context of the ST term. Further, the target reader is familiarized with one of the address terms’ derivational processes.

#### **4.2.5 Kinship Terms**

Kinship terms refer to expressions that one uses to address family members. This type of address term is the most common in the novel. For example, “ياأبا”, “ياما”, “ياخوي”, “خال”, and “يا عمي”. In the TT, the translator

chooses to retain the colloquialism of the first two terms by translating them into “Baba and Mama” respectively while standardizing the third term that is “My brother”. Translating these terms utilizing communicative translation preserves to some extent the ST’s social and cultural message.

On the other hand, the translation of some kinship terms may affect the term’s cultural message or the tradition related to it. In other words, there are Palestinian traditions that assign roles to a particular member or members of the family. For example, according to the old Palestinian tradition, “الخال” or the maternal uncle is the one who gets the bride out of her father’s home and walks her to the groom. In some cases, if the maternal uncle refuses to do so, the wedding may be impeded. In the novel, the maternal uncle refused to walk Afaf to the groom because he argued with the groom. The Zafa remained in front of the bride’s house for a long time, and when the bride tried to get out without her maternal uncle, her mum rebukes and says “you are not going out before your uncle gets here” (Narallah, 2007/2016, p.322). Translating “خال” into “uncle” results in producing a deformed edition of the tradition.

#### **4.2.6 Honorifics and Terms of Formality**

Honorifics and terms of formality indicate a kind of power relation and distance between the participants. These terms are used by the inferior to address the superior such as “بيك, Bek”. According to the encyclopedic dictionary of Ottoman terms, the term bek is one of the Turkish titles used in the past. It means the prince, the governor of a district, or a person in

charge (Saban, 2000, p.63). The term is originally an occupation-bound term and, over time, acquired new meanings and functions. Wajdi states that the use of the term had expanded to become an honorary title used to address people irrespective of their jobs (1971).

The term “بيك”, is used 42 times in the novel as a term of address and a part of the name. In the second book, “Earth”, which portrays the Palestinian community during the end of the Ottoman rule and the beginning of the British mandate, the term is used twenty-five times, eight of which are used as a term of address. In the third book, “Humankind”, the term is used seventeen times; only one of these times is used as a term of address. The use of terms of address is “governed by the relationship between two participants the speaker and the hearer” (Nevala, 2004, p.2125). The term is used to refer to influential people of Turkish origins. Later on, it is used to address the Palestinian people of a higher power. Later, the term is used as an indicator of power, respect, and politeness. The term is transliterated without providing explications or footnotes; the foreignization of the term moves the target reader to the ST but may undermine the term’s honorific function.

The honorific address term may indicate the region and religion of the addressee. The term (Khawaja/ خواجه), for example, is originally Turkish, referring to a non-Muslim powerful individual (Fareed, 2013, p.475). The term is used four times in the second book; it is used four times to refer to a British person who is in command of building a new British military camp.



In the novel, the Palestinian workers use this term to refer to this person. The term is usually used to refer to people from the West with high status and power. The term is translated into “the man”. The cultural transplantation of the term indicates a normal or equal relationship between the occupier and the occupied. Further, the translation eliminates most of the religious and social implications of the term.

### **4.3 Titles and Military Ranks**

The terms which are to be discussed under this subheading are not originally Arabic, but they become a part of the colloquial usage. These titles and terms of address have sociopolitical, historical, and cultural implications.

As is stated above, the novel documents the history of Palestine through three periods; Ottoman rule, the British mandate, and the Israeli occupation. Each one of these periods was distinct for its political events, social relations, and the use of titles. “Each generation has its own linguistic fashions, and reacts to linguistic forces than the one before.” (Cooper, 1999, p.1). For example, Bekbashi is an Ottoman military rank (Saban, 2000, p. 66). The term is used seventeen times in the first book “Wind” which depicts the Palestinian community during the Ottoman rule. The term per se signifies a historical period of the Ottomans rule of Palestine. The term is transliterated by defining the term in the glossary.

The term (شاويش, Palestinian staff sergeant) is originally Turkish. It refers to Ottoman employers of various jobs; the term refers to one of the Inkeshari members responsible for delivering news between the commanders and the leaders, especially on the battlefields (Saban, 2000, p.80). The term is used two times in the second book, “Earth”. It is used in a different sense to refer to a Palestinian officer during the British mandate. This usage implicates the Ottoman Empire's impact on the Palestinian community even after the end of Ottoman rule. The term is translated in two different ways “Palestinian staff sergeant and British policeman”. These translations eliminate the Turkish origin of the word. Further, these domestications may give a false implication that the Palestinians had had an army. The cultural transplantation of the title enhances the readability of the TT at the expense of its cultural implications.

#### **4.4 Swearing Formulas**

Swearing formulas refer to words and phrases used to execute an emphatic function. People usually swear either by God’s name or things that are most precious to them to confirm their honesty. In the ST, swear words appear in many conversations, especially dialectical ones. Sadewa et al. (2015) state that “swear words can show familiarity, friendliness or identity among one community” (p.4). Thus, swear words can provide social and cultural indicators about a given community. Table (12) below shows swearing words used in the novel.

**Table (12): Swearing Formulas**

ST Swearing Formula	TT Swearing Formula
علي الطلاق إنها أحلى من الشمس ومن القمر !! (p. 17-18)	If she isn't more beautiful than the sun and the moon, I will divorce her. (p. 13-14)
الصحيح والله ما إنا عارفة (p. 127)	Well, I just don't know. (p. 159)
والله إني حبيبتك (p. 102)	I like you, boy. (p. 127 )

The first example occurs in the first book, “Wind”; it is used by Khalid three times. Khalid uses this phrase while trying to prove to his friends that his wife is more beautiful than the sun and the moon. This phrase is widely used in the SC despite the religious restraints of its usage. In Islam, some scholars argue that if a person used this phrase as a condition and the condition is not fulfilled, the wife is divorced (Ibn Taymiyyah, 1987, p.243). If this phrase was used as a swear to confirm something, and the person proved to be wrong, he should pay an atonement. Khalid's friends jokingly drive him to say this sentence three times, then they tell him that he has divorced his wife since no person is more beautiful than the sun and the moon.

The phrase “علي الطلاق” is not used to make a condition in the ST; instead, it is used to prove honesty. This swearing formula lacks equivalence in the TT; thus, the translator paraphrased it into a conditional sentence. “If she isn't more beautiful than the sun and the moon, I will divorce her”. The translation changes the meaning of the sentence and, thus, the Islamic law of this situation. The formula is domesticated and thus changing the ST phrase's affirmative function into a conditional function in the TT.

A swearing word can be an indicator of shared origin and experience. The term “والله” is the most common way of swearing in the novel. The term is translated in different ways: “I swear to god”, “by God,” and in some utterances, it is omitted. In the ST, the expressions are used to emphasize something. The first two translations preserve the ST meaning and function. Despite the fact that God refers to different entities in the SC and TC, swearing by God is a divine expression in both cultures. In most religions, it is forbidden to swear by God in vain. By applying literal translation, the translator reintroduced ST content according to the target readers’ expectations.

On the other hand, the omission of the swearing word in some sentences demolishes the assertive aspect of the sentences. Further, this swear word’s significance stems from its constant usage in oral tradition, which is a cultural significance. Thus, the consistency of using the exact TT equivalence is expected to preserve this function.

#### **4.5 Terms of Abuse**

In the TL, terms of abuse are types of swear words. Andersson and Trudgill (1990) define terms of abuse as “a type of language use in which the expression refers to something that is taboo and/or stigmatized in the culture and can be used to express strong emotions and attitudes” (p.55). The use of these terms has many social, political, and cultural implications. People usually use these terms to express anger,

disappointment, disrespect, etc. Table (13) shows the terms of abuse used in the novel.

**Table (13): Terms of abuse**

ST	TT
يلعن أبو اللي كتب كتابك (p. 38)	Curse on whoever finalizes your marriage contract. (p. 40)
يلعن أبو الانجليز (p. 456)	Damn the British. (p. 575)
يا حمار (p. 301)	You moron! (p. 381)
يا حمير ماذا فعلتم به (p. 224)	What have you donkeys done to him? (p. 281)
ضلالي (p. 232)	Ornery boy. (p. 292)
ابن الحرام (p. 478)	The bastard. (p. 593)
لعين الوالدين (p. 317)	The darned guy. (p. 401)
قل (لنساءك) الذين تفتخر بهم دائماً أن يتحركوا. (p. 301)	Tell those ‘women’ of yours that you are always proud of to get moving. (p. 382)
إخص عليكم، أكثر من عشر رجال، يغلبهم ولد. (p. 102)	Shame on you, you one telling me that more than ten men were beaten by a boy. (p.127)

The researcher argues that cursing words and terms of abuse in the novel are related to power relations. In the first two examples, the performers are inferior to the cursed person; thus, cursing becomes a way of expressing anger and helplessness. The ST’s cursing word is translated into two various equivalences in the TT employing literal translation in the first example and communicative translation in the second.

