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Translation with Shift in Genre: The Case of Translating Nizar Qabbani's Poetry into Rap Songs

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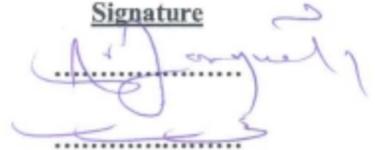
Dedication

It is with great gratitude, I dedicate my thesis to my beloved mother, Hayat Nassar who has always been my central source of power through every academic and personal endeavor in my life.

الإقرار

أنا الموقع أدناه مقدم الرسالة التي تحمل العنوان:

Translation with Shift in Genre:
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الترجمة مع تغيير النوع الأدبي للنص:
ترجمة شعر نزار قباني إلى أغاني الراب نموذجا

أقر بأن ما اشتملت عليه هذه الأطروحة إنما نتاج جهدي الخاص, باستثناء ما تمت الإشارة إليه حيثما ورد، أو أي جزء منها لم يقدم من قبل لنيل أي درجة علمية، أو بحث علمي أو بحث لأي مؤسسة تعليمية أو بحثية أخرى.

Declaration

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

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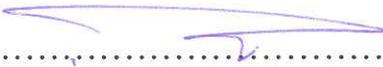
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List of Abbreviations

Abbreviation	Term
SL	Source Language
TL	Target Language
ST	Source Text
TT	Target Text
SC	Source Culture
TC	Target Culture
SP	Source Poem
TS	Target Song
SM	Source Metaphor
TM	Target Metaphor
HHNL	Hip Hop Nation Language
MCs	Masters of Ceremonies- Rappers

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Abstract

This study tackles the issue of translating the content and form of Nizar Qabbani's Arabic poetry into modern English rap songs. It examines how the content of formal poetry; metaphors, meanings, culture, intertextuality and names are adapted to fit the common youth rap culture themes and contents. The study sheds light on the texture and structure of rap songs to detect the differences between the two genres in the context of coherence. It furthermore highlights some linguistic and sociolinguistic issues in translating into rapping concerning language variety and code-switching. The study also describes how the musical features of rap songs impact the translation of formal poetry from Arabic into English. The analysis reveals that rendering the Arabic poems into English rap songs can be achieved with a high level of success yet with a great degree of adaptation to the target genre's conventions. Since the translation involved a shift in genre, the best translation methods were "instrumental translation" and "adaptation". "Literal translation" would result in formal poetry rather than songs. Rappers can record their own versions of rap songs from Arabic poetry, with preservation of the foreign spirit in the songs and at the same time subscription to the Hip Hop Nation Community.

Chapter One

Introduction

1.1 Introduction

One should not be tempted to think that translation is a technical duplication of the original. It is now more creative than imitative, more professional than traditional, more dynamic than static. Every time the translator insists on creating a new music to the source song, every time he prefers to rewrite a narrative poem to a fictional story, every time he thinks of converting an article into a short film, s/he is making decision on the basis of selecting "instrumental translation" (Nord 2005: 81).

Nord (2005) makes a distinction between two basic types of translation: the documentary translation and the instrumental translation. The first one "serves as a document of an SC communication between the author and the ST receiver" (ibid: 80). In this kind of translation, the target reader will surely recognize the text as a translation since the ST's local color is maintained in the target version. The purposes of the author and translator meet and the two texts converge almost completely.

In contrast, instrumental translation "serves as an independent message- transmitting instrument in a new communicative action in TC, and is independent to fulfill its communicative purpose without the receiver being aware of reading or hearing a text which, in a different form, was

used before in a different communicative action" (ibid: 81). The focus therein goes for creating a new text, a target text whose communication is independent from the source text. A translator may make the TT fully functional in its new context, genre and audience to the extent that the reader would not notice that it is a translation that is being read after all; this rather liberal orientation invites the translator to act like an author and the receiver to feel like a source reader. The translator's choice for either a documentary or instrumental translation will largely determine the broad conventions and choices of translation. The current study follows the second definition of translation; "instrumental translation" (ibid).

Translation is the world's magical tool of making many pieces of literature international. We can now enjoy reading Shakespeare's plays, live the spirit of Wordsworth's poems, and ponder Emerson's philosophical essays. Another thing is certain too: Translation drives Arabic literature into places where an English reader, for example, may know many details about the life of ordinary Egyptians from Najib Mahfouz's novels. Yet, nothing remains the same through translation for translation, in one way or another, involves adaptation to the target purpose and genre.

In its very simple definition, adaptation means adjustment. Linda Hutcheon (2013: 8) defines adaptation in three major perspectives: As a product, adaptation is "[a]n acknowledged transposition of a recognizable other work or works", as a process, it is "[a] creative and an interpretive act

of appropriation/salvaging" and with regard to reception, adaptation is "[a]n extended intertextual engagement with the adapted work". These definitions imply that change in the content and form of a ST is inevitable.

Many texts have lent themselves through adaptation to multiple and diverse forms of media such as television, internet, stage and even music. In these, everything goes into adaptation; translators adapt language; they adapt the syntax; they adapt the content, they adapt the culture and, most importantly, they adapt the function. It is the function of translation which helps determine the conventions and choices of translation, and it is "instrumental translation" (Nord 2005: 81) that would allow this "shift in function" (Vermeer 1989: 20).

Purpose of translation or what Vermeer (1989) calls "skopos of translation" is the top-ranking rule for any translational action and the criterion of judging the translation (Vermeer 1989: 227). Vermeer argues that a text is composed with a "function" in mind (ibid: 181). The "function" of the TT refers to the context, situation or the use of the TT in the target culture and for the target readers (ibid: 230). The translation choices and decisions are based on the function and purpose of translation which are aimed at by the translator and the client of translation (ibid: 227). The same text can be translated into various target texts depending on the function of the text in the target situation. TT function does not necessarily match the ST function. Therefore, any shift in the purpose or function of

translation leads to a new target text (See also section 1.7.1 Theoretical Framework, page 14).

In practice, the original Arabic poems would change function into hip hop art. A really gifted translator would reproduce both the content and the form of the original poem. But there is no one to one equivalent relationship between the source poem and the target poem, and again between the source language and the target language. The validity of this belief is not to be discussed here because it is not the focus of this study; rather, another related question is worth investigating: How feasible is it to transfer both the content and form of an Arabic poem to an English rap song? If not, what compromises a translator would offer and what gains and losses there would be for both the source and target texts?

The famous twentieth century American poet Robert Frost presents one basic finding in the theory and practice of poetry translation: "Poetry is what gets lost in translation" (Frost, quoted in Barry 1973: 159), yet he did not define the nature of this loss. Is it that content is usually sacrificed in favor of form and style, or that form is compromised at the cost of content? One further explanation we can get from Frost' s quotation is that content and form get lost, either partially or completely, in translation, and that no words can carry forth the poetic words and musical elements in the original. So what can we call the target text in this case, a new independent poem or a translation of the original?

The translation of poetry is a hard task since the focus is not only on the content but on the form, richness and beauty of both the ST and the TT. It even becomes more challenging when the text is to be adapted into a rap song. There is a huge discrepancy between classical poetry and modern rapping. This big shift in genre will require so many drastic changes to produce a working target version. The content and form of poetry have to be guided by what is functionally suitable in the hip hop art. In other words, the message, style, content, structure, socio-cultural and literary aspects of poetry are subject to change in translation, so the translator could meet the simple language, beat fastness, rhyming and fragmented style of rapping.

Arabic poetry has its own unique label though there can be some differences between early classical poetry and modern poetry. By and large, there are certain content features which define the "qasida" in the tradition of Arabic poetry. Arabic poetry makes ample use of metaphors, imagery and cultural words. Style is also an important factor in the Arabic poem. Monorhyme, monometer, use of elegant language, and lineation and many other features of form greatly characterize Arabic poems and this means that "the job of the translator from Arabic poetry is rendered doubly difficult" (Badawi 1975: 5). And if this job concerned a shift in genre, a shift to the rap art, it would perhaps be extremely difficult.

It would be useful at this point to give the reader an idea about hip hop and rapping before moving on to discuss translation into rap songs. Hip Hop includes a range of cultural and popular practices including rapping, DJing, writing and breakdancing. So, rap is one practice within the Hip Hop community though they are sometimes used interchangeably (Alim 2009: 2). Metaphorically speaking, rap is the hip hop's "most enduring child" (Shteinberg et al. 2006: 81). It was originated in the late 1970s in the South Bronx, New York city (Perkins 1996: 5) and very soon spread in countless cultures and developed in multiple language varieties. This post-modern popular art of music came as a module of various social, cultural and political themes such as injustice, violence, drugs, aggression, crime, love, poverty, inequality and for sure the personal experiences of the rappers.

Hip Hop is one aspect of today's youth culture. "Hip-hop [is] an African-American and Afro-Caribbean youth culture" (Rose 1994: 2). Rap music is also localized in youth culture; "[R]ap Music comes from the youth subculture known as hip hop" (Wheeler 1991: 194). It has found its echo in the body of youth and soon became a style that connects and defines the self-image of countless teenagers…" (Pennycook and Mitchell 2009: 28). This research claims that, to translate into rap songs, the translator needs to adapt the content and style of the original poems. It tries to prove that faithfulness to the original is overlooked in translating into

rapping and, on the contrary, subscription to the target norms and target audience is largely verifiable.

The translated songs are full of clues indicating the disparities between the Arabic poems and the modern rap songs. Content, style, music and structure will all be thoroughly examined with a keen examination of the effect of style change on content, beauty and the originality of the STs. Hence it would not be fair to handle the translation alone, adaptation will be taken into account since the poems were not only translated but adapted into rap songs of certain structures that required substantial changes in the original.

1.2 Statement of the Problem

The problem of this research deals with the nature and degree of change in translating Arabic poetry into English rapping. It has to do with the translation of Nizar Qabbani's classical poems "Qariat il-Finjan" and "The Damascene Poem" into the rap songs "Finjan" and "Damascus" respectively. This shift from poetry to rapping and from Arabic to English poses a number of translation problems.

First and foremost, the translation situation does not lend itself to full translatability; that is, it seeks functionality within the target genre rather than faithfulness to the original. In other words, the translation is not interested in what the original poems mean or how they look but how the target songs conform to the rap specific norms. The translation aims to

create an independent target text that sounds rap, looks rap and means rap without the listener even knowing of the original poems.

The translator adds many vast changes to the target texts including, thematic, textual, linguistic and musical changes. The songs undergo many adjustment techniques including addition, deletion, re-ordering, explicating and redundancy. The study tries to examine the translations with an eye to the rap art to find, name and categorize the changes and adaptations. Call it adaptation or adjustment; it is needed to cope with the translator's purpose, the target audience and the target genre conventions. But what is the degree of adjustment needed? And are these modification techniques justified in translation into hip hop? Shall we call the target rap songs translations of the poems or new independent songs?

1.3 Purpose of the Study

The main focus of this research is the translation of Arabic poetry with a change in function. Poetry is a hard, if not the hardest, orientation of literature translation for it involves imagery, culture, its own diction and musical effects such as rhyming, rhythm, musicality and things of the like. With the more liberal translation practices, the process has become even more creative. Many translations have been considered as creative literary works in their own right after changing the purpose of translation, the norms and the layout such as creating rap songs from poetry.

This research aims to measure the nature and degree of loss in the translation of these two poems when being adapted into rapping. It tries to find and define the most prevalent strategies used in adapting the contents and forms into Hip Hop-typical structures. The study seeks to demonstrate how the genre specifics subvert parts of the meanings and structures in the poems in order to maintain the final dynamic effect in the target songs.

It discovers and highlights the points of focus in converting Arabic poems into rap songs. It analyzes aspects of metaphors, meanings, cultures allusions and names in both genres in theorizing the translation of content of poetry into rapping. On the other hand, it highlights the formal; textual, linguistic and musical constraints of rap that would restrict translation choices and allow that extent of deviation from poetry.

1.4 Significance of the Study

This study draws on the recent and functional perspectives of poetry translation. Translation of poetry counts no more for exact renderings of thoughts and structures to the source texts. However, research within this field is limited to the case of translating poetry within the same genre- translating a poem into another poem. This study, however, examines the situation of translating poetry into another genre- a poem into a rap song.

It is hoped that this research study will make a contribution on approaching the integration of the Arab cultural and poetic heritage to global hip hop and youth cultural revolutions. It could provide guidelines

on the issues of changing the formal meanings in Arabic poetry to line in with the global uprising youth themes and interests. Besides content, the study widens to embrace the treatment of linguistic and structural issues in rapping from Arabic poetry.

1.5 Questions of the Study

This research seeks answers to the following questions: How, when and to what extent are the themes and contents in the Arabic poems adapted and what are the target genre's meanings that are introduced instead? In what way does the rap young audience influence the translator's choices? What are the translation universals which guide the formal shifts in translating into rapping and do the textual, linguistic and musical aspects in the target texts adhere to the rap conventions?

1.6 Corpus of the Study

The data for this research was collected from two main sources. The Arabic source texts are taken from Nizar Qabbani's poetry. ST1 is the poem "   " (Qariat il-Finjan) from Qabbani's collection "   " (See Appendix A)[1]. ST2 is the poem "القصيدة الدمشقية" from the collection "الكبريت في يدي ودويلاتكم من ورق" (See Appendix B)[2]. The target texts are taken from the Syrian-American rapper Omar Offendum's album

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[1] Retrieved from http://www.adab.com/modules.php?name=Sh3er&doWhat=shqas&qid=287 on 18 July 2015.

[2] Retrieved from http://www.adab.com/modules.php?name=Sh3er&doWhat=shqas&qid=198 on 18 July 2015.

"SyrianamericanA"[1]. TT1 is the rap song "Finjan" (See Appendix C)[2]. TT2 is the rap song "Damascus" (See Appendix D)[3]. "Qariat il-Finjan" was translated into "Finjan" and "The Damascene Poem" into "Damascus".

The Syrian-American rapper Omar Offendum has recorded his own rap song of Nizar Qabbani's classical poem "Qariat il-Finjan" (The Coffee Cup Fortune Teller) after he has translated it himself. The same poem was sung by Abdel Halim Hafiz in the 1960s. The poem portrays a scene in which a female fortune teller sits with a young man and reads his coffee cup revealing the difficulties he may face with his love life.

As far as "The Damascene Poem" is concerned, it deals with the themes of Arab identity, particularly; the Damascene identity which is formed jointly from tradition, originality, history, true poetry and Arabness as the poem shows. The poet reveals his feelings of longing and love for his beloved; Damascus, for his past days there, for the people and every place in Damascus. This poem was translated and converted into a hip hop version by the same rapper with so many vast changes at different levels.

"Qariat il-Finjan" and "The Damascene Poem" were chosen for this study because they went through translations into English and adaptations for the screen. Amongst many famous Arabic poems, the two poems were chosen by the rapper to be translated and converted into hip hop art.

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[1] Retrieved from http://offendum.bandcamp.com/album/syrianamericana on 20 July 2015.
[2] Retrieved from http://offendum.bandcamp.com/track/finjan on 20 July 2015.
[3] Retrieved from http://offendum.bandcamp. com/track/damascus on 20 July 2015.