On the other hand, in terms of abuse, the performer is superior to the offended person. For example, the word “حمار” is used twice in the novel, one time in the singular form and the other in the plural form. The word can be literally translated into “donkey”. Firstly, the term is used by a doctor to a group of villagers who caused someone’s paralyzed by using traditional medicine. The term is translated into “donkeys”, thus the TT term communicates nearly the same meaning. Secondly, the term is used by

a commander directed to one of his men. The commander used the term “حمار” to abuse his man since a resistance activity is detected in an area under the command of that man. In the SC, the term is usually associated with negative connotations like dumbness and stupidity. In the TC, the term has almost the same connotations. Bough argues that generally, western literature represents donkeys as slaves, beasts of burden, and stupid (2010). However, the term is rendered into “moron”, which communicates only one aspect of the meaning. Still, it fails to transmit a number of meaningful implications, such as a slavery relationship and comparing the man to an animal.

In the same vein, the phrase “إخص” is said by an elder to his men when he knew that they were beaten by a boy. The ST phrase is highly insulting since it is a word used to yell at a dog to drive it away (Al Sahli, 2001, p. 273). In the TT, the term is replaced by “Shame on you” which communicates a part of the meaning that is to rebuke. However, the insulting tone of the term is elevated. Thus, the cultural transplantation of these terms relegates the insults in the TT.

The commander proceeds to insult his man by referring to his men as “نساء”. In the SC, referring to a man as “women” usually implies his weakness, timidity, and lack of manhood. The researcher suggests that the term acquired its insulting connotation due to the SC’s view of women as passive individuals suitable for domestic duties and not because it is an inherited feature of the term itself. The term is literally translated into

“women”, placing it between converted commas and without providing any explanations or footnotes. In the ST, the use of masculine pronouns proves that the speaker is talking about men. On the contrary, in the TT, using the gender-neutral pronoun “your” undermines the reader’s ability to deduce the utterance as insulting. The cultural implications embodied in the use of such terms are lost in the TT.

Referring to one’s parents by bad words is highly insulting in the SC. These insults are mainly related to honor (Sharaf), for example, “ابن الحرام” which is communicatively translated into “the bastard”. Both terms have nearly the same denotative meaning, but the term is more sensitive in the SC due to religious and cultural beliefs. The second insulting term related to parents is “لعين الوالدين”; the term is translated into “The darned guy”. In the ST, the speaker insults the other person by offending his parents, while in the TT, the translator omits the parental existence from the insult. The cultural transplantation changes the content as well as the implications of the insulting term in an attempt to domesticate the TT.

#### **4.6 Proverbs and Idioms**

Proverb and idiomatic expressions are short, usually rhymed utterances communicating wisdom or a lesson. Norrick (1985) defines proverbs as “self-contained, pithy, traditional expressions with didactic content and fixed, poetic form” (p.31). Proverbs and idioms are the most popular types of oral tradition since they are short and highly expressive. Further, the flexibility of their performance context enhances their continuation of

usage since they can be performed in a wide range of contexts and situations. The table below shows some of the proverbs and common sayings used in the novel.

**Table (14): Proverb and common sayings**

ST	TT
صحيح، اللي مالو عيلة يقتاله كحيلة. (p. 74)	True, somebody who doesn't have a family might get himself a fine horse. (p. 90)
في المال ولا في العيال. (p. 133)	You can take our money but does not touch our progeny (p. 166)
(آذار مرة شمس ومرة إمطار). (p. 361)	"March's bane: sometimes sun, sometimes rain!" (p. 457)
الذي أوله شرط آخره رضا. (p. 466)	Since we agreed to a certain condition in the beginnings, we're determined to follow through (p. 594)
أصيلة وأخذت قديش. (p. 144)	"Such a well-brought-up girl and look what she ended up with?" (p. 181)
حفي لسانها. (p. 237)	She was blue in the face. (p. 299)
سرك في بير. (p. 145)	"Your secret is safe with me!" (p. 182)

Proverbs communicate cultural messages, embodying the collective experience and memories of a particular society. Thus, proverbs can provide a wide range of social and cultural implications. For example, the proverb "أصيلة وأخذت قديش" is said by Mohammad to his sister Munira as a comment on her misfortune since her husband turns to be a spy to the Turks. The first implication the proverb suggests is the importance of horses to Palestinians, as mentioned before. Second, comparing horse breeding to marriages, thoroughbreds are allowed to breed only with thoroughbreds to maintain their unique qualities. In the same vein, a girl is preferred to marry a socially and ethically equivalent person. Thus, the



insulating power of the proverb stems from comparing the husband to a donkey and the wife to a thoroughbred. The comparison implies that breeding a thoroughbred with a donkey is highly unacceptable in the SC. The proverb is translated into “such a well-brought-up girl and look what she ended up with” totally omits the ST metaphor, and thus the intensive disapproval of the situation communicated through this culturally constructed metaphor is relegated in the TT. Further, the use of animal-related images to comment on a particular situation fosters the fact that oral tradition is derived from the immediate environment and thus stresses the importance of preserving the images and metaphors used in oral tradition. The ST proverb is rewritten through cultural transplantation, offering the target reader an expected image on account of ST's cultural excellence.

The majority of the proverbs are literally translated. The translated versions lack the distinctive features of sayings such as conciseness, parallelism, and rhyme. Issa (2017) states that stylistic devices, structural markers, poetic markers, and figurative language gives a sentence its “proverbiality” (p.65). The translator tries to retain some of these features using different translation techniques such as omission and addition. For example, the proverb “أذار مرة شمس ومرة أمطار” is translated into “March’s bane: sometimes sun, sometimes rain!”. The word “bane” is added to restore rhyme, nevertheless, it adds implications that are not part of the SL proverb’s meaning.

On the other hand, there are many cases where the proverbs lost their stylistic features in translation. In the following example, “الذي أوله شرط آخره “نور”, the proverb is concise, rhymed and paralleled. These features are lost in the TT version: “Since we agreed to a certain condition in the beginnings, we’re determined to follow through,” the proverb is paraphrased, turning it into a sentence that lacks the features of ST. The researcher proposes that the loss of these distinctive features in translation threatens and may diminish the identity and any traces of proverbs’ existence in the TT.

Idiomatic utterances are verbal constructions that their meanings are not straightforwardly derived from the meanings of words forming them. For example, the idiomatic expression “حفي لسانها” is an informal way of expressing that a person has made extended discussion about a particular subject. The terms were translated into “she was blue in the face”. According to the Oxford Dictionary of English Idioms, the Idiom means “persist in trying your at an activity but without success” (Ayto, 2009, p.36). ST informal idiom is translated into a TT informal idiom that communicates nearly the same message. The Idiom is communicatively translated, leaving no traces of the ST Idiom.

#### **4.7 Religious-Bound Expressions**

Religious-bound expressions refer to the utterances that employ religious references in various manners and contexts. These modes of expression implicate their potential to be appropriated in the Palestinian culture.

### 4.7.1 Prayers

Prayers are religious-bound utterances used to address God seeking his forgiveness, bless, grace, etc. *Time of White Horses* employs various prayers of different forms and functions. Some prayers have positive content as wishing protection and goodness, and other prayers have a negative meaning as wishing badness as in “الله يخرّب بيته”, May god destruct his house”. They are written in dialect since most of them are performed in informal contexts. Prayers are not restricted to religious contexts; they continuously appear in everyday conversation. Mehawesh (2014) states that “Religious expressions are usually used outside of the religious discourse through colloquial, political and other types of speech in order to support non-religious causes” (p.7). These usages give prayers their cultural dimension. The table below shows the prayers employed in the novel.

**Table (15): Prayers**

ST	TT
الله لا يسامحه (p. 180)	“May God never forgive him!” (p. 225)
الله يجعلني عند حسن ظنك (p. 294)	“May God grant me your favor.” (p. 373)
الله يعوض علينا انجنت المرا (p. 85)	“God have mercy, the woman gone mad” (p.101)
روح الله ينصرك على من عاداك (p. 102)	“May God protect you from all your enemies!” (p. 127)
الله لا يوريك ذلك المشهد! (p. 315)	May you have never had see to see what I saw that day! (p. 399)
نشفت ريقنا، الله ينشف ريقك (p. 222)	“You scared us to death, boy. Shame on you!” (p. 280)

The majority of the prayers employed in the novel are paraphrased or lexically substituted. For example, “الله يعوض علينا” is translated into “God

have mercy”. In the SC, this prayer literally means asking for compensation from God in cases of loss, but culturally it is sometimes used as a commentary on an odd situation or behaviour. In this case, Hajj Mahmoud was commenting on his wife’s unexplained dancing and singing. The ST utterance is written in a dialect which adds a sense of humor to the situation. The researcher suggests that the lexical substitution of the ST prayer raises the formality of the utterance and may give an impression that Hajj Mohamed is upset about his wife’s celebration. The translator chooses cultural transplantation to lessen the exoticism of the text.

Lexical substitution may alter the content of the prayer as in translating “الله ينصرك على من عاداك” into “May God protect you from all your enemies!”. The prayer is said to Khalid when he was a little boy since he managed to beat a group of shepherds who tried to prevent him from herding his sheep in a certain pasture. When the shepherds went back to their master and told him the story, he was amazed by Khalid’s courage and wished him victory over his enemies. The researcher proposes that ST supplication carries implications of encouragement to pursuing doing brave deeds, while TT prayer doesn’t carry this implication. The researcher proposes an alternative translation of the prayer that is “May God grant you victory over all of your enemies”.

A prayer may have other meaning or function which differs from its explicit message. For example, “الله ينشف ريقك” is used by Sumayyah when her son Mosa who was told to deliver the wheat back to the village on a

camel's back. He couldn't urge the camel to move despite all of his efforts. Eventually, Musa cried, asking for help; people in the field came in a hurry, supposing that Musa was in real danger, but when they arrived, they discovered that the problem was not serious. Sumayyah went mad and said, "نشفت ريقنا الله ينشف ريقك" wishing that her son be scared as much as he scared them. The prayer function is to rebuke Musa first; thus, the literal translation is not valid in this context. The translator translates the function of the prayer into "Shame on you". The prayer is culturally transplanted, demolishing the cultural implications of this kind of usages.

#### 4.7.2 Religious Idiomatic Expressions

This sub-category of oral tradition refers to common expressions that are apparently religious but they perform variant functions. The table below shows the idiomatic religious expressions employed in the novel.

**Table (16): Religious idiomatic expressions**

ST	TT
استغفر الله (p.301)	For heaven's sake. (p.381)
توكلنا على الله (p.301)	It's a deal (p.262)
أمرني إلى الله (p.301)	(Amri Lilah) I commit my concern to God. (p.485)

Because of the cultural specificity of these idiomatic expressions, the reader should be familiar with the SC in order to understand their meanings. For example, the religious meaning of the phrase "استغفر الله" is asking forgiveness from God (Saker, 1999, p.122) while its cultural functions are different such as expressing anger, disapproval, shame, etc. The same theory applies to "توكلنا على الله" whose religious meaning implies trusting and relying on God. The cultural meaning usually implies

approval; it may also be said as a sign of beginning something. The novel employed these religious phrases while attending to their cultural implications. For instance, when Abu Rebhi offered that if Sabah agreed to marry her daughter off to Alfar, he would not call in his debts. Upon his agreement, Abu Rebhi said “توكلنا على الله” as a sign of completion of the trade. Roberts translates the function of the construction resorting to cultural transplantation into: “It’s a deal”, scarifying the cultural implication embodied within ST for the sake of fluency of the TT. Such ramification of this translation behavior is downsized when compared to the translation of “أمرني إلى الله” into “(Amri Lilah) I commit my concern to God”. The translator transliterates the expression and explains the religious meaning while the cultural meaning of the expression, which is approval and consent, can be derived from the context. The translator moved the target readers to the ST cultural context, familiarizing them with new functions of the expression.

#### **4.8 Incantations of Protection**

Incantations of protection are of the most outstanding oral tradition types that have barely received any scholarly attention. They usually consist of short rhymed sentences that lack coherence and logic. Incantations of protection are mainly performed to ask God or other entities for protection from envy and the evil eye. The table below shows a part of an incantation employed in the novel.

**Table (17): Incantation of protection**

ST	TT
<p>أولها بسم الله، وثانيها بسم الله،  وثالثها بسم الله ورابعها   وخامسها وسادسها وسابعها بسم  الله، أرقى وأسترقى، من كل  عين زرقاء، وكل سن فرقاء،  رقينا ناقته حتى يتبع رفاقته.  العين العيوننة خاية الرجية،  والعيوب الردية. لاقاها السيد  سليمان في واسعة البرية  مكشرة عن انيابها وفي ايدها  غرابها، ومدلية مخالبيها، تنبح  نباح الكلاب وتعوي عوي  الذياب.  (p.211)</p>	<p>The first is in the name of God, the second is  in the name of God, the third is in the name of  God. The fourth, fifth, sixth, and seventh are  in the name of God. I seek protection for  myself and this other person from everyone  with blue eyes and a space between his front  teeth. We have used incantation of protection  on behalf of she-camel so that he can keep up  with his journey companions. May the designs  of the envious eye come to naught, and may  fearsome defects bring no harm. Mister  Solomon found her baring her fangs in the  desert expanse. With a crow in her hand and  her talons hanging down, she barked like a  dog and howled like a wolf. (p.265)</p>

Incantations of protection reflect the way the cultural beliefs affect the manners through which Palestinian people deal with their problems. Umm Al Far gave birth to many dead children, but instead of seeking medical help, she became obsessed with this kind of superstition. She performs these incantations of protection to shield her son Al Far from the envious evil eye. The table provides a portion of the incantation due to space restriction. The cultural exoticism of the text is kept through using literal translation, keeping the ST order of sentences, repetitions, and lack of coherence. In the TT and at the end of the paragraph preceding the incantation text, the translator adds the phrase “that went like this”. This addition clarifies that this is the content of the incantation and justifies the oddity of this part of the novel. Incantations in both cultures have nearly the same features of repetition and parallelism and involve addressing supernatural personalities and mysterious powers (Roper, 2003). Roberts

preserves ST features; however, this is done at the expense of the shortness of sentences. She employs calque preserving some distinctive features of incantation of protection brings the target reader into the context of the SC.

#### **4.9 Common Expressions and Conversational Formulas**

Common expressions and conversational formulas refer to phrases and expressions that constantly reoccur in everyday conversation. They are defined as “a sequence, continuous or discontinuous, of words or other elements, which is, or appears to be, prefabricated: that is, stored and retrieved whole from memory at the time of use” (Wray, 2002, p. 9). The majority of these phrases and expressions are idiomatic that their intended meaning cannot always be straightforwardly derived. The table below shows common expressions and conversational formulas employed in the novel.



**Table (18): Common expressions and conversational formulas**

ST	TT
<ul style="list-style-type: none"> <li>- البقية بحياتك</li> <li>- حياتك الباقية</li> </ul> <p>(p. 330)</p>	<ul style="list-style-type: none"> <li>- May the years he was deprived of be added to yours.</li> <li>- “And to yours” (p. 418 )</li> </ul>
يا خراب بيتي (p. 230)	- Lord have mercy! (p. 282 )
كسرت الجرة. يا خراب بيتي. كسرت الجرة (p. 230)	Did you break the jar? I’m done for! You broke the Jar. (p. 282)
يا خراب بيتك يا سمية. الهبله بنت سالم الدقر! (p. 232)	O, my heaven! That one! She’s a disaster. (p. 291)
يا خراب بيتك يا سمية. بك تتجوز مهرة عن حق وحقيق؟! (p. 232)	Lord has mercy! So you want to marry a horse? (p. 292)
يا خراب بيتك يا سمية. ما الذي تفعله؟ (p. 237)	What are you doing, for God’s sake? (p. 298)
قالت القصة من طقطق للسلام عليكم (p. 340)	She told us the whole story from A to Z (p. 431 )
شاب سكرة (p. 455)	A top-notch young man (p. 583 )
قرة عينك (p. 112)	The apple of your eye (p. 141 )
أبشر يا خال (p. 303)	I’m at your service, uncle. (p. 384)
أبشر يا خال (p. 303)	Don’t worry, uncle (p. 384)
كثرة الأحزان يا عمي جعلت الناس مفاجيع أفراح! (p. 485)	People had experienced so much sorrow; they don’t know what to do with all the joy. (p. 612 )

Conversational formulas are governed by the politeness system of their respective society as they are culture and context-bound. Fillmore (1979) states that formulaic sequences “are learned in close association with the situations in which their use is appropriate” (p.92). In sequential conversational formulas, there are specific roles and verbal content traditionally assigned for each participant. Put differently, the phrase “البقية” is said to the relatives of the deceased to express condolences and the expected polite answer from relatives of the deceased is “حياتك الباقية”. In the ST, the first part means wishing long life to the deceased’s relatives, while the second part of the phrase means wishing the same to the

comforter. The second part of the conversational formulas is a lexical repetition of the first part. The simplicity and repetition may be the reason for the popularity of the condolence formula since it is short and easily remembered, especially during such emotional situations. In the TT, the formula is explicated; thus, it became longer; however, the translator preserves the lexical repetition in the second part of the formula. The translator foreignizes the formulaic sequence bringing the target readers to the SC, familiarizing them with new means of expressing condolence.