However, the free translation of the poems into English rapping manifests itself as a sensitive and intricate task for two reasons; first, the songs are rich in examples of the radical formal differences between the two genres; Arabic poetry and new Hip Hop rapping. Second, there is a range of cultural implications, meanings, intertextual references and images in the original texts which were influenced by Hip Hop normative themes.

The analysis section was divided into two main parts. The first part (chapter three) deals with issues of content in the two genres. It studies five main elements in the original poems and discovers any changes in the target songs in the light of rap conventional themes and meanings. The points of analysis of this part are metaphors, cultural references, meanings, intertextual references, cultural words and names. Due to the drastic disparities between Arabic poetry and English rapping in terms of topics, themes, interests as well as audience, these elements have been exposed to heavy editing to produce working and effective songs in the target settings for the target rap young audience.

The second part (chapter four) is devoted to the formal differences between the source poems and the target songs in the aspects of coherence, language variety and musical conventions. Rap's conventional linguistic, musical and structural forms have a great influence on the process of translation and they allow for a lot of freedom in translation.

1.7 Methodology

This study provides a twofold analysis. The source poems are studied first, then the target songs are analyzed to capture all the changes called for by translation. It will describe and analyze the nature of change in the target songs in the light of the commission of translation, the translator's purpose and the conventions of the target genre. It will also reveal the levels of adaptation into rapping in tune with content and form. In short, this study will look at the translation through the lenses of modern English rap.

The researcher evaluated the collected data according to these criteria: conventionality, acceptability, functionality and naturalness. It evaluates the translation quality of the two songs based on the rap's typical and relevant conventions assuming that the translation would respect the conventions of a rap song, the meanings, language, structure and music for the target texts to be considered functional rap songs. Since rap finds its echo in the youth fans, the translators have to consider the audience's expectations and preferences so that they would listen to and recognize the translated poems as English rap songs. They are supposed to understand the songs without referring to the original poems. The translation should sound musical and fluent for the rap listener; therefore, it has to comply with the conventional musical details of rapping such as repetition, fast beat, rattling rhymes, fragmentation and verse-chorus pattern. Finally, the translations

have to be natural with regard to the meanings and forms, and have no linguistic, thematic, cultural, structural or musical peculiarities.

1.7.1 Theoretical Framework

The selected framework for this study was Vermeer's (1989) "skopos theory" because of the focus this theory places on the purpose of translation. The skopos theory relates translation to its purpose, emphasizes the importance of the target genre circumstances and points out how the translation strategies are dependent on the function of the TT. According to skopos theory, all texts have purpose in mind. Therefore, the translator should always attempt to translate in a way that enables the TT to fulfill its assigned purpose. The translator has to "translate consciously and consistently, in accordance with some principle respecting the target text. The theory does not state what the principle is: this must be decided separately in each specific case" (Vermeer 1989: 182). Nizar's poems can be translated into various text types such as essays, folk songs, tails, songs… etc. What determines the context and type of the TT is the purpose of translation. The main purpose of the translation in this thesis is rapping from Arabic poetry. So rap is the function of the text, its situation, circumstances and its use among the receivers.

1.7.2 "Skopos theory" and "Commission of Translation"

"Skopos theory" is a recent approach to translation initiated by Hans Vermeer. It sees translation as a human "action" having both an aim and a

purpose, in mind (Vermeer 1989: 227). Since every action has a "result", the "translational action", by analogy, results in a "translatum"- a target text (ibid). Any translation is usually recognized explicitly or implicitly by a "statement of commission" which is to be negotiated between the client who commissions the translation and the translator (ibid) whose role is based on "the purpose, the skopos of the translation in a given situation" (ibid: 228). In fact, skopos theory sees the translator as "the expert in translation action" since he/she is the one to be responsible of performing the commission of translation and creating the "final translatum" (ibid).

The commission of translation comprises two basic types of information: "(1) the goal, i.e. a specification of the aim of the commission, (2) the conditions under which the intended goal should be attained (Vermeer 1989: 235). Once commission is defined, the next step is to decide on the different procedures of translation which are quite often determined by the ultimate purpose. At this point, translation may vary from extremely identical rendering of the original (ST orientation) to extremely liberal translation (TT orientation). In either case, the translator should be able to justify his/her orientation in translation.

Vermeer states that "a given source text does not have one correct or best translation (ibid: 234). The same source text can be translated into dozens target texts with dozens functions or purposes. As demonstrated by Vermeer (ibid: 237), a given source text "could have more than one best

possible translation depending on the aim of the translation". It is the purpose of translation which shapes the translational outcome.

Although skopos theory was criticized by many critics including Vermeer himself for that not all literary works have a purpose (Vermeer ibid: 230-234), the theory has made many contributions in the field of translation. It expanded the possibilities of translation, increased the range of translation strategies, released the translator from the enforced literalness and enlarged his accountability (ibid: 237).

In congruence with the idea that any translation stems from a purpose, the translator and rapper Omar Offendum reveals, in an exclusive interview, his intention behind translating the poems "Qariat il-Finjan" and "The Damascene Poem" into the rap songs "Finjan" and "Damascus"[1].

Initially, when asked about the meaning behind his album "SyrianamericanA", Omar explained that it is meant to be a 'concept album'; "I knew this had to be a concept album" (ibid). In the art of rap, a "concept album" means an idea or theme joins all the tracks on the album together" (Edwards 2009: 33). What he actually meant by "concept" is the concepts of life, the themes that have to be spoken up and find their echo in hip hop art like issues of "love, war and identity inspired from the poet Nizar Qabbani" (ibid).

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[1] Retrieved from https://jacksonallers.wordpress.com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march on 25 July 2015.

The album's title "SyrianamericanA" conjures up duality in language, audience and identity. Describing his own dual identity, Omar says, "There's no doubt that I straddle two worlds in my life. I'm Syrian-American…" For this reason, one purpose of the album is to defend "Syrian points of view, Arab points of view, Middle-Eastern points of view to people that don't necessarily feel the same way as I do". Such purpose explains why he turned to include translated poems from Arab poets like Nizar Qabbani as inspirers of his concepts. He is also concerned in "defending American points of view to people that don't normally think or know things about America in the ways that I do" .The rapper here situates himself along the lines of "translatorship," where having a social role to play and a cultural function to fulfill are prerequisites for being a translator within a particular cultural environment (Toury 1995/2004: 53).

An author's intention and a translator's intention don not necessarily have to be the same. Nizzar's intention was to protest about the Arab identity and the political state in his time. Omar's intention was to protest about injustice and inequality in the States.

As far as his songs are concerned, the rapper started to "look back at what [his] influences were." So he decided to "go back and look at Nizar Qabbani's poetry." First, he "thought to do a translation of Nizar Qabbani's "The Damascene Poem" in order to "make it more a part of the hip-hop

experience"[1]. In explaining why he picked this poem in particular, his answer goes like this; "When Nizar passed in 1998, I actually read "The Damascene Poem" at a memorial service for him at Georgetown University while I was in high school. So that poem took me way back" (ibid). Regarding the poem "Qariat il-Finjan", he "looked back at Nizar Qabbani's poetry and felt that "Qariat il-Finjan" is a beautiful story that has to be done with a hip hop sensibility". In this case, he is doing translation for globalization purposes. That is, he is translating the product and marketing it for the global market (Esselink 2000: 4). His ultimate purpose remains to translate and to rap in defense of Arab concepts and American concepts.

In fact, any translation commission includes three main nuances: a. the goal of translation b. the function of translation and c. the intention of translation (Vermeer 1989: 230). Once these are clarified, the translator starts to think of the optimal translation procedures to carry out the set commission. Deciding that the purpose of translating the poems is to defend the Arab and American concepts, the function is to translate poetry with a hip hop sensibility and the intention is to protest about the injustice and inequality, the translator sets his translation method as such: "[I am] not really thinking that I would straight translate the stuff"[2].

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[1] Retrieved from https://jacksonallers.wordpress.com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march on 25 July 2015.

[2] Retrieved from https://jacksonallers.wordpress.com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march on 25 July 2015.

The translator chooses "dynamic translation" to carry out his purpose of translation. He adopts TT orientation by making many drastic changes in the target texts as illustrated in chapters three and four. But do these modifications meet the translation purpose and apply to the commission of translation as dictated by "skopos theory"? This study will show how the translation proceeds in accordance with this "shift in function", from poetry into rap.

1.8 Limitations of the Study

This study is narrowed down in its scope to only two pairs of texts; the Arabic poems with their English translations. Another limitation is that this study concerns translation from Arabic into English and not the other way round. Any other languages are not included in the scope of this study. The lack of related literature on the topic of translating Arabic poetry into English rap is another limitation to the study. This can be attributed to the fact that rap is one of the most newly practiced genres of music.

1.9 Thesis chapters

This thesis is composed of five chapters. Below are the summaries of each chapter:

Chapter one is the introductory part of the thesis. It introduces the main problem of the study. It shows what the study aims to achieve, states its significance, and introduces the research questions and the limitations of

the study. It also includes the corpus of the study, the methods of data analysis and presents "skopos theory" as the theoretical framework of the study. Finally, it outlines the main chapters of the study.

Chapter two presents the previous studies relevant to the topic. It clears the ground of shift in function as a translation orientation clarifying the related basic issues and concepts. It looks more closely at the genres of Arabic poetry and English rapping.

Chapter three tackles issues related to the nature of translating the content and meanings of the two poems "Qariat il-Finjan" and "The Damascene Poem" into rap contents and themes in the songs "Finjan" and "Damascus". An attempt is made to measure the extent to which the genre's thematic norms and the youth culture meanings influence the translator's choices and decisions. It also attempts to figure if the translation fits the translator's purpose and intentions as stated by the rapper himself. In doing so, the chapter first brings into view some of the metaphors in the poems to see how these have been dealt with in the Hip Hop version. It also sheds light on the translation of cultural references and cultural words within the context of genre and audience. Translation of intertextual references and names are also keenly examined in this chapter.

Chapter four focuses on the formal differences between the two genres in an attempt to see if the translator manages to convert the poetic formal characteristics into rap specifics. The chapter is divided into three main

sections; coherence, language variety and music. These are meant to highlight the treatment of textual, linguistic and musical aspects in rapping from Arabic. Firstly, it examines coherence in the target songs to see if the organic unity which characterizes the Arabic poem is maintained in the rap songs. The chapter then sheds light on the language used in the rap songs to see if the translator manages to adapt the classic Arabic poetic language to the English hip hop language. Finally, it measures the extent to which translation into rapping compromises the musical system of the Arabic poems by adding new musical features in the target texts.

Chapter five gives the findings of the study. It also offers a number of recommendations regarding translator behavior in translating Arabic poetry into English rapping in terms of both content and form.

Chapter Two

Review of Related Literature

Translation in the first place depends on the degrees of similarity between language pairs, culture pairs and genre pairs. The more culture-bound a text is, the more challenging translation becomes; and, again, the more different the genre pairs are, the more difficult the task of a translator will be. Genre is "a conventionalized form of speaking or writing which we associate with particular communicative events…with strict norms regulating what can or cannot be said within the confines of given genre settings" (Hatim and Munday 2004: 87). Translators have to be familiar with "target-culture genre-type as with those of the source culture" (Dickins et al. 2002: 176).

A target text does not necessarily belong to the genre of the source text. There might be a shift in genre in going from the ST to the TT. In this kind of "heterofunctional translation" (Hatim 2001: 90), there is a shift in function from one genre (poetry) to another (rapping). Translation with a shift in genre requires "that the process be conducted within the confines of a particular genre structure" (Hatim and Munday 2004: 90) which is obviously the TT's structure. The translator has "to operate with a set of constraints imposed by such macro-structures as text type" (ibid: 72). In other words, the content and form are transmitted into newly

communicative settings different from those in which the original was written.

If the ST function is preserved intact in the TT, and the words are literally substituted for words in the TT, the translation is said to be "overt translation," variously labelled as "literal, semantic, foreignizing, documentary", and it entails that words are literally translated (House 1977: 189). In overt translation, "the TT addressees are quite 'overtly' not being directly addressed" (ibid). In "covert translation", on the contrary, "it is thus both "possible and desirable to keep the function of the ST equivalent in TT" (ibid: 194-95). House (1977) also argues that in covert translation the ST "is not specifically addressed to a TC audience" (ibid: 194).

Upon deciding to convert poetry into rapping, the "matching criterion" and the "poetic criterion" are no longer the sites of interest in translation (Holmes 1972b: 50). The translation criterion, then, has to do with the TT as an independent song not a poem. "It is no longer the source-text that guides the translator's decisions but the overall communicative purpose the target text is supposed to achieve in the target culture" (Nord 2005: 12). To meet this purpose, the translator looks for the "functional equivalence" rather than "formal" or "semantic" as suggested by Nida (1993: 125); "functional equivalence is appropriate mostly when application of formal translation would not be adequate".

Similar to the notion of "functional equivalence" is "dynamic equivalence" (Nida 1964a). Dynamic equivalence is based upon "the principle of equivalent effect" (ibid: 159). In such translation one is not so concerned with matching the receptor-language message with the source-language message, but with the dynamic relationship, that the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message (ibid). It is true that Nida preferred the notion of "functional" over "dynamic" equivalence many years later, but the two concepts allowed new possibilities in translation. They sat the translator free form the strict circumstances of fidelity to the ST.

Until the mid-1970s, the notion of "equivalence" between ST and TT was the main standard of judging translation. James Holmes (1969) initiated a mid-course with his theory of translation as "metatext" where translation passes from word to text and beyond. In this "metaprocess", there is "a shift from one linguistic system to another, from one socio-cultural system to another, and from one literary or poetic system to another" (Hatim 2001: 59). Holmes' model applies mainly to poetic translation although it worked out with other literary forms. He introduced a spectrum of translating poetry into varying meta-literary forms where a poem can be translated into "a critical essay in language of poem", "critical essay in another language", "prose translation", "verse translation",

"imitation", "poem about poem" and "poem inspired by poem" (Holmes 1969: 24).

Holmes (1969) further pointed out four approaches for verse translation. According to this diagram of activities, the translator can retain the form of the original, focus on the poetic function of the form, resort a content-based rendering or settle on a deviant form (Hatim 2001: 59). To relate the translation situation to Holmes' model, two questions need to be answered here: First, what meta-literary forms do the poems pass to? Second, what approaches does the translator settle on? These will be revealed in chapters three and four.

Andre Lefevere (1975) has also some outstanding work on poetry translation. He proposed seven comprehensive strategies for poetry translation. These include "phonemic translation", "literal translation", "metrical translation", "rhymed translation", "poetry into prose translation", "blank verse translation" and "interpretation". These cover all the aspects of poetry including content and form. "Phonemic translation" tries to produce the sound of the ST simultaneously attempting to capture the sense in the TT. "Literal translation" is a word for word translation and this may shatter the meaning and form of the original. "Metrical translation" gives priority to the ST meter over the sense. "Poetry into prose translation" tries to render the sense at the cost of the form. "Rhymed translation" attempts at preserving the rhyme scheme of the original and it

might result in violation of sense. "Blank verse translation" imposes the ST meter qualities on the TT. Finally, Lefevere incorporates two methods in his last strategy, "interpretation" which includes "version" and "imitation". The "version" occurs when the substance of the source language text is retained and the form is changed. The "imitation" occurs when the translator produces the poem of his own (Lefevere 1975).