Formulaic sequence usage may be restricted to one sex but not the other. For example; the phrase “علي الطلاق” is used only by men. On the other hand, the phrase “يا خراب بيتي” which is used to condemn one’s own misfortune is usually used by women. This phrase is used five times in the novel; it is used only by women. Associating this phrase and other similar phrases like “يا ويلي” with women is indicative since these phrases implicate weakness and helplessness. The translator employs different translation techniques to deal with this cultural construction, such as deletion and lexical substitution. Four of the TT’s counterparts substitute “يا خراب بيتي” with religious expressions and supplications which are used on various occasions in the novel and most importantly by men. These translational choices do not transfer the feminine monopoly over these expressions. And thus, the implications of the association between this phrase and women are lost.

Formulaic sequences are usually idiomatic, culture-bound, and can only be inferred in their cultural context. The translator employed different translation strategies to deal with the common expression of this type. Idiomatic utterances like “شباب سكرة”, “قالت القصة من طقطق للسلام عليكم”, and “قرة عينك”, are culturally transferred into “A top-notch young man”, “She told us the whole story from A to Z” and “The apple of your eye” respectively. Cultural transplantation is used to render the first example, while communicative translation is employed in the second and third. The translation stripes these cultural utterances of their cultural identity and melted them into the TT’s cultural context. The researcher suggests that the translator opts for these strategies to transfer the ST’s naturalness and create a sense of familiarity.

#### **4.10 Dialect**

The use of the Palestinian dialect is one of the most critical features of *Time of White Horses*. The embodiment of dialect in literature is usually functional, purposeful, and marked since the expected and the accepted variety of language is the Standard variety. Elam (2002) states that the use of non-standard variety in literature is “an unexpected usage [that] suddenly forces the listener or reader to take note of the utterance itself [...]” (p.15). Therefore, dialect effectively provides the readers with triggers that help them draw an accurate perception of the context and the relationships between the characters, and thus aids the readers’ comprehension of the piece of writing. Further, Pinto (2009) states that

“The use of linguistic varieties in literary dialogue becomes a textual resource that helps the reader to define the socio-cultural profile of the character, as well as his/her position in the socio-cultural fictional context” (p.291). Therefore, dialect is indicative in portraying the characters and drawing assumptions about their social status, gender, age, education, region, and ethnic group.

Dialect is usually realized, in written texts, by its non-standard grammar and anomalous spelling of the written texts. Ibrahim Nasrallah’s integration of Palestinian dialect in *Time of White Horses* is noteworthy since it communicates a number of socio-economic, historical, and cultural implications.

Dialect is the channel through which the different types of oral tradition are introduced in the novel. It also occurred in the conversations between characters, the testimonies, and the narrations of the Nasrallah himself. The researcher argues that the frequency of switching dialect and the standard language in specific contexts and under certain circumstances enhances our ability to deduce dialect functions and implications. These functions are accomplished using three distinct but related types of Palestinian dialect, namely, social dialect (socialist), regional and temporal dialect. The researcher proposes that Nasrallah’s embodiment of these types of dialect perform a variety of functions, among which are the following:

### 4.10.1 Signaling Familial Relationships

Two language varieties are used in the source text, namely, standard and dialect. Most of the characters use both varieties; they switch between the two varieties depending on various factors. For example, Hajj Khalid and the other male characters use both varieties in different situations and with different people. In other words, male characters use dialect to address women only when they are addressing their family members (a mother, wife, daughter, aunt, sister, niece, etc.). However, when these men speak to women who are not part of their families, they never use Palestinian dialect. Thus, Palestinian dialect is used to show an intimate and informal relationship between the characters. As Rissmann (2013) proposes, “The use of dialect may express the social background of a character and his/her social relationships to other characters” (p.17). The table below shows a situation where the dialect is an indicator of familial relationships.

**Table (19): Signaling a familial relationship**

ST	TT
<p>حاج خالد: شو في ؟  سمية: إلحق أولادك، خجلانين يقولو  بدنا نتجوز، وبيطلبو من هالمفعوص  يكسر الصحون.  سمية: ولك يا مفعوص مين اللي  طلب منك تعمل اللي بتعمله؟!  ناجي: انا  سمية : مين ؟  ناجي: أنا. أنا اللي بدي أتجوز!!  سمية : إنت؟!  ناجي : أكسره والا بتجوزيني؟!  (p.230)</p>	<p>Hajj Khalid: what's going on?  Sumayya: see to your sons!! They are too  shy to say they want to get married, so they  have this pipsqueak to break plates for  them. You little troublemaker, Who told  you to do what you are doing?  Naji: I told myself.  Sumayya: who?  Naji: Me. I'm the one who wants to get  married.  Sumayya: You?!  Naji: Shall I break it, or are you going to let  me get married. (p.292)</p>

The example is extracted from the second book, “Earth”; it is a part of a conversation between a husband; Hajj Khalid, a wife; Sumayya and their son; Naji; it is an argument between family members about their son’s intention to get married. The son declares his desire to get married by breaking plates which is as stated before, a polite way of decelerating such desire is in some regions in Palestine. The characters use Palestinian dialect in their conversation. The utterance of the ST is simple, short, and highly expressive. The situation is informal as the relationship between the participants, and this informality is depicted in the use of dialect as well as the extra informal diction “مفعوص Mafous”, for example. In the SC, the term is used to underestimate a person, indicating that he is too young or unworthy (Lubani, 2006, p.484). The repetition of the word in the ST implies the mother’s strong disapproval of her son’s desire since the word carries negative connotations that have to do with age and responsibility. This word is translated into “pipsqueak” and “troublemaker” respectively, the loss of the repetition in the TT and the substitution of the term with concepts that lack the negative implication related to age and responsibility can hardly reflect the intended meaning of using this colloquial word. Further, the researcher proposes that dialectical utterances’ simplicity and spontaneity add a realistic touch on the characters’ personalities, thus urging the readers to engage with the characters and sympathize with their situation.

Mismatches in the tenor (participant’s relationships) take place where the ST’s informal tenor is replaced by a formal tenor in the TT. The translator

opts to replace this dialect usage with the standard language despite the fact that formal or standard variety is usually used in formal situations and indicates distance or a formal relationship. The researcher suggests this may hinder readers' ability to interpret the importance of using dialect in such contexts or, worse, may generate a wrong implication about the nature of the relationship between family members in the Palestinian community. Hatim and Munday (2004) states that

If, when translating into English, he uses a formal English tenor, he would probably do well to use it consistently, so the reader begins to appreciate that in the particular culture the book is about, this formality of language is the norm in that situation (p.190).

All dialectical utterances of this function are standardized, neglecting the social implication behind this usage. Standardization is used in this context to refer to a translation practice whereby a standard language in the TT replaces a non-standard language variety in the ST. The translator chooses to communicate the literal meaning rather than the cultural function of the dialect.

#### **4.10.2 Signaling Social Distance**

As suggested above, the use of both dialect and standard variety by most characters enhances our ability to interpret the social implications encoded in the ST and the kind of social distance which holds between characters.

Karakayali (2015) states that “the concept of social distance is that any given social relationship involves elements of nearness and distance” (p.547). This section tackles the implications of using dialect versus standard language, including expressing group membership, signaling differences in social status and education, social power relationships between participants.

All women characters employ the dialect and standard variety in their speech. Some of their dialectical usages occur in the testimonies, and some others occur in conversations as the table below shows.

**Table (20): Signaling social distance**

ST	TT
شو بتستتوا ما المكتوب باين من عنوانه. يا خسارة صرنا مش عارفين حالنا وين طاسة وضايعة. الانجليز ينهشوا فينا واليهود ينهشوا فينا ومشاينا ينهشوا فينا وكلمة تاخذنا وكلمة تودينا!! (p.29)	What are you all waiting for; you can tell what a book is going to say by looking at its title. What a shame! We don't know where we should stand anymore. We are lost. The British are tearing us to pieces, the Jews are tearing us to pieces, and our leaders are tearing us to pieces. They say “jump! We jump”. (p.62)

This utterance occurs in the third book, “Humankind”. It is uttered by “Anesa”, an elderly woman in Hadiya. The utterance is used as a commentary on the following situation; the British authorities informed the people of Hadiya that their village became a British property, so a delegation from the village went to Saleem Bek, who is one of the Palestinian leaders who work with the British secretly, to ask him for help. The delegation knew that Saleem Bek did not want to help them, so they go back to their village frustrated. The people of the village were waiting for



them. When Anisa saw the delegation, who is apparently disappointed, she returns to her home and addresses the crowd with this utterance.

The dialectical utterances are translated into the standard language. The TT mode is different; the sentences became longer and more complex, which may give a sense of formality. The use of dialect shapes Anesa's character through defeatist, negative, aggressive tone, and ironic metaphors. The sense of her utterance is a result of the dialectic usage, special diction, and rhetorical devices. Some of these rhetorical devices are lost through the process of translation such as the parallelism as in “كلمة بتأخذنا وكلمة بتودينا”. The sentence can be translated literally into “a word can take us too far and a word can bring us back”, but it is functionally translated into “they say jump! We jump”. The linguistic repetition of the “Kelmeh, word” is meant to show how the occupiers and leaders deceive the people with false promises. The use of the metaphor “طاسة وضايعة” can be translated literally into “We are as a lost bowl”. In the SC, the expression is used as an allusion to chaos or a chaotic situation (Alsahli, 2001, p.637). It is translated functionally into “We are lost”. The expression in the ST summarizes the whole situation since this chaotic status is a result of the different forces which are attacking the Palestinian existence on their land.

The choice of diction and rhetorical devices may be taken as an indication of people's simplicity and helplessness which is enhanced by the use of dialect. Dialect in this situation is an indication of nearness rather than distance. A shift in tenor takes place since the informal tenor is replaced by

a formal tenor. The standardization of the dialectical utterance results in creating a social distance that is not present in the ST.

Women employ dialect to communicate with each other irrespective of their relationship and social status. Out of ten conversations among women, seven are dialectical, while the other three conversations are in standard language. Two of the conversations, which employed standard language, are among fellow wives. One of these wives is forced into this marriage. She is represented in the novel as an introvert who refuses her new life and environment; thus, her use of the standard is justifiable. The researcher suggests that the representation of Rayhana's speech utilizing standard variety can be viewed as a means to distance herself from this environment; this may indicate her denial of belonging even at the linguistic level. Dimitrova (2004) states that "characters using identical language varieties may be seen to belong to the same group whereas the use of a different variety distinguishes a particular character or indicates membership of a different group" (p.125). The same theory applies to "Afaf". A village girl who worked in a monastery with nuns, she learned Latin there. Also, her husband taught her how to read and write Arabic, so she is considered the most educated woman in the village. Afaf employs standard language in the majority of her conversations. Afaf's usage of standard language may be interpreted as a way of signaling her higher educational level.

On the other hand, male characters use dialect only when they address other men of the same social status and power. They use dialect on some

occasions when addressing a male family member or a person from the same village, or resistance group. So, as the researcher stated above, dialect becomes an indicator of group belonging, solidarity, and sameness. On the contrary, when these male characters speak to other male characters who are more powerful, they have never used dialect. Additionally, Palestinian characters use dialect only when they speak to Palestinians; they never use dialect when addressing characters from other regions. This total absence of the colloquial usage from the conversations between people of different power relations may be inferred as a way of distancing these characters. As Rissmann (2013) puts it, “the contrast between dialect and standard or between different dialects may be utilized to depict an insider-outsider relationship” (p.17). These dialectical utterances in the ST are translated into a standard in the TT. The researcher suggests that the standardization of dialectical usage in other situations hinders readers’ ability to notice the contrast of register depending on power relations.

#### **4.10.3 Linguistic Codification**

Linguistic codification is one of the most culturally loaded dialect functions. This codification system is one of the most potent means of resistance. Al Araj (2018) states that this way of codification enables Palestinian women to deliver messages to the prisoners in the British commanders’ presence (p.227). This enhances dialect functions as an indicator of the insider-outsider relationship. The table below shows an example of using dialect as a mean for codification.

**Table (21): Linguistic codification**

ST	TT
تعالوا ولا تيجوا (p. 142)	Come, but don't come! (p. 197)

Using dialect as a mean of codification is communicated in the novel by the use of the utterance “تعالوا ولا تيجوا”; the dialect is the code of this utterance. This utterance occurred when a Turkish officer goes to Hadiya to arrest the Al Aziza brothers for their affiliation to resistance groups. The Turkish officer threatens the women that if they do not tell him the place of these men, he will torture them. Eventually, Al Aziza goes to her house pretending that she is going to call her brother to come back. The people of the village, as well as her mother, were shocked by her behavior. However, when they heard the call, they all understand the hidden message. The Turkish officer, who speaks broken Arabic, was not able to decode the message. Rissmann (2013) states that;

The use or non-use of the same language variety may imply that an individual character is or is not accepted as a member of a specific group, i.e., included or excluded; he or she may simply be a stranger or even foreigner or may be seen as an intruder (p.17).

The villagers intentionally exclude the officer by the mean of dialect. In the TT, the phrase is translated into “Come but don't come”. The translator translates both dialectical versions of the word into “come”. The translator does not explain why the officer could not understand this phrase which

may generate ambiguity. Thus the significance of using dialect as a code is lost in the TT.

#### **4.10.4 Asserting the Palestinian Identity Through Dialect**

Asserting the Palestinian identity is one of the primary functions of the embodiment of Palestinian dialect in the novel. Dialect spotlights on the utterance and their speaker as well. It gives voice to the voiceless, the repressed, and sheds light on their existence. Bonaffini (1998), for example, asserts that “to contemporary men and women in danger of being swallowed up and obliterated by postindustrial society, the dialect can offer the support of a culture which, while threatened with obliteration, is radically different from the dominant culture” (p.279). It is an implicit way of expressing the rejection of melting identity.

Ibrahim Nasrallah states that dialect appears in most of the novels in his Palestinian comedy Project. He added that the use of dialect in the conversations, proverbs as a part of a sentence, a separate sentence, or many successive sentences is purposeful. Further, Nasrallah asserts that this usage aims to add the local color into the novel and assure the Palestinianism of the story (I. Nasrallah, personal conversation, December 4, 2019).

Dialect addresses the reader’s consciousness since it is the channel through which people deposit their collective experience, memory, aspirations, etc. It also expresses the unique past and identity of the Palestinian people, thus

contributing to the formation and perception of the Palestinian identity and fostering the Palestinian struggle toward recognition.

The standardization of the dialectal utterances affects the cultural and ideological messages embodied in these utterances. Simon (1995) asserts that “the standardization of the language determines an appropriation of the source text's cultural message, which becomes embedded in the target culture” (p.69). Thus, standardization nullifies the central purpose of the employment of Palestinian dialect.

#### **4.10.5 Identity of dialect through translation**

A dialect of identity and identity of dialect are two distinct but related subjects since the preservation of dialect's identity is an essential condition for proving national identity.

The identity of dialect is used in this context to refer to the linguistic characteristics of dialect. Dialect is usually realized by its non-standard grammar, anomalous spelling, and remarkable diction in the written texts. These features are what form the identity of dialect in writing. When a dialect is represented in writing, many characteristics differentiate dialects from the standard language. Newmark (1988) states that “The ‘bad grammar and ‘mispronunciation’ (faulty spelling); these linguistic features are irrelevant in a dialect, which is a self-contained variety of language not a deviation from standard language” (p.195). Thus, dialect is not a

deviation from the standard language; it has a unique vocabulary, grammatical and orthographical system.