Whereas the two systems of Arabic poetry and English rapping differ, such discrepancy requires adaptation where partial editing of the source text is demanded and adjustment of the text's peculiarities to the norms of the target text is required. Linda Hutcheon (2013) offers new insights into the theory of adaption in the second edition of her book "A theory of Adaptation". She defines adaptation in terms of process and product where adaptation has "an overt and defining relationship to prior texts, usually revealing called sources" (p.3). Hutcheon (2013) divides the process of adaptation into re-interpretation/appropriation and re-creation/salvaging (p.9). As such, adaptation functions as a sort of shift from one genre into another. Such transformation, Hutcheon casts controversy over the quality of the adapted product with regard to issues like content and style.

Changing the function and the language of a classical poem into a modern hip hop text is a long troublesome journey. There would be so many losses and compromises; yet the target genre system would allow

adaptation to get acceptable working target songs. In translating from poetry into rapping, a question like: Should the content be translated strictly at the cost of form or be adapted freely in accordance with the aesthetic features? is worth examining with keen consideration. Hatim and Mason (1990: 8) argue that the ideal solution "would of course be to translate both form and content, without the one in any way impinging on the other". Is this approach workable in the case of translating into rap songs? "How, when and to what extent is the translator justified in departing from the style or manner?" (ibid)

As normally practiced, translation starts with analyzing the message, transferring it, and, if needed, restructuring some parts of the text (Hatim 2001: 20). It is during the third phase where the text may likely undergo radical adjustment procedures such as adding or taking away information, altering the material, providing footnotes, or generally modifying the source text by removing any alien elements. Adaptation may even take the source text drastically to places where it becomes harder to think in terms of original and source texts like in the case of translating poetry into rap songs.

Rap cannot be ignored. Its music and messages are huge all over the world. It is rightly asserted as "the most profound and the most perplexing cultural, musical, and linguistic of the late 20th/ early 21st century" (Alim 2009: 3). It developed its own topics, structures and musical patterns and

soon has become "an international language, a style that connects and defines the self-image of countless teenagers…" (ibid: 3). Besides, new websites have been established to involve all the required specialized knowledge about the art of rap such as Rap Genius. There are also some dictionaries devoted to define the language of rappers, idioms, slangs, phrases used in rap lyrics such as The Urban Dictionary.

Rap has emerged as one of the most nowadays exciting musical arts. It has a special musical style and strong aesthetics stakes which Richard Shusterman (1991) describes in his article "The Fine Art of Rap". Rap is "today's fastest growing genre of popular music" (Shusterman 1991: 613). It is a spoken art made from multiple "sound tracks" composed of already made "cuts or samples" using modern technology functions (ibid). Rap music, like other genres, follows a basic structure where repetition, rattling rhymes, sound patterns and chorus occur frequently (ibid). Additionally, Shusterman (1991) identifies the techniques used for composing a rap song, e.g. the performance style, fragmentation in language and modernization in style. Rap as an art is given a sprinkle of modernity to the "[E]clecticism, History and Autonomy" where the performer gives more effort to show his experience in an eclectic and energetic way (ibid: 624).

Armed with its modern musical styles and important messages, rap has found its echo in the countless youth listeners all over the world. Listening to rap has no specific place or time. Rap Songs now are almost

readily available to the young body of fans who turned to be mesmerized of this masterfully and enthusiastically music. And soon Hip Hop has become "a youth arts mass movement" (Keyes 2004: 1), and rap music has become "a style that connects and defines the self-image of countless teenagers" (Pennycook and Mitchell 2009: 28). So rap music is localized in youth culture; "Youth culture… has been dominated by the social formation of hip hop culture" (Shteinberg et al. 2006: 31). Because rap music dwells on youth culture, translation into rap should always consider the musical preferences, the diction, topics and meanings which fit and satisfy the public youth audience and the genre-typical conventions as well.

To stake everything on dialogue, the book "Global Linguistic Flows: Hip Hop Cultures, Youth Identities, and the Politics of Language" (Alim et al. 2009) breaks new grounds in Hip Hop studies focusing more closely on the language style of the Global Hip Hop Nation (HHNL). The book is made up of many tracks or articles concerning the linguistics and sociolinguistic issues in hip hop culture. In track one, Alim (2009: 1-24) highlights today's rap linguistic and stylistic politics such as "crossing, language mixing, code-switching, style shifting and styling" (ibid: 10). In track two, Jannis Androutsopoulos (2009: 43-62) discusses "the three spheres of Hip Hop" and the typical "rhetorical resources" in the popular art of rap, in specific "metaphor and cultural referencing, and speech act patterns" (ibid: 48).

Rap songs need to be heard and felt immediately. The interaction between lyrics and music is important in the song because it creates an impact in the listener. The rest is left for the performer who calls his song into life. Translation into songs then has three main points of focus; poetry, performer and music. This vision was reflected in the work of Stein and Spillman (1996) which provides a guiding model on the transformation and translation of poetry into songs. They shed light on some important issues in translating poetry into songs such as poetic themes, images, texture, vocal style, tempo, melody, rhythm, meter, tone. They conclude that in translating poems from different languages into English songs, the singer should avoid literal translation simply because "literal translation creates awkward English" (Stein and Spillman 1996: 261).

With the fast audio-visual media, translation stepped stages of text translation to further contemporary contexts such as music translation. "How music is transferred in text translation?" is the central concern in Minors' recent groundbreaking book; "Music, Text and Translation" (2013). Minors questions issues related to the process of adaptation and translation of texts into songs of different genres and the role of the translator. He discusses the ways in which translators convert texts into different artistic media in their contexts of language, rhythm and pace (Minors 2013: 5). Music influences the translation and predetermines the decisions of the translator. Minors (2013) concludes his view in word-music translation (ibid: 24):

"The translation is neither poetic, prose, nor word for word. It is rhythmically, dramatically and semantically restricted. This restriction requires both a linguistic understanding and a musical comprehension".

In an intersemiotic translation such as word-music translation, there is a triple focus on language, music and image. Quite equally, the verbal and non-verbal, the visual and musical aspects do interest the translator. Kaindl (2005) makes the claim that in popular songs translations, there is "no clear distinction between translation and operations like adaptation, editing, imitation and so on" (Kaindl 2005: 243).

Translation across genre is not a new concept. House (1977) introduced "covert translation" where the translation is TT- oriented. In a similar context, Hatim (2001) mentioned "heterofunctional translation" where translation passes from one system to another. In such case, the translation must subscribe to the target genre constraints as pinpointed by Nord (2005). To give poetry new content and new style, adaptation is a must. But to what extent is the translator justified in departing from the content and style of the original poem? Expanding the theories of translation, Hutcheon (2013) believes that adaptation is "re-mediation" and "re-creation" of the original. Holmes (1969) initiated a model for poetry translation where a poem passes to different meta-literary forms. On his part, Lefevere (1975) proposed seven strategies for poetry translation. Alim et al. (2009) explored Hip Hop cultures, youth identities and the politics of

language focusing closely on language. Shusterman (1991) provided a full musical and structural overview of "The Fine Art of Rap". Stein and Spillman (1996) introduced new insights in the transformation and translation of poetry into songs. In a similar effort, Minors (2013) concluded that text-music translation is linguistically and musically constrained. The triple focus on language, music and image would guide the translator of popular music, however, Kaindl (2005) argues that translation into popular music would involve more adaptation than translation.

Chapter Three

The Transposition of Content

From Formal Poetry into Youth Rap Culture

3.1 Introduction

A translator is often seen as a traveler between two basic types of information; text-based information at one end and reader-supplied information at the other (Hatim and Munday 2004: 70). The text-based information makes up the overall identity of the ST, which includes the function, meaning, content, settings and even the formal features of the original. Whenever the translator gives due attention to such considerations trying to capture them identically in the TT, the translation is said to be a "formal equivalence" of the original text (Nida 1964a: 159). In such translation instance, no attempt is made by the translator to adapt these elements in the TT; on the contrary, the TT is seen as a mirror of the ST reflecting both content and form.

If we choose to describe it in relation to translation method, preserving the ST identity would be a matter of "formal equivalence", which Nida defines as a focus "on the message itself, in both form and content". Nida stresses that in formal equivalence "the message in the receptor language should match as closely as possible the different elements in the source language" (ibid). In this sense, the translator needs

not change much of the ST. That is, the theme, context, function and purpose of the original are kept in the translated version.

As an alternative choice, the translator may be more motivated to meet the reader's competence in the process of translation. Hatim and Munday (2004) caution that such competence is not meant to denote the reader's syntactic and semantic abilities, but, it refers instead to "the individual's ability to operate within a set of constrains imposed by such macro-structures as a **text type**" (Hatim and Munday 2004: 72). In this case, the receptor's education, knowledge of the world, value system, expectations and experience are what matter most in translation. Adopting the receptor-based approach necessitates a degree of departure from source-text information, and the result might be a TT identity that is independent from the ST.

This wider orientation in translation moves the road away from strict formal translation to more "dynamic equivalence" in translation where the goal is to seek "the closest natural equivalent to the source-language message" (Nida1964a: 66). Naturalness in this sense is valued more than faithfulness, and the purpose here is to produce the same impression on the receptors in two different languages and cultures. This requires adaptation on language level (lexicon, grammar, structuring, language variety, tone and textuality) and on content level (cultural references, metaphors, ideology, connotative meanings and messages). There would be even

heavier editing at the formal level (chapter four) when changing the function and genre of the original as in the case of translating poetry into rapping.

This chapter will track the cases of convergence and divergence between the ST and the TT in terms of content. The study analyzes translation problems and choices in relation to metaphor, culture, meanings, intertextuality and names. Form is the subject of chapter four. Coherence relations, language variety and musical details are investigated in the target rap songs in an attempt to figure out the structural, linguistic and musical differences between Arabic poetry and English rap songs.

Using four texts as its sources of data, this chapter seeks to explore whether the English rap's identity is a duplication of the Arabic poetry's identity or whether it develops a new independent identity. In answering this question, the chapter analyzes some content elements in the original poems, namely metaphors, cultural references, meanings, intertextuality, cultural words and names, to see how these are transported into the target rap songs. It will examine the translation problems in the light of translation choices such as translation by omission, translation by addition and of course the commission and function of translation with shift in genre. Translating for rapping as opposed for poetry will guide the analysis throughout this chapter.

3.2 Translation of Metaphors

It is important to start with an analysis of metaphor in particular because it is "the life-blood of poetry" (Jayyusi 1977: 675). It is what mostly distinguishes poetry on one hand and what challenges a translator on the other hand. Metaphor is a figure of speech "typically used to describe something (whether concrete or abstract) more concisely, with greater emotional force" (Dickins et al. 2002: 146). Metaphor (Isti'ara, literally borrowing) is a glossily important poetic technique in Arabic poetry used for multiple rhetorical functions (Meisami and Starkey 1998: 523-4). Though simile is more commonly used in rap songs, (Bradley 2009: xxxi), metaphors are used as content tools to give more depth to the lyrics and to make points clearer (Edwards 2009: 44).

Metaphors are used extensively in the original poems. How are these treated in the target text? Does the functionality of rapping justify the adaptations made? How does the translator render the metaphors to meet his purpose? Table (1) presents the Arabic ST metaphors along with their English TT equivalents. As it is evident from the table, the metaphors were treated on different equivalence levels ranging from formal to dynamic.

Table (1): The metaphors in the two Arabic poems and their translations in the rap songs.

ST1	ضحكتها .. موسيقي وورود	**TT1**	her laugh is musical
	فنجانك .. دنيا مرعبه		your coffee-cup is terrifyin
	..		to walk on dagger tips of love so many times
ST2	لســالَ منهُ عناقيدٌ وتفّاحُ	**TT2**	grapes & apples fall in your path

To begin with, the poet compares the beloved's laughter both to music and roses in the metaphor 'ضحكتها موسيقى وورود' (See Appendix A). However, the translator reduced the parallel structure '\موسيقى ' to only 'her laugh is musical,' hence deleting the metaphor 'ضحكتها ورود' by introducing a "class shift" (Catford 1965: 73) where the noun 'موسيقى' is translated by an adjective 'musical' (See Appendix C). In fact, this metaphor, along with others such as 'rosy lips' and 'life is adventure', is widely used in literature and thus can be classified as stock metaphors (a stock metaphor has a certain emotional warmth-and which is not deadened by overuse) (Newmark 1988: 108). One basic technique in translating stock metaphors is to reproduce the same image in the TL, provided that it has comparable frequency and currency in the appropriate TL register" (ibid). This applies equally to rendering 'her laugh is musical'. Another technique involves "losing the metaphor altogether and the emotional effect associated with it" (Dickins et al. 2002: 151). This was the case of the omitted metaphor "her laugh is rosy".

"Translation by omission" (Baker 1992: 40) is a frequently practiced option in Arabic English translation because there is a tendency in Arabic to use more emotive and figurative language than is the case in English. Omission can occur for many reasons, including language usage differences, cultural differences or simply for redundancy reasons (Dickins et al. 2002: 23). In the case of 'her laugh is rosy', deletion was not motivated by textual or cultural reasons since both English language usage and culture would not block a metaphor like 'her laugh is rosy'. It is more likely that deletion here was motivated by rap musical patterns. The translator added the word 'musical' to back up the rhyme with 'unusual' in the pairs 'her laugh is musical // a sigh unusual'. The translator was guided by the aesthetic reasons in justifying departing from the ST features of content.

On deciding on the importance of ST metaphors, Newmark (1988: 166) allows translators a great portion of freedom. He argues that "[D]eliberately or intuitively, the translator has to decide whether the expressive or the aesthetic function of language in a poem or in one place in a poem is more important". The translator considers 'her laugh is musical' more important than 'her laugh is rosy' perhaps because it is less formal and more common in rap culture. This consideration is driven from the rapper's pre-knowledge of metaphors and imagery use in the art of rap where metaphors are used less strictly "to make points clearer" (Edwards 2009: 44). Though the image of 'rosy laugh' is lost in the TT form, the

translation loss in meaning was motivated by genre-typical norms for the use of metaphors.

On the other hand, "if the translator regards the metaphor as important, it is his duty to carry it across to launch it on the target language and its culture" (Newmark 1988: 164). This can be seen in the translation of '   ...   ' into 'to walk on dagger tips of love so many times' (See Appendices A and C). The poet metaphorically describes walking for love as walking on dagger tips forever to signify how painful love can be. The rapper retains this important metaphor on the basis that "clever metaphors are a great way to make the lyrics more descriptive and they are often used as a way to impress the listener" (Edwards 2009: 46). The metaphor has a unique aesthetic value and it was literal translation which would preserve the image in the poem and achieve a parallel poetic effect in the song.

The metaphor 'فنجانك دنيا مرعبة' was reduced to 'your coffee-cup is terrifiyin' (See Appendices A and C). Perhaps the translator has cut the reference to life 'دنيا', but he kept the form 'your coffee-cup' and the emotive effect associated with it 'terrifiyin' as well. The translator took the abstract (terrifying) and left the concrete (life); that is, "abstract for concrete" translation (Newmark 1988: 89), and this goes well with the simplicity and clarity of rap lyrics.