The standardization of dialectical utterances in *Time of White Horses* results in omitting any traces of the Palestinian dialect. The dialect is melted in the language of the dominant culture. In other words, the dialectical grammar is replaced by standard grammar in the TT as in translation “كانت الناس رايحة جاية” into “people were constantly coming to see him”. The ST anomalous spelling as in “ياللا” is replaced by “come on” and most of the special diction of the ST is culturally transplanted as in translating “حوسة” into “royal jumble”. These translational choices result in appropriating all aspects of the orality of the ST. In the context of the novel, the distinctive features that form the dialect’s unique identity are lost in translation, and thus the identity of dialect is lost as well. The researcher suggests that this act of standardizing the dialectical utterances contributes to the suppression of the Palestinianess of the text and undermines the cultural, socio-political, and ideological significance of dialect employment. Further, the domestication of the Palestinian dialect becomes a form of aggression that mirrors the aggression done by the Israeli occupation.

In the light of the above discussion, the study has shown that denotative, connotative, poetic, historical, and political dimensions form the identity of oral tradition. These layers, in this context, adds further pressure on the translator who seeks to make the poles meet since each dimension is

critical to the existence of the other and the implementation of the purpose of the employment of oral tradition. In other words, without the cultural or poetic dimension of oral tradition, it would be hardly recognizable or differentiated from the other parts of the text, consequently, oral tradition would probably lose its identity and functionality. Palestinian dialect, which represents the national seal of oral tradition, is domesticated through standardization, therefore a great portion of the cultural, political, and historical value is expected to be blurred or at worst lost. In the current case, the researcher suggests that reintroducing oral tradition in the linguistic, cultural, and poetic terms of TC is the most salient degree of domestication.

The use of domestication takes place at different levels starting with the domestication of Palestinian dialect which represents the most salient indicator of the national identity of these cultural components. Similarly, domestication at the poetic level where most of the ST poetic devices were modeled to meet the target readers' expectations. Finally, domestication appears at the linguistic and cultural level where the ST's unique cultural expressions and their implications were simplified, explicated, and reintroduced in the terms of TT and TC.

The research results regarding the translation of folksongs agree with Azzam's and Kharabshi's (2011) results in which they proved that folksongs' different key aspects such as naturalness, singability, cultural references, etc. are mutually interdependent and shape their identity. The



loss of either aspect is likely to threaten the unique identity of a folksong. Additionally, the TT introduces an artificial version of the ST that can hardly elicit the same meaning or effect on the target reader due to the difference in the concept system of both languages.

The study also agrees with Issa's (2017) research results in which she argued that the stylistic devices such as repetition, parallelism assonance, resonance, etc. the proverbability of the proverb and without these devices the proverb would hardly be recognizable and this its meaning and the intention of its implementation would probably be vague. The TT communicates melts down most of these stylistic features, the researcher contends that this lies under the umbrella of domestication.

Despite the fact that my research and Hamouda's research used *Time of White Horses* as the center of their investigation, the current study results contradict Hamouda's research results. The two studies deal with two different cultural issues and this may justify the contradiction in the result since Hamouda's results show that the dominant translation strategy used in the translation of culture-specific terms in *Time of White Horses* is foreignization. On the contrary, the current study shows that the dominant translation strategy used in the translation of oral tradition is domestication.

Finally, the study endorses Muhawi's (2006) perspective that we are far from establishing a folkloric theory that applies to the heterogeneous subcategories of folklore. The researcher argues that a possible way to deal with oral tradition is what Muhawi (2006, p.6) terms as "a truly thick translation" which adopt a multilayered orientation of the translation of

folklore which subsumes “the source text in its original script (or character), a transliteration into the Roman alphabet, a morpheme by morpheme translation (the literal level) as well as the "free" translation, perhaps with alternate renderings where ambiguity or polysemy are found”. The researcher contends that this method can offer the reader through transliteration the opportunity to notice the poetic devices such as rhyme, alteration, assonance, etc. Furthermore, by presenting literal and free versions, the readers may be capable of drawing a connection between the two versions of the ST, and thus approach the cultural dimension of the text.

Despite the fact that a “truly thick translation”(Muhawi, 2006, p.6). maybe beneficial in downsizing the translation loss to the minimum, it is hardly applicable in literary translation, and especially in the current case regarding the dense folkloric material the text contains. Additionally, this method may affect the readability and entertainability of the folkloric material and the whole text as well. Alternatively, a better option can be found in Muhawi's interpretation of Benjamin's conception of interlinear translation, in which he contends that “ "interlinear" means two versions, one literal and the second, "free." The only way they can be united is visually on the page, with the literal translation sandwiched in between the original and the "free" versions”(Muhawi, 2006, p.6). He argues that this method offers the readers all layers of the text. The researcher suggests that this choice may be a good solution for the space issue related to the truly thick translation.

## **Chapter Five**

### **Conclusion and Recommendations**

## Chapter Five

### Conclusion and Recommendations

#### 5.1 Conclusion

Drawing on Venuti's theory of domestication and foreignization (1995) as well as Dickins', Hervey's, and Higgins' model of cultural transposition (2002), this thesis has tackled Nancy Roberts' translation of oral tradition in Ibrahim Nasrallah's *Time of White Horse*, addressing the cultural, social, historical, and political implications of oral tradition and the strategies Roberts followed in rendering oral tradition into English. This thesis has also examined the stylistic features of these oral tradition types and how they are affected by translation, whether they are preserved, deleted, subverted, or appropriated.

The study has demonstrated that *Time of White Horses* employs a wide variety of oral tradition subcategories, namely; folkloric songs, address terms, titles and military ranks, terms of abuse, swearing formulas, proverbs and sayings, common expressions and conversational formulas, religious bound expressions, incantations of protection, and dialect.

While examining Roberts' translation of Nassrallah's novel, this thesis has reinforced that oral tradition represents a part of the collective memory of the Palestinian people through which they perform their collective experience, aspirations, and frustrations. Thus, oral tradition forms a

valuable portfolio of the Palestinian people that reflects their socio-economic, political, historical, and cultural reality.

The researcher has argued that stylistic features form the identity of oral tradition in general and its subcategories in particular such as rhyme, repetition, assonance, resonance, parallelism, etc. These features guarantee remembrance and continuity of oral tradition remembrance and its transference from one generation into another. The majority of these stylistic features are lost in translation or reintroduced in terms of the TC.

The study has revealed that Roberts employs different translation strategies to deal with oral tradition. She foreignizes some subcategories of oral tradition employing exoticism. However, the dominant translation strategy used is domestication through the use of communicative translation and cultural transplantation.

The study has also noted that dialect is a subcategory of oral tradition and a common feature in all oral tradition subcategories. It represents the most salient aspect of orality in the novel. It contributes to the formation of the Palestinianism of oral tradition in particular and the novel in general. Dialect performs various functions such as signaling familial relationships, adding local color, codification, etc.

The Palestinian dialect is domesticated by means of standardization which threatens or undermines the contours of the national identity of oral tradition. The domestication of the features that form the identity of dialect

conceals the ST's cultural message as well as the Palestinianism of the text constructed through the use of dialect in the TC. Such domestication of the Palestinian oral tradition stimulates the violence practiced by the Israeli occupation against the Palestinian identity.

## **5.2 Recommendations**

Based on her own rigorous study of the translation of oral tradition in *Time of White Horses*, the researcher widely recommends the following;

1. Translators should deal with the social, ideological, and historical contexts of oral tradition.
2. The stylistic feature, forming the identity of oral tradition, should be translated with special caution.
3. The orality of oral tradition should be reflected in translation so as to be distinguished from literacy or written texts.
4. This thesis necessitates further research on dialect and euphemistic expressions that are rooted in Palestinian traditions.

## References

- Abbasi, G. Zadeh, S. Janfaza, Z. Assemi, A. & Dehghan, S. (2012). *Language, Translation, and Culture*. International Conference on Language, Medias and Culture IPEDR. Singapore: IACSIT Press.
- Abu Sultan, O. & Kallab, M. (2017). استدعاء الفولكلور في الشعر الفلسطيني المعاصر [Reminiscence of folklore in the modern Palestinian Poetry (Popular Beliefs as a model)], *Al-Aqsa University Journal (Humanities Series)*, 21 (1.2), 44-74.
- Adel, B. (2008). *Hindrances in Arabic-English Intercultural Translation*. Yemen: Hadhramout University.
- Al Araj, B. (2018). وجدت اجوبتي: هكذا تكلم الشهيد باسل الأعرج [ I Found my Answers: This is how the Martyr Basil Al Araj Spoke]. Jerusalem: Ribal Publishing.
- Al Sahli, M. (2001). [ The موسوعة المصطلحات والتعبيرات الشعبية الفلسطينية Encyclopedia of Palestinian Terms and Expressions]. Palestine: Jenin Centre for the Strategic Studies.
- Al-Azzam, B. & Al-Kharabsheh, A. (2011). Jordanian Folkloric Songs in Translation: Mousa's Song They Have Passed by Without a Company as a Case Study. *Meta*, 56 (3), 557–578. Retrieved on .12 November. 2020. <https://doi.org/10.7202/1008333ar>.
- Albarghouthi, M. (1997). *I Saw Ramallah*. Cairo: Dar Al Helal.