Newmark (ibid: 104) provides a twofold classification of the purpose of metaphor: the "cognitive" where a metaphor is used to describe a mental process or state, a concept, a person, an object, a quality or an action…" and the "aesthetic" where the purpose is to appeal to the senses, to interest, to clarify, to please, to delight, to surprise". All the above analyzed metaphors serve the aesthetic purpose; they conjure up a beautiful image in the poem but have little to do with culture. However, 'سـالَ منهُ عناقيدٌ' is cognitive since it is loaded with some cultural meanings.

Dickins et al. (2002: 147) outlines two further types of metaphor in addition to the cognitive-aesthetic classification outlined above. On the one hand, there is the lexicalized (non-conventionalized) metaphor which is clearly recognized as metaphor since its meaning is relatively fixed in a particular language. The three metaphors 'موسيقي وورود ضحكتها.. ', دنيا.. فنجانك' مرعبه' and ' .. ' are lexicalized metaphors. On the other hand, the non-lexicalized (conventionalized) metaphors are those metaphors which are not given in dictionaries but "draw on either cultural or linguistic conventions" (ibid: 149). This second type is exemplified by 'هُ عناقيدٌ وتفّاحُ .'

From the point of view of translation, whenever the metaphor is unknown or non-conventional in the target culture, the translator can opt for either "creating a culturally equivalent TL metaphor, or converting the SL metaphor to sense or, where there is space, adding sense to the

metaphor" (Newmark 1988: 164). Conversely, "The translator can boldly transfer the image of any metaphor where it is known in the TL culture" (ibid). Applying this to the translation of the Arabic ST metaphor ' لسال منه عناقيد وتفاح ', the metaphor was not translated by any of these choices; instead, the translator literally communicated the metaphor in the TT introducing 'in your path' to rhyme with 'wrath' and kept the reference to 'grapes and apples' in the TT (See Appendix D). The image is as such; if the rapper was dissected into halves, nothing would be found but grapes and apples liquefying in his veins. So the rapper describes his blood as if it was 'grapes and apples'.

Perhaps the metaphor '   ...   ' was successfully translated at the literal level, but the literal translation of the metaphor 'لسال منه عناقيد وتفاح' would not produce a parallel communicative effect in the song. That is because the first metaphor serves what Newmark calls "aesthetic" or "pragmatic" purpose while the second has a "referential" or "cognitive" purpose (Newmark 1988: 104). The first metaphor is readily translatable in the song because it talks about painful love and this is a cross-cultural motif so the TT form 'to walk on dagger tips of love so many times' is pragmatic and communicative to the target reader. However, 'لسال منه عناقيد وتفاح' is referential since it refers to the poet's own identity; the Damascene identity. Presented on a personal level, the metaphor symbolizes the poet's identity which Nizar Qabbani defines as originality, love and language; 'هنا جذوري هنا قلبي هنا لغتي'. The SC reader

would recognize the metaphor in its unique standing image, as he would relate the 'olives' and 'oil' to the Palestinian identity in Darwish's poetry (Darwish 1980):

لو يذكر الزيتون غارسهُ

لصار الزيت دمعا!

and in Nizar Qabbini's poetry (Qabbani 1993):

إلى فلسطينَ خذوني معكم

يا أيّها الرجال...

أريدُ أن أعيشَ أو أموتَ كالرجال

أريدُ.. أن أنبتَ في ترابها

زيتونةً، أو حقلَ برتقال...

أو زهرةً شذيّه

However, the TC reader would not be able to connect to the metaphor in the same way because it is un-known, non-lexicalized and non-conventionalized in the TC. So, literal translation here has failed to achieve a parallel effect. Literal translation, in fact, is only "correct and must not be avoided, if it secures referential and pragmatic equivalence to the original" (Newmark 1988: 68-9). However, that equivalence has been lost.

The purpose of this section was to provide sufficient illustration of the strategies adopted in translating the poetic metaphors into rap forms. It

can be concluded that there is no one established strategy of the translation situation of the metaphors in the song. The translation vacillated between adaptation and formal translation. The translator faithfully translated the source-oriented metaphor as in '   ...   '. However, literal translation failed in other metaphors such as ' ه عناقيد

'. Nevertheless, there was some variance in the translation choices as adjustment prevailed in many parts where some images were deleted in the TT as in 'ضحكتها ورود'.

It is now time to turn to the treatment of cultural references in the original poems. The two poems hint at many cultural references in the context of love and Arab cultural identity. Knowing the function of cultural references in the poems, the translator is left with many choices ranging from mere formal rendering to deletion. But one thing he should always bear in mind that what is culturally significant in Arabic poetry may not be so in English rap simply because the difference does not only involve language but also culture, audience, context and of course genre. What changes do the poems undergo before they become new hip hop versions? This will be analyzed in the second section.

3.3 Cultural References and Translation

A text is not made up of mere words lined up to convey a shallow message. In fact, there is a culture standing behind every text and it plays a major role in interpreting the text. Gorlee (2005: 243) argues that "Music

plays a role in the process of cross-cultural transfer". He wonders if the cultural associations and references are shared in the same way by addressees in the source and target cultures" (ibid).

The gap between poetry and rap on the one hand, and between Arabic and English on the other hand would impose some adjustment of cultural references in translating into English rapping. "Cultural referencing is attested since the earliest rap productions and presumably goes back to the sounds and dozens of African American youth, from which rapping originally evolved" (Toop 2000, cited in Androutsopoulos 2009: 49). Cultural references in Arabic poetry reflect the poets' own world, the cultural context of their poems and the general Arab culture. Cultural references in rap, however, cater for the public youth audience's background and for the contemporary rap interests and topics. "In contemporary rap discourses, rappers draw on cultural references for self-reference, boasting or dissing" (Androutsopoulos 2009: 49). Translation, then, would be guided by the target genre with its normative cultural conventions and the receptors' expectations and experience as young rap listeners.

This section focuses on the cultural references in the two poems and their translations in the rap songs. The study will consider two examples; one in which a cultural reference is inserted and another one in which the reference is withdrawn. What is the significance of adding or deleting a

cultural reference in the rap song? Are such changes justified from the point of view of translation? Table (2) shows the changes in translating cultural references:

Table (2): The cultural references in the two Arabic poems and their translations in the rap songs.

ST1		TT1	ponderin' this Turkish coffee cup inverted
	فحبيبة قلبك يا ولدي نائمة في قصر مرصود ... من حاول فك ضفائرها		The woman of your dreams sleepin in a palace tower
ST2		TT2	i battle garbage rap with prose & (rapid) flows

At first glance, one can notice the inserted modifier 'Turkish' which qualifies the inverted coffee cup (See Appendix C). It goes without saying in the Arab culture that fortune tellers use a cup of coffee in reading and predicting one's future. However, the translator specified the type of coffee by adding the word 'Turkish' though it does not exist in the original poem. So one wonders what makes the translator add the word 'Turkish'.

This addition in translation could be justified if the translator was aiming at approximating the concept of fortune telling through the coffee cup for a foreign listener who is unacquainted with such practice. However, one would question, why Turkish coffee in specific? The answer lies in the fact of the thickness of Turkish coffee. Why does thickness matter in a coffee cup used for fortune telling? The answer is even more evident to the Arab audience. The thicker the coffee is, the more residues there will be at

the bottom and sides of the cup which then will enable the fortune teller to examine those lines drawn on the inside of the cup after inverting it. "Turkish coffee is a coffee that is prepared in a specific way. It is dark and thick" while "Black coffee (Arabic coffee) is so weak because of the lack of coffee added". Similar to Arab coffee is American coffee. It is less strong and less thick. It is not more than colored water but the Turkish coffee is so strong. And thus, only Turkish coffee works for fortune telling. "The thick layer of sludgy grounds at the bottom of the cup is left behind. The cup is then commonly turned over into the saucer to cool, and then the patterns of the coffee grounds can be used for a kind of fortune telling called tasseography"[1].

The above example shows an insertion of a cultural reference for a good reason. What would the case be when dropping one cultural reference? Would it work in the same way too? The original poem contains a reference to the German fairy tale 'Persinette', which tells the story of a young lady, named Rapunzel, who has very long golden hair and is locked up in a high tower. At the end of the story, she would drop her long hair down of the tower window for her beloved to climb up. Tracing back the story's history, it is found that the fairy tale goes back to the early years of Christianity in the third century.

The line ' فحبيبة قلبك يا ولدي نائمة في قصر مرصود ... من حاول فك ضفائرها ' makes a clear reference to this tale (See Appendix A). However, the

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[1] Retrieved from http://www.urbandictionary.com/define.php?term=turkish+coffee.

translator dropped this line and replaced it with 'The woman of your dreams sleepin' in a palace tower' without referring to '   ' as 'braids' (See Appendices A and C). The translation only referred to the 'woman of your dreams' sleeping in a palace tower guarded with dogs but it never touched the reference to 'braids' as it was given in Qabbani's poem.

Offendum translated and sang this poem "Qariat il-Finjan" with an attempt to preserve its features of culture and content as much as he can. Yet, change was the forceful rule in the translation. The translator neglected the aforementioned cultural reference even if the song was a translation and even if this would deny the song its original status because, in this postmodern rap community, there is "no ultimate, untouchable originals" (Shusterman 1991: 617). Rap songs, instead, have a strong energy of creativity and modernizing in tune with the young audience's preferences; Therefore, It would be reasonable to say that the translated song did not refer to such cultural reference as a means of modernizing the text. In addition to modernizing, simplicity of the rap song compared to the complexity of formal poetry motivated the deletion of the complex cultural references in the song.

To position my view in translation studies, Holmes (1972a: 48) presents two options for the translator: "modernizing translation" where the translator seeks relative equivalence and thus creates contemporary relevance; and "historicizing translation" where the translator retains the

specifities of the original despite the apparent incompatibilities. The translator here opted to modernize the text, no doubt. Modernizing poetry can be achieved "at the level of linguistic\literary form and at the socio-cultural level" (Hatim 2001: 59-60). The example mentioned above shows socio-cultural modernizing. Examples of linguistic and literary form modernizing such as code switching, language variety, clash of rhymes and verse-chorus alternation will be presented in chapter four.

Another interesting cultural reference is the one made to the Hip Hop culture in the target song "Damascus" in the line 'I battle garbage rap with prose & (rapid) flows' (See Appendix D). As a poet, Nizar Qabbani talks about his creative composition in terms of poetry and literature: '

' (See Appendix B). It makes perfect sense that Omar Offendum will refer to his compositional talent as rapping not poetry. So rapping to Omar is what poetry is to Nizar. This genre oriented procedure is evident in the translation of the ST line into 'i battle garbage rap with prose & (rapid) flows'. The translator has replaced the reference to poetry by one that is rap specific; he added the rapping term 'prose and rapid flows'. Interestingly, translation here was motivated by genre specific, socio-cultural meanings; that is, hip hop culture. The translation choices made in the light of rap fast beat and rapid flows will be picked up again in chapter four.

In theorizing the importance of socio-cultural context in translation, Hatim and Mason (1990: 12) suggest that "The translator's motivations are inextricably bound up with the socio-cultural context in which the act of translating takes place", and therefore, "it is important to judge translating activity only within a social context". This judgment is not dependent upon mere resemblance with the ST or the SC but on "naturalness" and "correctness" in the TC as claimed by Nida (1964a: 12) "the best translation does not sound like a translation [...] the best translation has the notion of correctness peculiar to the translation setting, conveying the sense of naturalness in the TC". Consequently, the best translation from a poem into a rap song will not adhere to "matching criterion" or "poetic criterion" but to "functional criterion" (Holmes 1972b: 50); that is, how the cultural reference functions in the target settings and how it is perceived by rap audience.

The three examples discussed are concerned with a cultural reference being neglected as in 'فك ضفائرها' and other cultural references being added as in 'Turkish' and 'prose and rapid flows'. Expressing cultural references certainly enriches a translated work only if the audience is acquainted with the cultural references being addressed. Thus, Omar Offendum added the 'Turkish' type of coffee to simplify the idea of fortune telling using a coffee cup for his audience and neglected the cultural reference to the long braid of 'Rapunzel' to modernize the song and give it a touch of rising hip hop music. Besides, he added the reference to hip hop music in accordance

with the socio-cultural context of the rap song. A cycle of addition and deletion, borrowing and creating motivated by the genre specific norms, "rap songs simultaneously celebrate their originality and their borrowing" (Shusterman 1991: 618).

So far, the translation of a poem into a modern rap song is a challenging task due to metaphorical and cultural peculiarities of each genre. The rapper tried to keep the originality of the poem, yet, with a sprinkle of modernity to satisfy the audience and genre expectations. To what extent would the rap contents and themes affect the poems' meanings? Are the main themes of love and identity maintained in the songs or were new topics introduced? How does the translator play with the poems' connotative meanings to meet rap meanings? These will be discussed in the next section.

3.4 Translation of Meanings

The previous section focused on the importance of culture in translating Arabic poetry into English rap. This section calls attention to another basic issue in translation; obviously, meaning. In its very nature, translation has to do with meaning transformation across languages and texts. In fact, meaning was a preoccupation of translators since early times. The search for the accurate translation of meaning came up with two polarized translation approaches; "word for word translation" and "sense-for-sense translation". The latter one allowed a greater area of freedom in

translation and widened the gap between original meaning and translated meaning.

There are two basic aspects of meaning: denotative meaning and connotative meaning. The first one is "that kind of meaning which is fully supported by ordinary semantic conventions" (Dickins et al. 2002: 52). The second refers to the collective "associations which, over and above the denotative meaning of an expression, form part of its overall meaning" (ibid: 66). If the form pairs cover the same range of meanings, particularly dictionary meanings, translation is said to be literal or formal. Yet, if the attached overtones, emotions, associations, attitudes or connotations of form are transferred in place of the literal meaning, translation then is more dynamic.

A question arises in relation to the translation situation of the meanings in the poems under discussion. How do the rap specific meanings affect Arabic poetry meanings? This transformation in sense needs to be considered by examining examples comparing the ST with the TT meanings. The rapper has no intention of literal translation; "[I am] not really thinking that I would straight translate the stuff"[1]. Instead, he picks the target meanings freely armed with the genre-typical norms and audience preferences.

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[1] Retrieved from https://jacksonallers.wordpress.com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march/ on 25 July 2015.

It is well known for the Arab reader that Nizar Qabbani was known as the poet of woman. He devoted a great share of his poetry to talking about the woman as wife, mother, lover, beloved and mistress (Al-Hiwari 2001: 45). In addition, as a diplomat, he raised many topics in his poetry concerning identity, originality, land, home and history, especially in his two famous poems about Damascus "القصيدة الدمشقية" (The Damascene Poem) and Beirut "يا ست الدنيا يا بيروت" (lady of Dunya Beirut) (Al-Hiwari 2001). In rendering the meanings of love and identity into rapping, the translator has departed from the ST true meanings and introduced new connotations to the original text. Though he did sacrifice much sense, he was being true to the genre norms.

"Qariat il-Finjan" was one of Qabani's most famous poems that talked about love in a new unique experience which is fortune telling. Not surprisingly, the poem is supposed to be rich in adoration terms used to address the beloved. However, these endearment terms were not straightforwardly translated in the song since rap has its own love meanings and these, if maintained, would affect the song's beauty. The following table shows a number of ST adoration terms in the poem and their translations in the song.

Table (3): The adoration terms in "Qariat il-Finjan" and their translations in "Finjan".

ST	TT
بحياتك يا ولدي امرأةَ	In your life is a girl
فحبيبة قلبك	The woman of your dreams
	chasing after

"Word play" is one of the most content building techniques that are frequently used in rap songs (Edwards 2009: 56). The rapper can hint, signify, attach meaning or simply denote the meaning. Considering the first pair '   \girl', it is clear how differently the beloved is being referred to. The poet used the term '   ' (meaning in English "woman") whereas the rapper used the word 'girl' (meaning in Arabic "   " or "   "). Although 'woman' and 'girl' are not equal in terms of referential meaning; both are "hyponyms" of the female person (ibid: 55). But 'woman' has a range of overtones wider and different from 'girl'. "Girl" and "girlfriend" are more common amongst rap public audience than 'woman'. Arabic poetry, instead, most often refers to the female beloved as '   ', 'حبيبة'.

Another example which shows the difference between the two genres is the pairs 'فحبيبة قلبك' and 'the woman of your dreams'. The poet makes dense use of the term 'حبيبة'in both poems. However, he did not refer to a specific woman in the original. She has no home, no homeland, and no specific address. He used the generic sense of woman as land or homeland. The term conjures up a higher level of intimacy and affection to the beloved than 'the woman of your dreams' would yield. The latter could

have been richer and heart-closer if it were "your sweet heart" for example. The 'the woman of your dreams' is more often common in song production and particularly in rap youth culture. Many rap songs refer to the beloved as 'the woman of your dreams' such as "The Woman of My Dreams", "Nuttin' But Love", "Night Woman" and "6 Foot 7 Foot".

The translator of the poem aimed at the "associative meaning" of some expressions; "that part of the overall meaning of an expression which consists of expressions that are-rightly or-wrongly- associated with the referent of the expression" (ibid: 68). Concerning the ST form '   ', it was completely disregarded and replaced, hence, by 'chasing after'. Initially, '   ' is defined as "عَشِقَ الشَّيءَ: هوِيه وتعلّق قلبُه به وأحبَّه حبًّا شديدًا"[1]. The translation is (to love something: To have passionate affection for, to have profoundly tender to and to extremely love something).

Oxford dictionary outlines different meanings of 'chase' including 'pursue in order to catch', 'seek to attain', 'seek the company of' and 'hunt'. These show love as mere seduction rather than adoration, passion or affection. But why did the translator take the association of the expression '   ' as 'chase after' although the literal rendering 'love' would perhaps sound perfect? That is because this meaning in specific is common among youth. Rap is a youth genre; "hip hop is a youth arts mass movement" (Keyes 2004: 1) and youth is the spirit which resists containment. This is a time for experiencing life and rebelling against established authorities.

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[1] Retrieved from http://www.almaany.com/ar/dict/ar-ar/%D9%8A%D8%B9%D8%B4%D9%82/

With its "rebellious musical expression[s]", rap is allowed to get away from strict, tedious themes and contents (Shteinberg et al. 2006: 36). Had the poem been translated into a poem, the equivalent meaning would have been "love", but because rap resists restraint and appreciates excess and adventure, the equivalent meaning was 'chase after'.

"Meaning can still be adequately expressed across languages" (Hatim and Mason 1990: 15). The authors add "but for this to be possible, meaning has to be understood not in terms of what the ST contains, but also and equally significantly, in terms of such factors as communicative purpose, target audience, and purpose of translation" (ibid). The TT equivalents 'girl', 'the woman of your dreams' and 'chase after' would not violate the translator's purpose of discussing issues of love as inspired by the poet Nizare Qabbani. They even properly fit the audience's age, education, value system, expectations and preferences even if they were not fully faithful to the original poem's meanings.

Call it love or chase after, the translator has preserved the main theme of the poem; 'love'. The meanings of love, beloved, image of beloved are the sole motifs in the poem. Does the translation add other meanings in the song to cater more for the rap contemporary meanings and themes?

The first two verses of the target song "Finjan" were transformation of the content of the Arabic poem. The third verse, however, was added for

many reasons concerning the content and structure of rap (See Appendix C). At this point, we will turn to the discussion of the cognitive motivations in translation by addition. Any structural or musical concerns are delayed to chapter four.

From "Finjan", verse 3

1. i read between the lines like fortune-tellers with a coffee cup

2. and i aint talkin bout them frapuccinos with the frothy stuff

3. our peoples are of equal standing in the eyes of G_d we trust

4. but we're the ones who shoulder blame when errorism's army busts

5. im sick of askin why - wanna kick up ash n fly

6. when a man is rich whether in gold or knowledge he should try

7. treatin the poverty of other brothers with consideration

8. knowin that the highest form of flattery is imitation

9. its another iteration of the same bitter-taste with the same limitations

10. faint recollections of her face interlaced in

11. the bars of a jail where there aint visitation

12. man i hate bein patient - rather be the doctor

13. diagnose a higher dose of mea culpa - not ya

14. general hospital scrub in soap or opera

15. a local wasta connect-the-dot hopeful

16. qaari'at il-finjan

Initially, "hip hop is a global culture so the themes and meanings are globalized" (Phillips et al 2005: 253). As a new cultural phenomenon amongst countless teenagers, "rap displays a variety of appropriated content" (Shusterman 1991: 617) and "multiple levels of meaning [with] polysomic complexity, ambiguity, and intertextuality" (ibid: 615). In the last verse, the rapper hints at many universal themes including injustice, war, help and poverty. In addition to love, "Hip Hop does treat equality and liberation themes like injustice and oppression" (Shusterman 1991: 619). The rapper resolved not to close the song before referring to these hip hop topics. In fact, he is protesting about these issues which the author has nothing to do with. He is only delivering a story of love. There are other reasons for addition concerning musical forms and these are discussed in the next chapter. So the song now is more like a new rap song than a translation of a poem.

Now consider the poetic line in "The Damascene Poem" and its rendering in "Damascus" song (See Appendices B and D):

هذي دمشقُ وهذي الكأسُ والرّاحُ...

This is Damascus
& this is a glass of spirit (comfort)

The average Arab reader can recognize the meaning in this line. Holding a glass of wine, the poet introduces Damascus, his homeland, as his beloved and states that this love is killing him. Strictly speaking, the

word ' ' has more than one denotative meaning in Arabic dictionaries. These include: الارْتِيَاحُ – – الشديدُ الرِّيح من الأيام- . "relaxation, days with strong winds, wine and comfort". Obviously, the true ST meaning has to do with ' '- 'wine' and this is also emphasized in another part of the poem where the poet makes reference to 'النبيذ'- 'wine':

ان النبيذ هنا نار معتقة... فهل عيون نساء الشام أقداح

Ibn Alroomi (1994) is questioning calling 'wine' as ' '. On this he wrote:

<div dir="rtl">

الله ما أدري بأية علة   يدعون هذا الراح باسم الراح؟

ألريحها ولروحها تحت الحشا   أم لارتياح نديمها المرتاح؟

</div>

What is inferred from his words is that upon hearing the word ' ', one would automatically associate it with these meanings: ريح/روح/ارتياح corresponding to wind/spirit/comfort in English. It is the last two meanings which came to the mind of the translator; spirit and comfort. Interestingly, the translator provided two TT equivalents for ' ' which are 'spirit' and 'comfort'. One point needs clarification here. Are the new inserted meanings legitimate in the target genre?

Concerning the first equivalent 'spirits', it is defined as "an alcoholic beverage, especially distilled liquor"[2] and wine as "a beverage made of the

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[1] Retrieved from http://www.almaany.com/ar/dict/ar-ar/%D8%A7%D9%84%D8%B1%D8%A7%D8%AD/
[2] Retrieved from http://www.urbandictionary.com/define.php?term=spirit

fermented juice of any of various kinds of grapes"[1]. So the two meanings are synonyms and it does not make a difference if the TT word was 'wine'. Again why did the translator choose 'spirit' in specific although 'wine' carries the same meaning? Again, the rap genre has the answer. 'Spirit' is more linguistically preferred in rap art. 'Wine' is the more formal occasion word, but 'spirit' is more commercial and less formal. It connotes happiness, carefree, etc. Because "the contents of popular songs are determined by culture-specific expectations of the audience" (Gorlee 2005: 236), and because rap is the genre of youth, the art of liberation and rebellion against strict formal patterns, the translator preferred 'spirit' over any other linguistic choices.

So in the model proposed by Toury (1980: 69), this English TT equivalent does not conform to adequacy "source rather than target norms are followed throughout" but with acceptability "adherence to those norms and conventions which operate in the target system". It does perfectly conform to those taking into consideration genre norms of rap songs.

As far as 'comfort' is concerned, the rapper translates the ST expression by its "reflected meaning"; that meaning which "also calls to mind another meaning of the same word or phrase" (Dickins et al. 2002: 72). In other words, the word '   ' conjures up the denotative meaning of 'الارتياح'- 'comfort'.

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[3] Retrieved from http://www.thefreedictionary.com/wine

One thing certain is that rap highlights "postmodern features" and even "rap not only saliently exemplifies them, but often consciously highlights and thematizes them" (Shusterman 1991: 614). Because formal poetry is normatively valued for its strong words and complex meanings, the poet was trying to heavily gloss the emotive and poetic side of the language in his poem. The rapper, instead, is trying to create "crude and simple minded… lyrics" (ibid: 613) for the young listener who gives greater attention to music over meanings and who is more pleased with simplified readily available meanings. In an informal genre like rap songs, creating acceptable, working and relevant meanings to the world-wide audience is given greater priority over faithfulness to the original meanings. So the TT meanings 'comfort' or 'spirit' are not bad choices for they go well with the context of the song and they make sense for the listener. "[A] translator has to take account of the range of knowledge available to his/her target readers and of the expectations they are likely to have about such things" (Baker 1992: 222). So they are legitimate in the target song even if they depart from the ST meanings.

This section discussed the translation of meanings in going from Arabic formal poems into English rap songs. The meanings of the STs were translated to cater for the rap's favorable topics and with the interests of the public audience. Some meanings have been changed to appeal more to the young audience's experience as exemplified in the word '   '. Other meanings were simplified in line with the simplicity of rap lyrics, and other

new meanings were added altogether to stand for the diversity and modernity of rap's levels of themes and meanings.

3.5 Intertextuality in the Light of Rap

Hatim and Mason (1990: 122) define intertextuality as a process "through which texts are recognized in terms of their dependence on the other relevant texts". It is "the functional cross-linking between different genres within a given cultural domain" (Androutsopoulos 2009: 45). It is this nature of texts which enables translators to indulge their creativity in re-writing and re-organizing texts for different purposes. This freedom ranges from the more literal transferring of intertextual expressions to heavy adjustment. Hatim and Mason (1990) also provide a typology of intertextuality where intertexts are classified into many categories, including 1) reference, 2) cliché, 3) allusion, 4) self-quotation, 5) conventionalism, 6) proverbs and 7) mediation (ibid: 132).

The following table outlines the intertextual expressions in the two poems together with their TT equivalents.

Table (4): The intertextual references in the poems and their translations in the songs.

ST1	-	TT1	Love is blind
	-		Love is free
ST2	" "	TT2	fathers
	" "		daughter

In recalling his past memories in Damascus, the poet makes reference to his father '   ' and his mother '   ' (See Appendix B). The poem depicts a scene in which the father sits in his own place as usual eagerly waiting to see the pretty face of his wife: 'هذا مكانُ أبي المعتزِّ منتظرٌ... ووجهُ فائزةٍ حلوٌ و لمـاحُ'. In fact, Nizar addresses them by name in more than one poem, e.g. the poem he wrote to his mother '   ' when he heard of her death while he was in Beirut. And this makes us so sure that these characters are his own parents. The following lines are taken from his poem "   ":

كانت هناك مدينة حبيبة تموت... اسمها بيروت

وكانت هناك أم مدهشة تموت... اسمها فائزة...

يعرفونها في دمش "   " (Al-Hiwari 2001: 46-7)

Leppihalme (1997: 79) makes a distinction between a proper-name (PN) allusion (the one with a name in it) and a key phrase (KP) allusion (the one without a name in it). The two allusions '   ' and '   ' belong to the first category because they include proper names in them. He further suggests a number of strategies for translating a PN allusion where

the translator can choose from among three main choices: First, the translator uses the name as such, or with guidance and explanation. Second, the name is replaced by another SL name or TL name. Third, the name is omitted altogether, but the sense is retained. Applying this to the translation of the two allusions in "The Damascene Poem", the translator opted for the third choice where he has omitted the names '   ' and '   ' and transferred their sense by common nouns 'fathers' and 'daughter' (See Appendix D). The result is the line 'proud fathers wait…for a sweet daughter's face'.

This translation indeed fits this genre which targets the youth. From the point of translation, deletion of the allusion is contingent upon its familiarity in the TL culture (Dickins et al. 2002: 141). Realizing that the allusive names '   ' and '   ' are foreign for the rap audience, the translator did not opt for translating them literally as 'my father Abu Mu'taz' and 'daughter Fatimah'; neither did he leave the allusions out at all. Instead he translated them by more general superordinate words; 'fathers' and 'daughter' (Baker 1992: 26) that are familiar and workable for the targeting young audience. The translator, then, seeks to domesticate the text by "translating in a transparent, fluent, invisible style in order to minimize the foreignness of the TT" (Venuti 1995: 20). Such mode would convert an "excluded" young listener to a "participative" one who would be able to understand and respond to what is going on in the rap song (Pym 1992b: 178).

Obviously, the reader of the two texts can notice the adjustment at the intertextual level. The poet alludes to his own father '   ' but the rapper replaces it by a general noun typifying fathers in general 'fathers'. The poet also alludes to his mother '   ' and the translator again replaces it by a general noun, yet 'daughter' instead of 'wife'. The picture in the TT is different from that in the ST where the father waits to see the lovely face of his daughter not of his wife. This picture, however, is more appealing to the target youth who would be interested in the relation between fathers and daughters than in the parents of a poet whom they have not ever heard of. The translator is trying to "connect with listeners" and talking about "real life" topics is a great way to achieve this (Edwards 2009: 7).

Dickins et al. (2002) pinpoints that "the translator must be careful to avoid accidentally introducing inappropriate features" in translating intertextual allusions (p.142). This translation, yet, is not a case of misunderstanding of the ST references. This translation, instead, is more "domestication" (Venuti 1995: 20) of the Arabic poem's content to fit the English rap's content and themes. 'Daddy's girl' is a common theme in hip hop youth culture. The image of a pretty spoiled girl whose daddy loves her to the breaking point is frequent in many rap songs such as "Daddy's Little Girl" for J. Cole and for Nikki D and also Kirko Bangs' "Daddy's Girl".

Surprisingly, the TT intertextual references in the song "Finjan"; 'love is blind' and 'love is free' have no corresponding forms in the

original poem (See Appendices A and C). The first intertextual utterance, 'love is blind', belongs to the sixth category of Hatim and Mason's typology of intertexts (1990: 122); that is, "proverb, a maxim made conventionally memorable", while the second reference belongs to the category of "self-quotation" (ibid). This means the translator out of his choice added two intertextual expressions in the translation. What motivated him to add these references? Are they justified by the communicative situation?