- Aliakbari, M. & Toni, A. (2008). The Realization of Address Terms in Modern Persian in Iran: A Sociolinguistic Study. *Linguistik Online*, 35(3), 3-12.
- Alkammash, F. (2014). *The Folktale as a Site of Framing Palestinian Memory and Identity in Speak, Bird, Speak Again and Qul Ya Tayer*. USA: University of Manchester.
- Al-Samarrai, S. (2016). *العتبات النصية في رواية الأجيال العربية* [Textual Thresholds in the Novel of Arab Generation]. Amman: Al Manhal Publishing.
- Andersson, L.G. & Trudgill, P. (2007). Swearing. In L. Monaghan & J. Goodman (Eds.), *A cultural approach to interpersonal communication*, 195-199. Oxford: Blackwell.
- Anees, I. Montaser, A. Swalhi, A, & Ahmad, M. (2004). *المعجم الوسيط* [Al Waseet Dictionary]. Fourth edition. Cairo: The Arabic Language Academy.
- Appiah, A. (2000). 'Thick Translation' [1993]. In The Translation Studies Reader, ed. Lawrence Venuti, 417-29. London and New York: Routledge.
- Ayash, F. (2011). *توظيف التراث في الرواية الفلسطينية المعاصرة* [The employment of Folklore in Palestinian Novel]. Gaza: The Islamic University of Gaza.
- Ayto, J. (2009). *Oxford Dictionary of English Idioms*. Oxford: University Press.



- Babatunde, M. (2015). Oral Tradition as a Reliable Source of Historical Writing: Arguments for and Against and Implications for Historical Writing in Education. *Historical Research Letter*, 22,17-20. Historical Research Letter.
- Bai, Y. (2016). *A Cultural Examination of Shapiro's Translation of the Marsh Heroes' Nickname*. Inner Mongolia University, China: Huhhot.
- Bandia, P. (2015). Introduction: Orality and translation, *Translation Studies*, 8(2), 125-127. DOI: [10.1080/14781700.2015.1023217](https://doi.org/10.1080/14781700.2015.1023217).
- Barghouthi, A. (1996). Arab Folksongs and Palestinian Identity. *Journal of Mediterranean Studies*, 6(1), 147-172. Retrieved on 21 July, 2020. <https://www.muse.jhu.edu/article/670168>.
- Bassnett, S & Lefevere, A. (1992) *Translation, History, Culture*. London: Routledge.
- Bassnett, S. (2002). *Translation Studies*. Third edition. London: Routledge.
- Beiner, G. (2016). *Oral Tradition and Modern Literature*. Dublin: Irish Academic Press.
- Bonaffini, L. (1997). Translating Dialect Literature. *World Literature Today*, 71(2), 279-288. DOI: 10.2307/40153045.
- Bough, J. (2010). The Mirror Has Two Faces: Contradictory Reflections of Donkeys in Western Literature from Lucius to Balthazar. *Animals*, 1, 56-68. DOI: 10.3390/ani1010056.

- Brown, H. D. (2000). *Principles of Language Learning and Teaching*. New York: Longman.
- Bruchac, M. (2014). Indigenous Knowledge and Traditional Knowledge. In Smith, C. (Ed.), *Encyclopedia of Global Archaeology*, 3814-3824. New York: Springer.
- Catford, J. (1995). *A Linguistic Theory of Translation*. London: Oxford University Press.
- Cooper, D. (1999). *Linguistic Attractors: The Cognitive Dynamics of Language Acquisition and Change*. USA: John Benjamins Publishing Co.
- David, W. (2015). A Study on Oral Tradition as a Communication Tool. *International Journal of Research in Economics and Social Sciences*, 5, 118-124.
- Dickins, J. Hervey, S. Higgins, I. (2002). *Thinking Arabic Translation: A course in translation method: Arabic to English*. London and New York: Routledge.
- Dickins, J. Hervey, S. Higgins, I. (2017). *Thinking Arabic Translation: A course in translation method: Arabic to English*. (Second edition) London and New York: Routledge.
- Dimitrova, B. (2004). *Orality, literacy, reproduction of discourse, and the translation of dialect*. Sweden: The University of Stockholm.

- Draper, J. (2004). *Orality, Literacy, and Colonialism in Antiquity*. Boston: Brill Leiden.
- Elam, K. (2002). *The semiotics of theater and drama*. London: Routledge.
- Ettobi, M. (2015). Translating orality in the postcolonial Arabic novel: A study of two translation cases into English and French. *Translation Studies*, 8(2), 226-240. DOI: [10.1080/14781700.2015.1023216](https://doi.org/10.1080/14781700.2015.1023216).
- Fareed, M. (2013). *تاريخ الدولة العلية العثمانية* [The History of the Ottoman Empire]. Beirut: Dar Al-Kotob Al-Ilmiyah.
- Fillmore, C.J. (1979). On fluency. In C.J. Fillmore, D. Kempler & S.-Y.W.Wang (eds.) *Individual differences in language ability & language behavior*, 85–101. New York: Academic Press.
- Finnegan, R. (1992). *Oral Traditions and the Verbal Arts: A Guide to Research Practices*. New York: Routledge.
- Fox, A & Woolf, D. (2002). *The spoken word: oral culture in Britain, 1500-1850*. USA: Manchester University Press.
- France, P. (ed.). (2000). *Oxford Guide to Literature in English Translation*. Oxford: Oxford University Press.
- Halbwachs, M. (1992). *On Collective Memory*. Chicago: University of Chicago Press.

- Hamouda, M. (2019). *Effectiveness of Translation Strategies Used in Rendering Palestinian Culture-Specific Items in Nasrallah's Novel Time of White Horses*. MA Thesis, The Islamic University of Gaza.
- Hariyanto, S. (2000). *The Implication of Culture on Translation Theory and Practice*. <https://www.translationdirectory.com/>. Retrieved on 4 April 2020.
- Harvilahti, L. (2003). Folklore and Oral Tradition. *Oral Tradition*, 18(2), 200-202. [doi:10.1353/ort.2004.0065](https://doi.org/10.1353/ort.2004.0065).
- Hatim, B & Munday, J. (2004). *Translation: An advance resource book*. London: Routledge.
- Hongwei, C. (1999). Cultural Differences and Translation. *Meta*, 44 (1), 121–132. <https://doi.org/10.7202/002224ar>.
- House, J. (2009). *Translation*. Oxford and New York, Oxford University Press.
- Hudson, N. (2018). *Constructing oral tradition*. DOI:10.7765/9781526137876.00012.
- Ibn Taymiyyah. (1987). *الفتاوى الكبرى* [The Great Fatwahs]. 3, 243. Beirut: Dar Al-Kotob Al-Ilmiyah.
- Issa, H. (2017). Translating Figurative Proverbs from Two Syrian Novels: Muftaraq al-Maṭar by Yūsuf al-Maḥmūd and Anājīl al-Xarāb by

- Nayouf. *AWEJ for Translation & Literary Studies*, 1(2), 63-76.  
DOI:<http://dx.doi.org/10.24093/awejtls/vol1no2.6>.
- Kanaana, S. (2005). *Towards the Preservation Of Palestinian National Identity. In The Palestinian Diaspora In Europe: Challenges of Dual Identity and Adaptation*. Edited By: Abbas Shiblak. Palestinian Refugee and Diaspora Center and the Institute of Jerusalem Studies.
- Karakayali, N. (2015). *Social Distance*. <https://doi.org/10.1002/9781118663202.wberen547>.
- Kramsch, C. (1998). *Language and Culture*. London: Oxford University Press.
- Levinson, D & Ember, M. (1996). *Encyclopedia of cultural anthropology*. New York: Henry Holt and Co.
- Lubani, H. (2006). *معجم العامي والدخيل في فلسطين* [Dictionary of the Colloquial and Loanwords in Palestine]. Beirut: Librairie du Liban Publishers.
- Mehawesh, M. (2014). Islamic Religious Expressions in Translation of Naguib Mahfouz Novel "The Beginning and the End". *Research on Humanities and Social Sciences*, 4(12), 7-18.
- Muhawi, I & Kanaana, S. (1989). *Speak Bird, Speak Again: Palestinian Arab Folktales*. Berkeley: University of California Press.