Translation by addition is motivated either by "general considerations of the English usage or specific contexts [that] require something to be added" (Dickins et al. 2002: 24). The norms of English usage do not necessitate adding the intertextual proverb 'love is blind', nor do the formal or musical considerations of the song such as rhyme or repetition. As for the context, love is given values of nobility, faithfulness and sacrifice in the ST by situating it in a comparison with martyrdom ' مات شهيدا من مات على دين المحبوب'. However, the TT intertextual proverb 'love is blind' deprives love of such values since it is usually used in a context where someone is blind of the faults of the beloved because they only see what they want to when they are in love. This entails that the TT proverb deviates from the ST situation. The rapper is "writing from real-life experience… to express [himself] as an artist and deal with topics that are important to [him]" (Edwards 2009: 8). He is also trying to inspire the topics that seem appellative and relevant to the rap young audience. 'Love

is blind' is a common expression in rap songs. So the translator is borrowing from the stock expressions in the rap genre.

Another instance of addition of common rap references is the self-quotation 'love is free' and 'free is the love'. These were sung by chorus. The rapper responds to the chorus saying that 'if love is free… why'd a fortuneteller charge me a fee just to say that?' The chorus then repeats the reference paraphrasing it into 'free is the love'. Again the rapper emphasizes that 'im free to love' insisting that love is a free will (See Appendix C). 'Love is free' is another typical theme in rap songs. The translator is trying by all efforts to convert the Arabic poem into a rap song by inserting rap specific themes and expressions so that the translation would look rap, mean rap and sound rap as well.

These examples give enough clues on the translation of intertextual references from poetry into rapping. Being signifiers of love or identity, the intertextual references in the SPs undergo adaptation in that some are omitted with reservation of the sense and others are added with new senses. This adaptation is motivated by the expectations and interests of the young audience on one hand and the target genre requirements and norms on the other hand. The borrowed expressions and references like 'love is free' and 'love is blind' widen the gap between formal poetry and informal rap.

3.6 Cultural Transposition

In this section, we complete our analysis of the translation of Arabic poetry into rapping at the level of content by investigating cultural words presented in the STs and their TT equivalents. Newmark (1988: 94) defines culture as "a way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". The translators in this sense are intercultural communicators and hence a big challenge awaits them in dealing with culture-bound words underpinning the ST. In an attempt to understand cultural words, Newmark places them in several categories including ecology, material culture, social culture, organizations and customs, gestures and habits (ibid: 95). He further proposes a useful frame for the translation procedures of cultural words.

Translation from ST to TT involves not just two languages but also two cultures. The process of "transfer from one culture to another" is known as cultural transposition (Dickins et al. 2002: 29). Cultural transposition may exhibit a range of degrees in going from ST to TT ranging from extreme source-culture bias to full target-culture bias (ibid). In translation there is a strategy called "cultural filtering" (Hatim and Munday 2004: 291). The SC words are exposed to a lot of adjustment in translation. Hip Hop culture is glossily different from Arabic poetry. What sounds acceptable, important or appellative in the SPs may not sound so in the TSs.

This section will discuss the transportation of the cultural words in the source Arabic poems to the target English songs. It will investigate the disparities between the two genres that would guide the translator's choices in dealing with cultural words in the text. The following table presents a number of cultural words in the two poems and their equivalents in the target songs:

Table (5): The cultural words in the source poems and their translations in the target songs.

ST1	TT1
شهيدا	martyrdom
ST1	**TT2**
	coffee grinders
عطرُ الهيل	cardemom's fragrance
	nawar

To begin with, the word 'شهيد' was translated at the formal level where it is strictly replaced by an identical TL form 'martyrdom' (only with a class shift from an adjectival phrase to a noun phrase (Catford 1965:73)) (See Appendices A and C). The word 'شهيد' in Arabic means " "قُتل في سبيل الله"[1] meaning in English "the one who dies for God's sake".

However, the same word has further implications that have not to do with religion. Metaphorically, Qabbani signifies the death for the beloved as 'قد مات شهيداً من مات على دين المحبوب' and this is conventional in Arabic poetry. The famous Arab poet Jameel Butheina, for example, describes himself in the suffering for love as a martyr: " ... خليلي، ما ألقى مـن الوجد

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[1] Retrieved from http://www.almaany.com/ar/dict/ar-en/%D8%B4%D9%87%D9%8A%D8%AF/

"ودمعي، بما أخفي الغداة، شهيد. Therefore, an Arab reader would receive the word within its culturally unique assumptions.

It is fair to say that English hip hop genre is remarkably different from formal Arabic poetry genre. Thus rendering the strict Arabic poetic expression 'قد مات شهيداً من مات على دين المحبوب' to 'martyrdom for he who dies religiously' is unattainable in the rap song. What this form communicates to the Arab listener does not necessarily communicate to the English listener. Originally, the word 'martyr' (from the Greek) meant a witness (شاهد), but then it morphed into someone who witnessed with risk, someone who died, a religious person. The English-language term changed again to become an "exaggerated desire for self-sacrifice"[1]. When the word 'martyrdom' now appears in (non-Arab) English-language discourse, it usually carries this connotation and, therefore, the original cultural effect in the poem is only messy and wrong. The rest is meaning loss.

Driven by the purpose of "defending Arab concepts" to people who do not feel or think the way Arabs do[2], the translator uses the generic word 'religiously' in 'martyrdom for he who dies religiously' and opts not to define death by a specific religion, goal or purpose. In fact, the translator is defining and defending the concept of martyrdom in the TT for the TT readers. The poet, on the contrary, was not motivated by any social or

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[1] Retrieved from http://www.etymonline.com/index.php?allowed_in_frame=0&search=martyr&searchmode=none
[2] Retrieved from https://jacksonallers.wordpress. com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march on 25 July 2015

cultural role. Not surprisingly, he is driven by the poetic function "to motivate insights into the organization of expression as interactive and negotiable" about "the real world" (Beaugrande and Dressler 1981: 185-6). The poem's language function, then, is expressive whereas the song's language function is representational. The translator is fed by "correctness norms" which have to do with "a social, cultural and ideological construct" which govern his translation behavior and linguistic usage (Hermans 1999: 84).

Translation of this cultural word imposes a unique treatment in that it fails at the formal equivalence where "a SL form is strictly replaced by an identical TT form" (Hatim and Munday 2004: 50). Obviously, a faithful translation does not seem to be well working in the case of ' قد مات شهيداً من مات على دين المحبوب'. And since the SL form and the TL form do not basically refer to the same referent, and the SL culture and the TL culture are obviously different, the literal equivalence will not be sufficient. A more dynamic option would rather compensate the meaning and bridge the cultural gap and attract the rap audience.

Surprisingly, the translator added a totally new expression 'love is blind' to the TT equivalent. Nizar Qabbani describes death for love as 'شهيد'. This meaning is reshuffled in the target song into 'martyrdom for he who dies religiously'. Again, Offendum adds to the meaning a functional corresponding metaphor 'Love is blind'. The translator added an

assumption totally absent in the SP that one cannot see the beloved as he or she really is since 'Love is blind'. Is this dynamic translation motivated and functional in the TS?

As pointed earlier, it is a general tendency in Arabic to use more strong or emotive language than English. Sometimes the translator feels that there is a need to "tone down" those Arabic ST expressions which appear too strong and rhetorical for an equivalent form in the English TT (Dickins et al. 2002: 158). Because 'martyrdom for he who dies religiously' was too dense in the song that it does not go in accordance with the TT culture and audience or with hip hop as a genre, the choice of "down toning" was taken up by the translator. To resolve this, the translator added the informal youth expression 'but love is blind'. Now the dynamic translation 'martyrdom for he who dies religiously but love is blind' would sound more appropriate than the formal literal translation. The resulted TT rendering remains acceptable and natural in the song.

Hutcheon (2013: 8) defines adaptation as a "creative and interpretive act of appropriation/ salvaging". Adaptation is rule-governed by target situation, target audience and genre norms as well. It is overridingly important for the translator into rap to adapt the content of the text to appeal for the young rap's listeners and comply with hip hop cultural norms. In this light, 'Love is blind' would sound more appellative for the young audience than the literal translation would. Audience appeal is one

primary controller in this situation. Effective rap songs use a sort of "descriptive imagery" in which they "take a listener, affect their emotions, take them through worlds, take them through mazes, never knowing what you're ganna say next" (Edwards 2009: 43).

In "The Damascene Poem", it is clear how it is enriched with so many cultural words. The poem has diverse concrete words signifying the abstractness of identity and originality such as 'عناقيد وتفاح', 'الياسمين', ' 'عطر الهيل', ' ' and ' ' (See Appendix B). To situate them in Newmark's cultural categories, these semi-cultural words belong to "material culture" (Newmark 1988: 95). All of the above have been translated formally into 'grapes and apples', 'coffee grinders', 'cardamom's fragrance', 'willow' except for 'الياسمين' which was deleted and ' ' which was transferred into 'nawar' (See Appendix D).

One would wonder why the translator has preferred to transfer it while simultaneously he translated other concrete words literally. In other words, why does he choose the Arabic sense word 'nawar' over the English equivalent word 'blossoms'? The translator wants to maintain the authenticity of the Arab culture and the Arab identity. Arab identity remains the spirit in the poem and it is still communicated in the "Damascene" rap song. Transferred cultural words "give a local culture, attract the reader and give a sense of intimacy between the text and the reader" (ibid 82: 96).

This part has elaborated on the treatment of the cultural words in the poems. The translator has taken into account many factors concerning the genre, audience and culture in transporting the cultural words to the rap songs. Treatment of ecology and material culture words also maintained the spirit and authenticity of the poems. The TS matches the SP in some parts such as material cultural words but departed in many other parts like in the case of names.

3.7 Translation of Names; Proper Names and Geographical Names

Proper names are defining features of cultures. People's names, geographic names and object names all are overladen with culture. The translation of these will certainly depend on factors such as readership, culture pairs, genre and purpose of translation. The following table presents the proper and geographical names in "The Damascene Poem" and their translations in the TS.

Table (6): The proper and geographical names in "The Damascene Poem" and their translations in the TS.

ST	TT
	Damascus
	minarets
	fathers
	daughter
	-
هيفاءُ ووضّـاحُ	siblings

In recalling the old moments he had spent in Damascus, the poet introduces the reader to some important characters in his past; '   ', '

      ', '   ', 'هيفاءٌ' and '   ' (See Appendix B). The two names '

      ' and '   ' were discussed under the title of intertextuality (See section 3.5 intertextuality in the light of rap, page 61). The two names are "mono-referential" or "mono-functional"; that is, their function is to "identify an individual referent" (Ghadi 2010: 1). However, 'هيفاءٌ', '   '

and '   ' are only "hypothetical" in that they do not refer to certain figures in Qabbani's own life. They just symbolize the childhood of the poet in general.

In considering the translation of proper names, the translator has to keep in mind the contextual factors concerning the name. Newmark (1988: 103) concentrates on the "importance of referent in SL culture", "recency of word/referent" and "future of referent" in translating proper names. Ghadi (2010: 3), however, thinks of the function of the name; "Wherever the function of the proper name is limited to identifying an individual referent, the main criterion for translation will be to make this identifying function work for the target audience". Baker (1992: 230) points that "a proper name … unknown to the reader can disturb the continuity of the text and obscure the reference of any statement associated with it". Because the name 'فاطمه' is not important or known for the rap listener, and because its function is "peripheral in terms of the central message" of the rap song (Ghadi 2010: 3), it is deleted altogether. For the same reasons, the

translator deletes the two lines referring to the name as well (See Appendices B and D).

الا تزال بخير دار فاطمة... فالنهد مستنفر و الكحل صبّ

ان النبيذ هنا نار معطرة... فهل عيون نساء الشام أقداح

The poet has returned after a long absence addressing and apologizing for the willow, wondering if it will also forgive 'هيفاء' and ' ' (See Appendix B). The two names symbolize the childhood of the poet but do not refer to true people. The general dichotomy of treating proper names in literature dwells on two polarized strategies; namely, foreignization and domestication (AL Rabadi 2012: 40), although swinging between the two extremes is also frequent in translation. In practice, the translator has omitted the names and transferred the sense by common nouns (Leppihalme1997: 79) 'siblings' (See Appendix D). The literal translation of these two names would sound unidiomatic and irrelevant in the target situation. The translator is trying to translate "The Damascene Poem" in a hip hop sense. He maintained the central idea of the poem which is 'Damascene Identity' but made some adaptations in accordance with the target audience and target conventions. Because "it does not insist that [the receptor] understand the cultural patterns of the source-language context in order to understand the message" (Hatim and Munday 2004: 167), and because these proper names have no interest for the target youth audience, the translator decided to drop them in the TS.

There is no one broadly working rule for translating geographic places. A translator can either use the source name "Foreignization" or replace it by a target one "domestication" (Venuti 1995: 20). Nevertheless, he has to specify the purpose of translation first and then the function of geographic names in the text. If translation aims at identifying and strengthening the SC, the main criterion for translation will be to make this identifying purpose work for the target audience. In this regard, geographic names function as cultural markers; i.e. they implicitly indicate the culture of the name and hence have to be transferred to the TT in its original form (Newmark 1988: 81). However, if the choice is rather target-orientation, geographical names can be adapted, functionally translated or simply deleted.

Given the facts that the translator's purpose is to defend Arab and American concepts and to discuss issues of love, war and identity inspired from Nizar Qabbani, and that Damascus is central to the main theme of identity in "The Damascene Poem", the translator transported '   ' to the song employing the "standard indigenous English equivalents" (Dickins et al. 2002: 36); 'Damascus' and 'Damascene' for the name '   ' and its full related forms '   ', 'دمشقية' (See Appendix D):

This is Damascus…

I'm a Damascene…

How many damascene bracelets…

Unlike the translation of people's names, where variation of translation choices is sometimes purposeful, consistency is a must in the case of geographic translation. Having made a decision in favor of source-orientation or target-orientation, the translator must be consistent during their whole work. True, the translator was consistent in his decision in translating ' ' communicatively in the TC because this is the central theme in the poem and the song as well. However, consistency was not maintained in treating the geographical names in the poem as a whole. The place name ' ' has no corresponding equivalent in the song. It was deleted altogether with the sense and no procedure of compensation was provided. The ST expression ' ' has been reduced to 'minarets' and ' عيون نساء الشام' was omitted with its full sense and this embodies a loss at the cultural level.

Translation of names in the poems is guided by the rap sense. The translator meant to conceal some of the cultural words in the songs because he aims at making the TT looks like a rap song than a translation of an Arabic poem. So in treating the proper names, some were deleted and others were reduced to common nouns on the basis of their functions in the songs and their importance for the rap listener. Some of the geographical names were maintained in an attempt to keep the main theme of identity and survive the foreign spirit of the song.

3.8 Conclusion

This chapter has focused on the adaptation of the Arabic poems "Qariat il-Finjan" and "The Damascene Poem" into the target rap songs at content level. In examining the translation situation of the metaphors, cultural references, meanings, intertextuality, cultural words and names in both songs, it was concluded that the translator was following the receptor-approach, guided by reader-supplied information. The ST identity and TT identity in this sense are not completely matching. The STs have been subjected to heavy adjustment in accordance with the TTs. Edition also took the source texts drastically to places where it becomes harder to think in terms of original.

Motivations for this divergence are various. Domestication was maintained so that the listener would not recognize the fact that he is listening to a translation of an Arabic poem but a new independent English rap song. The translator was also seeking modernizing translation to put the classical Arabic poems in a more modern, rap specific frame. Domestication and modernizing seem to tie in with authenticity. The translator maintained the foreign spirit in the songs by transferring some cultural words. The Arab culture is there in the songs.