- Muhawi, I. (2006). Towards a Folkloristic Theory of Translation. In *Translating Others*, (ed). *Theo Hermans*, 2(2), 365-79. Manchester: St Jerome Publishing.
- Nasrallah, I. (2007). *زمن الخيول البيضاء* [Time of White Horses]. Arabic Scientific Publishers.
- Nasrallah, I. (2011). *قناديل ملك الجليل* [The Lantern of Galilee King]. Beirut: Arab Scientific Publisher, Inc.
- Nasrallah, I. (2016). *Time of White Horses*. (N. Roberts. Trans.). Cairo: AUC Press. (Original book published 2007).
- Nevala, M. (2004). Accessing Politeness Axes: Forms of Address and Terms of Reference in Early English Correspondence. *Journal of Pragmatics*, 36(12), 2125-2160. <https://doi.org/10.1016/j.pragma.2004.02.001>
- Newmark, P. (1988). *A Textbook of translation*. London: Herdfordshire: Prentice-Hall.
- Norrick, N. (1985). *How Proverbs Mean: Semantic Studies in English Proverbs*. Berlin: Mouton Publishers.
- Odeh, H, and Laban, P.(2019). *Folklore Tales and Other Oral Expressions in Palestine*. European Union.
- Ong, W. (2002). *Orality and Literacy The Technologizing of the Word*. London and New York: Routledge.

- Pinto, S. (2009). Film, dialects, and subtitles: an analytical framework for the study of non-standard varieties in subtitling. *The Translator*, 24 (1), 17-34.
- Rissmann, J. (2013). *Drama and Translation: A Socio-Cultural Investigation into the Factors Influencing the Choice of Strategies in German-Speaking Europe*. England: The University of Warwick.
- Roper, J. (2003). Towards a Poetics, Rhetorics, Proxemics of Verbal Charms. In: *Folklore: The Electronic Journal of Folklore*, 24, 7–49.
- Rosa, A. (2015). Translating Orality, Re-creating Otherness. *Translation Studies*, 8, 1-17. DOI: 10.1080/14781700.2015.1017833.
- Saban, S. (2000). *المعجم الموسوعي للمصطلحات العثمانية التاريخية* [The Encyclopaedic Dictionary of the Historic Ottoman Terms]. Riyadh: King Fahad National Library.
- Sadewa, K & Nugroho, R. (2015). *Swear Word Translation Strategies Analysis in Limitless Subtitle*. Indonesia: Dian Nuswantoro University.
- Saker, A. (1999). *Feast, Festivities, and Holiday*. Chicago: Foundation for Islamic Knowledge.
- Shehab, E. (2005). *The Translatability of Terms of Address in Najib Mahfouz's Ziqaq Al-Midaq into English*. An-Najah Univ. J. Res. (H. Sc.), 19(1), 315-327.

- Simon, S. (1995). 'Introduction', in *Culture in Transit: Translating the Literature of Quebec*. Canada: Véhicule Press.
- Snell-Hornby, M. (1988). *Translation Studies: An Integrated Approach*. Amsterdam and Philadelphia: John Benjamins Publishing Company.
- Subramaniam, V. (2017). *Translating Culture and Cultural Translation*. The University of Malaysia.
- Thomas, R. (1989). *Oral Tradition and Written Record in Classical Athens*. London: Cambridge University Press.
- Tsang, N. (2007). *Orality and Literacy: Their Relevance to Social Work*. Hong Kong: Hong Kong Polytechnic University.
- Venuti, L. (1995). *The translator's invisibility*. A history of translation. London and New York: Routledge.
- Wajdi, M. (1971). *دائرة معارف القرن العشرين* [Twentieth Century Encyclopaedia]. Beirut: Dar El- Fiker.
- Walter J. O. (2002). *Orality and Literacy The Technologizing of the Word*. London and New York: Routledge.
- Wang, F. (2014). An Approach to Domestication and Foreignization from the Angle of Cultural Factors Translation. *Theory and Practice in Language Studies*, 4(11), 2423-2427. Finland: Academy Publisher.



Waterman, R. (1972). *Dictionary of Folklore, Mythology, and Legends*. New York: Funk & Wagnalls.

Wray, A. (2002). *Formulaic Language and the Lexicon*. Cardiff University. UK: Cambridge University Press.

Yacoub, N& Hatamlah, H. (2013). “The Time of White Horses” between history and art. 10(2.b), 1415-45. *Jordan: Association of Arab Universities Journal for Arts*.

Yang, W. (2012). Factors Influencing Domestication or Foreignization on the Macro and Micro Levels. *Theory and Practice in Language Studies*, 2(12), 2674-2679. Finland: Academy Publisher.

Zwettler, M. (1978). *The Oral Tradition of Classical Arabic Poetry. Its Character and Implications*. Columbus: Ohio State University Press.

## **Electronic Sources**

<https://www.banipal.co.uk/contributors/597/nancy-roberts/>. Retrieved August 2, 2020, from [www.banipal.co.uk](http://www.banipal.co.uk).

Hoopoe translator Nancy Roberts wins the 2018 Sheikh Hamad Award for Translation prize. Retrieved June 19, 2020, from <https://hoopoefiction.com>.

جامعة النجاح الوطنية  
كلية الدراسات العليا

ترجمة المأثورات الشعبية الفلسطينية  
في رواية إبراهيم نصر الله "زمن الخيول البيضاء"

إعداد  
إيثار عناد محمود عواد

إشراف  
د. بلال حمامة  
د. أحمد قبا

قدمت هذه الأطروحة استكمالاً لمتطلبات الحصول على درجة الماجستير في اللغويات التطبيقية والترجمة بكلية الدراسات العليا في جامعة النجاح الوطنية، نابلس، فلسطين.

2021

ب

ترجمة المأثورات الشعبية الفلسطينية في رواية إبراهيم نصر الله "زمن الخيول البيضاء"

إعداد

إيثار عناد محمود عواد

إشراف

د. بلال حمامة

د. أحمد قباها

الملخص

ركز الباحثون حديثاً على أهمية تضمين المأثورات الشعبية في الأعمال الأدبية الفلسطينية. ونادوا بضرورة دراسة مضامينها الثقافية والأيدولوجية. تمحورت هذه الدراسة حول ترجمة نانسي روبرتس للموروث الشعبي الفلسطيني في رواية إبراهيم نصر الله زمن الخيول البيضاء. وتناول البحث الموروث اللفظي الشعبي طبقاً لأنواعه وخصائصه الأسلوبية ومدلولاته ووظائفه، إضافة إلى تقييم الاستراتيجيات التي وظفتها روبرتس في ترجمته. وللوقوف على مدى كفاءة هذه الاستراتيجيات قامت الباحثة بدراسة مدى محافظة النص المترجم على المضامين السياسية والاجتماعية والاقتصادية للموروث الشعبي الفلسطيني. وقد تم تحليل البيانات بالاستناد إلى نظرية فينوتي "التوطين والتغريب" (1995) إلى جانب نظرية ديكنز وهارفي وهيغنز "الإبدال الثقافي" (2002).

توصلت الدراسة إلى ما يلي: أولاً، تم توظيف أنواع عديدة من الموروث الشعبي في رواية زمن الخيول البيضاء تتضمن: الأغاني الشعبية والأمثال الشعبية ومصطلحات النداء والألقاب والمصطلحات الدينية ومصطلحات القسم والمصطلحات الشائعة والرقى والإهانات واللهجة العامية. ثانياً، وظف إبراهيم نصر الله الموروث الشعبي للتأكيد على أهميته في حفظ الهوية الجمعية للشعب الفلسطيني. ثالثاً، استخدمت روبرتس عدة استراتيجيات في ترجمة الموروث الشعبي الفلسطيني والتي تتراوح بين كونها منحازة للنص الأصلي أو للنص المترجم مثل: الاستعارة والترجمة الحرفية والإضافة والحذف والإبدال الثقافي. رابعاً، أفضت الرسالة إلى أن المترجمة قد وطنت معظم أنواع الموروث الشعبي مما أدى إلى الحد من خصائصها الأسلوبية وهويتها الوطنية إضافة إلى تحجيم مدلولاتها السياسية والاجتماعية وبالتالي تقويض أهميتها في تشكيل وعي ثقافي وسياسي تجاه القضية الفلسطينية.