In all these instances, "the matching criterion" and "the poetic criterion" (Holmes 1972b: 50) are no longer the site of interest in translation poetry into rapping. The translation criterion, then, has to do

with the TT as a song not a poem. In searching for equivalence, the translator looks for the "functional" correspondence rather than "formal" or "semantic" (Nida 1993: 125). How the songs function in the target culture and how they are received by the target body of fans are the sites of attention in translating poetry into rapping.

Whereas the two systems of Arabic poetry and English rapping differ, such discrepancy requires "dynamic equivalence" (Nida 1964a: 159) where partial adaptation of the ST is demandable and adjustment of the text's peculiarities to the norms of the target genre is appreciable. Adaptation sought in this translation was guided by the genre specific contents and conventions. Though content loss is ready to occur in translating poetry into a unique genre like rap songs, the main function is to create masterfully working and acceptable rap songs for the growing body of rap listeners without they even know of the original poems.

In answering the question raised concerning the meta-literary form of the translation (See Chapter Two, pages 24 and 25), the translation passes from poetry to "imitation" (Holmes 1969:24). Holmes' concept of "imitation" is built on John Dryden's well known tripartite[1]. The translator

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[1] "All Translation, I suppose, may be reduced to these three heads: First, that of Metaphrase, or turning an author word by word, and line by line, from one language into another… The second is that of paraphrase, or translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly followed as his sense… The third way is that of imitation, where the translator (if now he has not lost that name) assumes the liberty, not only to vary from the words and sense, but to forsake them both as he sees occasion; and taking only some general hints from the original, to run division on the ground-work, as he pleases" (Dryden 1680: 262-273, quotation 268).

maintained the poems' identity in the songs but deviated from the words and sense where is necessary. This deviation was guided by the rap and youth culture systems.

This chapter has assessed the adaptation on content level in the main. The poems were restructured on diverse levels including form, grammar, language and content. It is the last one that we have been interested in this chapter. Chapter four will look more closely at adaptation of textuality, language variety and music in the songs.

Chapter Four

Formal Challenges in Translating into Rapping

4.1 Introduction

"To modify style" the translator has to "deny the reader access to the world of the SL text. More importantly, it is a step on the road to adaptation, the logical outcome to which is to turn the producer of the SL text into someone else: to give him the expression- and therefore the outlook- of a member of the TL community" (Hatim and Mason 1990: 9).

It is important in any act of translation to account for linguistics, sociolinguistics, textology and textuality. The modern views of translation understand translation as "a norm-governed behavior" (Toury 1995/2004: 65). In moving from the ST to the TT, the translator may pursue either the ST linguistic norms by selecting material "to formulate the target text in," or adhere to TT textual-linguistic norms by adopting certain material to "replace the original textual and linguistic material with" the TT material (ibid: 59). In either case, there should be genre specific conventions to be catered for by the translator.

It goes without saying that both poetry and rap belong to what Katharina Reiss (1977/1989: 109) calls "expressive text type" where the author "exploits the expressive and associative possibilities of the language in order to communicate his thoughts in an artistic, creative way". In

translating an expressive text like a poem, the main concern of the translator's task is to "try and preserve aesthetic effect alongside relevant aspects of the semantic content" (Hatim and Munday 2004: 181). However, a change in function to rap calls for "stylistic appropriateness" and this "features prominently in restructuring" (ibid: 260). Appropriateness is sought by "the selection of appropriate genre and type of text, appropriate language varieties or styles, choice of formal features and lexical items" (ibid).

"The form of a source text may be characteristic of SL conventions but so much at variance with TL norms" (Hatim and Mason 1990: 8). Poetry and rap are too different. Arabic poetry and English rap would even be strikingly different owing to the divergent language pairs and genre pairs. To tie it more with the translation context, translating Nizar's Arabic poems into rap songs would require many structural changes called by the target norms of "rap songs". These include coherence, language variety, linguistic choices and the musical context. As far as Arabic poetry production is concerned, authors often give much attention to the poetic diction and prosodic building of the words. A traditional Arabic poem comes out in an equal sequence of lines with the force of rhythm and rhyme. The Arabic language is often called the language of poets, and Arabs themselves consider poetry to be the essence of Arabic (Meisami and Starkey 1998: 606).

In a more extensive inquiry, Gelder (1982) presents a number of studies on the structure of the Arabic poem from different ages. He claims that the Arabic poem manifests "coherence and unity… rather than disjunction and disunity" (p.15). On his part, Jansson (2010) focuses on the form of the modern Arabic poem arguing that "words themselves in their own right and in combination with the other levels of text, i.e. the line, stanza and poem as a whole" are as important as the content (p.6). They are to be taken in relation with the content. "If the SL text was written because the author wished to transmit an artistically shaped creative content, then the translation should transmit this content artistically shaped in a similar way in the TL" (Hatim and Munday 2004: 184). But if there is a change in the function of the text, a change in the standards of equivalence becomes a must-do in translation.

More recently, vast number of studies examine rap in relation to its linguistic and socio-linguistic contexts. The language of rap songs has been the site of tremendous studies in an attempt to theorize rap as a sort of modern poetry, or as an independent art in itself. Though it is not considered music by many classical musicians (Walser 1995: 195), rap is the hip hop "culture's musical element" (Perkins 1996: 69). With many musical details like rhythms, rhymes, chorus, beat, flow, monologue and many others, rap has become the most widespread musical art. The textual delivery is fine-tuned naturally with music and the rest is left for the rapper who performs the song live or recorded.

The previous chapter showed some adaptations in the content of the poems motivated by different factors like modernizing, domestication, young audience, young culture and rap common themes. Outside the topic of content, the main goal for this chapter is to analyze the formal style of the two target rap songs in an attempt to discover what is formally and linguistically specific in rapping from Arabic. This chapter intends to examine the extent to which the case translation follows TT-oriented formal norms. It tries to find if the translation succeeds in finding equivalence at the formal and textual basis. Are the songs different from the poems? If so, what are these changes, on which levels are they required, and can we explain them in relation to hip-hop culture?

The chapter is divided according to the three main points of focus-coherence, language variety and music. We will see if there are any surface aesthetic deviations from the formal poetry and discover the justifications behind these in the rap songs. The chapter looks at the text as a whole unit providing a macro-textual analysis of the translations. It fuses linguistic and sociolinguistic orientations in order to better define what is specific in rapping from formal Arabic and to yield how the translator creatively adjusts the tenor of the poet's own style to a rapper's style.

4.2 From Coherence to Fragmentation

At this point, we attempt to inspect the degrees of discrepancy between the Arabic poems and English rap songs in relation to coherence at

sentence and verse levels. In this section, we provide the textual analysis for the TTs taking into account the raps' conventional textual forms. Coherence will be examined both in the STs and TTs to see if the coherence relations found in the poems remain constant in the songs; and if they are not, then what norms and conventions in rap call for this dissimilarity between the text pairs.

Beaugrande and Dressler (1981) define coherence as "the ways in which the components of the textual world, i.e. the configuration of concepts and relations which underlie the surface text, are mutually accessible and relevant" (p.4). Coherence then refers to the network of logical relations, concepts and meanings. The relations between meanings must be related if the text is said to be coherent. In one word, coherence is the sense of the text.

In relation to translation, "it seems safe to assume that the sequence of coherence relations would, under normal circumstances, remain constant in translation from ST to TT" (Hatim and Mason 1990: 195). However, "a network of relations which makes sense in a given text may not be constant in another text of another genre" (ibid). The translator has to consider the needs of the target reader when deciding whether to maintain the coherence relations in translation; "a translator has to take into account the range of knowledge available to his/her target readers and of the expectations they are likely to have…" (Baker 1992: 222).

The reader of the Arabic poems is able to make sense of the texts and understand the relations between events and characters in the poems; however, the same does not hold true for the target reader since "a text which coheres for one reader may … not cohere for another" (ibid: 221). If the coherence relations were translated literally in the rap versions, the result would be an "excluded receiver" who would show no genuine participation or response to the text (Pym 1992b: 178), and whose background knowledge would not help him interpret the poems and recognize the references as did the ST reader. The translator's task, however, "should be to preserve, as far as possible, the range of possible responses" (Hatim and Mason 1990: 1).

Supposedly, the translator envisages a "participative receiver" who can response to the rap songs without even referring to the Arabic poems (Pym 1992b: 178). In accordance with these translation good practices, it was found out that the translator dropped some thoughts and concepts and replaced those by more target situation contents as illustrated in the following sections.

4.2.1 Coherence at Verse Level

In this part the focus will be on verse as a whole unit. To begin with, "The Damascene Poem" is displayed as a continuous stretch, consisting of four content parts with four related subjects (See Appendix B). In translation, the twenty-line poem has been rearranged in three main verses

with some lines being removed and others added (See Appendix D). For example, the poet portrays Damascus as a female beloved and confesses his deep love for her in lines 1-4. He continues to express the sufferings of his love which touch his heart and the blood flowing in his veins:

"The Damascene Poem": Verse 1	
	1- هذي دمشقُ وهذي الكأسُ والرّاحُ
لسـالَ منهُ عناقيـدٌ وتفّاحُ	2-
	3- ولو فتحـتُم شراييني بمديتكم
- —	4-

In the second verse, the poet recalls some significant objects, places and figures who/which make up his memory of his past life in Damascus. The crying minarets of Damascus, the fragrance of jasmine flowers, the crackling of coffee grinders, the mewing of the relaxing house cat and the image of the poet's father sitting in his usual chair looking at the smiley face of his wife, all occupy a place in his memory. These details unite the lines 5-10 under one theme, which is the poet's memory of Damascus.

"The Damascene Poem" Verse 2	
فالنهد مستنفر و الكحل صبّاح	5- الا تزال بخير دار فاطمة
فهل عيون نساء الشام أقداح	6- ان النبيذ هنا نار معطرة
	7-
وقطّةُ البيتِ تغفو حيث ترتـاحُ	8- للياسمـين حقـولٌ في منازلنـا
فكيفَ أنسى؟ وعطرُ الهيل فوّاحُ	9-
ووجهُ "فائزةٍ" حلوٌ و لمـاحُ	10- هذا مكانُ "أبي المعتزِّ" منتظرٌ

These images have been rearranged in the target song; the coffee grinders and the image of father and mother were moved down to verse

two. To be more exact, the rapper ends verse one with the image of Jasmine flowers and the house cat; then he code switches to Spanish; the chorus takes over and the rapper then completes the rest of the related images in verse two which begins with the coffee grinders and the image of father and mother. So verse one in the TT comes as a mixture of meanings. However, the two main themes; love of Damascus and identity of Damascus are preserved but with new changes and orderings.

The poet then introduces his Damascene identity in lines 11-15. His roots, his language and heart are Damascene. He is a lover and a poet proud of his talent and faithful to the authentic original poetry. Yet he is a wanderer who has been forced to live in grief in exile for fifteen years. The translation of this part is split over verse two and three. For example, the rapper includes the TT line "my parts been scattered across coasts for years" in verse two and the twinning line "tossed around in shoreless oceans" in verse three.

"The Damascene Poem": Verse 3	
فكيفَ أوضحُ؟ هل في العشق إيضاحُ؟	11- هنا جذوري هنا قلبي هنا لغتي
حتّى أغازلها والشعرُ مفتاحُ	12- دمشقيةٍ باعت أساورَها
فهل تسامحُ هيفاءُ ووضّاحُ؟	13- أتيتُ يا شجرَ الصفصافِ معتذراً
فوقَ المحيطِ وما في الأفق مصباحُ	14-

Verse four in the poem, lines 16-20, comes in a form of four rhetorical questions which cast doubt about the state of Arabness today and

the future of Arabic poetry which is threatened by the body of fake poets. This was rendered in the TT in verse three.

"The Damascene Poem": Verse 4	
حتى يفتّحَ نوّارٌ وقدّاحُ	15-
أليسَ في كتبِ التاريخ أفراحُ؟	16-
	17ـ والشعرُ ماذا سيبقى من أصالتهِ؟
وكلُّ ثانيةٍ يأتيك سقّاحُ؟	18ـ وكيفَ نكتبُ والأقفالُ في فمنا؟
ماذا من الشعر يبقى حينَ يرتاحُ؟	19ـ حملت شعري على ظهري فأتعبني

To sum it up, the poem runs neatly moving from one sub-topic to another without any deviation in meaning. It has a well-organized structure of related and coherent themes and concepts. This is usual in Arabic poetry; the Arabic poem manifests "coherence and unity… rather than disjunction and disunity" (Gelder 1982: 15). However, the rap song lacks coherence and unity in that the meanings have been mixed, cut and scattered as shown above. In fact, cutting is a characteristic of rap "in contrast to the aesthetic of organic unity, rap's cutting and sampling reflects the schizophrenic fragmentation" (Shusterman 1991: 618). This fragmentation would not be surprising in the light of the fact that rap is supposed to "energize and empower the audience" and this power of energizing needs such loose structure (Walser 1995: 408).

Turning to the second song, the rap song "Finjan" runs in three main verses. The first two are translation of the source poem. Surprisingly, the third has been added altogether (See Appendix C):

From "Finjan", verse 3

1. i read between the lines like fortune-tellers with a coffee cup

2. and i aint talkin bout them frapuccinos with the frothy stuff

3. our peoples are of equal standing in the eyes of G_d we trust

4. but we're the ones who shoulder blame when errorism's army busts

5. im sick of askin why - wanna kick up ash n fly

6. when a man is rich whether in gold or knowledge he should try

7. treatin the poverty of other brothers with consideration

8. knowin that the highest form of flattery is imitation

9. its another iteration of the same bitter-taste with the same limitations

10. faint recollections of her face interlaced in

11. the bars of a jail where there aint visitation

12. man i hate bein patient - rather be the doctor

13. diagnose a higher dose of mea culpa - not ya

14. general hospital scrub in soap or opera

15. a local wasta connect-the-dot hopeful

16. qaari'at il-finjan

The rapper added a whole part- third verse- to cater for the tempo of rap song. The literal translation of the poem would not be enough to fit

with the rapid tempo of the rap song. There would be great shortage in words; that is, the lyrics will be shorter than normal in rap lyrics. According to Edwards (2009), the rule goes like this; "the more syllables, the faster the rap" (p: 118). And of course, the more words, phrases and verses, the faster the rap. A strict literal translation of the original poem will not afford this abundance of words and phrases. Here comes the need to add an extra verse to the TT to count for the fast flow in rap (See also section 4.4.1 Fast beat and rapid flow, page 109).

In any case, to stay focused on coherence, we need to answer this question; is the third verse related to the previous ones in any way? In fact, the verse starts coherently when the singer says "i read between the lines like fortune-tellers with a coffee cup". Abruptly, the next line introduces the idea of equality of humans in the eyes of God. He then gives an even less related line which talks about wars and "errorism's army busts". The verse then branches again into a new and different direction. It hails the virtues of helping and sympathizing with the poor and it dispraises flattery and imitation in lines 7 and 8. The central theme of love returns then but in some different settings where the singer tries to remember the "faint recollections of her face interlaced in the bars of a jail where there aint visitation".

These many fragmentations lead to the conclusion that the verse, on its own, is not organized, neither is it coherent with the previous verses.

Again, we will not make judgments on this translation without considering the rap song norms. Edwards (2009: 3) states that rap songs "tackle a huge range of content" such as real life experiences, controversial issues, quality and creativity, political and social issues. The singer found it normal to refer to such divergent subject matters, although it is a translation, because this is rather conventional in rap songs.

4.2.2 Coherence at Sentence Level

Now we move to examining coherence at the sentential level. These two lines are taken from "The Damascene Poem". They refer to some distinctive spatial features of the city (See Appendix B):

للياسمـين حقـولٌ في منازلنـا   وقطّةُ البيتِ تغفو حيثُ ترتـاحُ

The lines consist of four related sentences;

1.   The weeping minarets hug the poet.

2.   Like trees, the minarets have souls.

3.   There are fields of jasmine flowers around the house.

4.   The house cat takes nap relaxing near the house.

It is obvious how these related meanings make coherent well-formed lines. This has been translated in the target song "Damascus" as:

      1.   minarets cryin tears of absence

2. and like trees their souls speak

3. years have passed them

4. (you can hear them askin)

5. for civil rights to live amongst

6. tiers of jasmine

7. as house cats take naps - relaxin

One can notice the inserted fragmentations which do not relate in meaning to each other. It is not obvious if the minarets actually ask to live amongst tiers of jasmine or amongst civil rights. But the original poem has nothing to do with civil rights already, and what this has to do with the house cat? It is clear how the same lines were expressed neatly and chronologically in the SP in four coherent sentences and this has to do with the well-knitted structure of Arabic poems. But the same cannot be said about rap songs for "coherence and complexity are precisely what have been denied to hip hop" (Walser 1995: 199-200). But why did the translator add these images? Well, it seems that the text reflects more singer identity and it absorbs more rap themes. The singer is tired of being asked questions about civil rights, terrorism, injustice. These are common rap themes. The text now looks more rap than translation of formal poetry.

The second verse violates coherence in some parts (See Appendix D). It ends with a phrase making reference to a 'lady' though she was not

mentioned before in the poem or in the translation: "saddened eyes had lost their hopes to see her". The irrelevant reference is mentioned again in the third verse which ends with the phrase: (the saddest thing in this world - my lady's - is knowin that we // were meant to be from the very start but that we'll never be…).

The song refers to the theme of liberty; to be, to be free, to live in dignity, to live in peace… etc. These are all common themes in rap culture. Rappers reflect "conscious content" in their songs such as "political issues, usually involving the government, economics, or just social conditions in general" (Edwards 2009: 15). "Hip-hop's popularity and global reach make it a very powerful medium with which to spread messages and influence people" (ibid: 16). Even though the song seems less organized and less coherent, it is coherent within the young culture and coherent for the young audience.

Another example where the TS violates coherence at the level of sentence is in the following lines from "Finjan" (See Appendix C):

if love is free ...

why'd a fortuneteller charge me a fee just to say that?

im free to love ...

but nobody's willing to reciprocate - i guess its payback ...

In responding to the words sung by the chorus; 'love is free… free is love', the singer holds a sort of monologue to confirm the belief that he is free and willing to love, but there is no one at the other end. Two points are clear here; first, there is much addition to the source text. The ST makes no mention of the 'fee', 'payback', 'reciprocation' and things like that. Second, the translator departs drastically from the main topic of the poem that love is fated and turns to a new theme that love is free. The singer is willing to love but there is no recipient. It is a new inserted rap theme; the theme of non-reciprocal relationship or the theme of rejection of love. Again the song is coherent within rap youth culture in spite of all these fragmentations. In fact, this violation adds to the coherence of the rap song. The translation violates the coherence exhibited in the Arabic poem but it makes the rap song more coherent. The less coherent the translation is, the more rap it looks.

If we think only in the original, the well-organized, coherent and self-contained Arabic poem, we will find out that the translation is not coherent. But if we call on the stock of themes from rap youth culture in which the TT is localized, there is certainly coherence. Besides, this shift from coherence to fragmentation is necessary to fit the formal structure of the target genre. It is even necessary to energize the audience, to break the monotony and to fire the stage. Rap after all is the music of noisiness; "strange sounds piled up into a chaotic, assaultive texture" (Walser 1995: 198). It also "lacks melodic clarity and harmonic coherence" (ibid) and this

is what gives it its unique musical identity within the rap youth culture and amongst the rap young audience.

According to House (1986: 24), "texts may cohere with respect to subject matter… to genre conventions…". As illustrated earlier, the source poems show much coherence in the main themes and therefore they do conform to the conventions of Arabic poetry which overestimate unity and complexity. The rap songs, however, tend to show less coherence in subject matter, yet they retain the rap genre conventions which tolerate fragmentation in content and looseness in structure. The free-flow nature of rap comes in tune with the young audience.

In instrumental translation, a question like 'is the TT faithful to the ST?' may not be important, yet other questions are more significant; Is the TT functional, idiomatic, and communicative on its own? Is the TT coherent and cohesive? Does it conform to the norms of English rap? Does it make sense to its audience? In other words, the texture of the TT is not to be judged on the basis of poetic norms, but rather on the basis of rap song conventions. The next section will try to explain whether this same rule applies to language type used in the target rap songs.

4.3 Language Variety in Translating into Rapping

A translator has to consider the type and style of language used in the TT and target genre. S/He usually aims for what is referred to in literature as "contextual consistency"; that is, "quality which results from translating

a SL word by that expression in the receptor language which best fits each context rather than by the same expression in all contexts" (Hatim and Munday 2004: 260). In song translation, "[t]he meanings of popular songs are contextually, contingent and that their translation depends on the socio-cultural background" (Kaindl 2005: 237). Arabic poetry is gouged by the use of formal textual features which lead to structural complexity and intricate system while rap is marked with less formal and intricate style. Accordingly, the translation from one genre into the other must go through heavy textual restructuring and the provision of alternative rap features.

We try in this section to explain how the source poems are restructured into target genre language norms. We will investigate the language variety in the target songs to see if the translator succeeds in adapting the poems to the linguistics and socio-linguistic norms of rap language.

4.3.1 Language Variety in Rap Songs

"I'm outspoken, my language is broken into a slang

But it's just a dialect I select when I hang" (Special E-d 1989)

In talking about the language varieties in the Hip Hop community, Omoniyi (2009: 114) states that "Hip Hop Nation Language Varieties refer to the whole range of possibilities in an approach to language that is as contingent upon Black America's continued role as a dominant frame of reference as it is on local approaches to language". Rap is placed in the

African American contexts and the language used in rapping, by default, is derived from African American varieties. He believes that "in the hip-hop domain, the dominant variety of English seems to be American English and more specifically African American English (AAE) (ibid: 49)". He also describes Hip Hop Nation Language "as a language variety that relies heavily on the African aspect of Black American appropriations of English" (ibid: 113). Pate (2010) stakes understanding Hip Hop on the familiarity with the black culture; that is, "if you are into hip hop, you are also naturally into black culture" (p. 51). Bradley (2009: xxxi) in turn states that "rap grew out of African American oral tradition". Vernacular speech is so typical of rap lyrics (Androutsopoulos 2009: 54). In practice, "rap lyrics converge towards street language" (ibid: 59) and it often "shows a wild pendulum swing between tenderness and violence… the boast and the putdown" (Wheeler 1991: 197).

While rap tends to use "substandard diction" (Shusterman 1991: 613), traditional Arabic poetry strictly uses standard Arabic solely. Al-Imam al-Marzuqi provides a well-set definition of the Arabic poetic language:

> "The criteria for selecting words are personal disposition, tradition
>
> and usage. Choice of correct language is that which stands the test
>
> of these criteria, and the principle should be adhered to both for the
>
> single word and for the sentence; for a word that is fit when it

stands alone will, if connected inappropriately to other words, render the whole sentence faulty" (al-Marzuqi, cited in Jayyusi 1977: 659).

Arab poets have their own criteria in selecting their poetic words. "[T]he beautiful and appropriate, the elegant and agreeable" words are the best words in poetry (ibid). Rappers, however, use "wide vocabulary" consisting of all the words they know and use in everyday life (Edwards 2009: 50). They use "a vivid vocabulary, stylish and often explicit" (Bradley 2009: xxxv). Hip Hop artists go freely expressing what they feel, think or hope. Their lexicon is so wide, ranging from common street words to high words; they never hesitate to create new non-existing words such as 'bling bling' which refers to diamonds that glint in the light (ibid: xxxvii), or attach new meanings for old words like 'I'm down' which may mean 'I'm ready 'in rap lyrics and 'I'm out' may imply 'I'm leaving' (Safire 1992). Certainly, the two target songs have their own share of this lexical nature. The following table shows some more examples on the differences between poetic vocabulary and rap vocabulary in the STs and TTs:

Table (7): Word choice in translating into the two target rap songs.

ST1	TT1	ST2	TT2
-	Lascivious	-	(thats fa sho!)
-	i guess		Brown-nosing liar
	sky…rains and pours		write a verse to spit
-	kick up ash n fly		garbage rap

In its very nature, HHNL uses slang terms, idioms, wordplay, bunch line (Edwards 2009) and makes dense use of "street vernacular" in the lyrics (Keyes 2004: 1). A lot of the ST forms have been adapted into these so that the translation would sound more rap than poetry. The word '   ' for example is translated into 'chase after'. In fact, this example reminds us of street language which is used in rap lyrics; "Thus rap lyrics converge towards street language though without being identical to it" (Androutsopoulos 2009: 59).

Another example on this very special vocabulary in rap is the word 'spit'. One can notice the difference between the two lines ' وكيفَ نكتبُ والأقفالُ '   ' and 'how we gonna ever write a verse to spit' in terms of appropriateness, formality and elegancy. The problem is in the word 'spit' which is obviously not elegant or appropriate and this is quite normal in rap context. The word 'garbage' is also metaphorical and more concrete compared with the word '   ' in the ST. Rap lyrics tend to use "stylized aggressively boasting language" (Shusterman 1991: 615).

Like any other informal oral discourse, it is usual to find verbs in rap songs which show feelings such as 'I guess' in the TT line 'but nobody's willing to reciprocate - i guess its payback' in responding to the chorus (See Appendix C). This informality in lexis stems basically from the core function of rap which "has long meant to express orally" (Safire 1992).

Because of this expressive nature of rap, we find a lot of words "conflated with spoken word or slam poetry" (Bradley 2009: xxxi).

Arabic poetry, however, is more formal and complex as well. Consider for example the political oriented expression '   ' which implies Arab repressive political environments. This well-organized parallel form is translated into the informal structure 'brown-nosing liar' meaning "someone who sucks up to you to gain your favor"[1]. The expression is more cultural than political and in particular, youth culture.

The TL continues to take the look of HHNL. There is some use of sayings and idioms in rap lyrics as in the example 'rains and pours' derived from the idiom 'when it rains it pours' meaning that "when something good or bad happens, it will happen again in a short period of time or it will get worse"[2]. Rap lyrics tend to show "mixing elements of street jargon and slang, personal experience, and an occasional dose of humor to create a potpourri of simple verses" (Perkins 1996: 10).

Perhaps one of the best words to describe the nature of diction in rap lyrics is energetic. Rap words and phrases show "stress action or excitement". To bring the picture closer to the mind, Safire (1992) compares rap words to "hare's bounce in hip-hop". This is exemplified in the line 'kick up ash n fly'. It is added to the TT though it does not have a ST form as a need to adapt the translation to the rap linguistic norms and to

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[1] Retrieved from   http://www.urbandictionary.com/define.php?term=brown%20nose
[2] Retrieved from http://www.urbandictionary.com/define.php?term=When+It+Rains +It+Pours

give a glance of excitement to the song because rap, after all, aims to "energize and empower the audience" particularly, the young audience (Walser 1995: 408).

Rappers, or as they are called MCs, enjoy a great share of freedom in shaping the language of their songs; they adapt the words, change them, clip and borrow just to fit the song in an appropriate musical and linguistic style nominated for rap. The songs are evident in many instances of contracted and clipped words such as 'wanna', 'ganna', 'aint', and the dropping of the sound 'g' in the suffix –ing in words like 'askin', 'resemblin', 'craclin'. These examples remind us that "rap artists like to clip words" (Safire 1992) in order to hasten the pace of delivery.

Let's consider the TT form 'thats fa sho!'. It is a contracted and fast way of saying "for sure"; "meaning for sure, or definitely. Like how white people say totally"[1]. Such device does not exist in the poem simply because Arabic poetic language is strict not loose in that it intentionally avoids using any slang terms. In fact, "many if not MCs use slang words and phrases in their lyrics" (Edwards 2009: 47) for various reasons mainly, to "make the content more colourful" (ibid). To put it in socio-linguistic terms, the word is black vernacular. The rapper is not black but instinctively identifies with the marginalized as in rap culture.

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[1] Retrieved from <http://www.urbandictionary.com/define.php? term=fa%20sho

With respect to word choice, it was observed that the translation had undergone many changes on the level of words and expressions to suit the rap's popular dictionary. In this kind of translation, the "equivalent effect" remains the main focus of the translator, and it can be achieved in a more "dynamic rather than a formal" translation method (Hatim and Munday 2004: 167). The translation looks for the closest functional target genre equivalents over any formal renderings of the STs. The effect is achieved in the songs and it is quite similar though the domain has shifted from political criticism to culture prejudice. Code-switching technique was employed in keeping with the rap songs' normative linguistic and sociolinguistic choices.

4.3.2 Code Switching in Rap Songs

By and large, socio-linguists define code switching as the "alternating use of two or more languages within one conversation" (Auer 1998: 3). Alternating languages is not only common in conversations but also in popular songs such as hip-hop. "Language shifts… Having a line in Spanish and a line in English" is one of the most interesting traditions of "bilingual raps" (Perkins 1996: 70). This "fusion of Spanish and English in rhymes… has a rich spoken word tradition" (ibid). We can see this practice in the translations of the two poems as follows:

Table (8): Code switching in the two target songs.

"Damascus"	"Finjan"
هذي دمشقُ.. وهذي الكأسُ والرّاحُ ...	جلست والخوف بعينيها قالت يا ولدي لا تحزن فالحب عليك هو المكتوب
"Es la cosa mas triste de este mundo Y asÌ me siento yo por ti solo por ti"	في بحر الحب بغير قلوع وتحب ملايين المرات

The rapper begins his English song "Finjan" by code switching into Arabic. The four lines represent "the first two couplets from Nizar Qabbani's poem "Qariat il-Finjan" as explained in the official lyrics of the song (See Appendix C). The rapper also alternates languages at the end of the song quoting the "last two couplets from Nizar Qabbani's poem "Qariat il-Finjan". As for "Damascus" song, Arabic has been code switched to in five places; at the beginning of the song, at the end, and between the verses as chorus (See Appendix D). Code switching to Spanish is also used at the end of each verse in the Damascene song "Es la cosa mas triste de este mundo/Y asÌ me siento yo por ti solo por ti" followed by the English translation 'and this is how I feel for you'.

Theoretically, code-switching may be interpreted in two main contexts; the genre of rap and the socio-cultural background of rappers. To start from the point of rap genre, what matters the most in rap songs is music not language or content. Perhaps listeners to rap songs are not

concerned with the language; rather, they just want to enjoy its rhythm and beat. This fact makes language alternation in rap songs justifiable.

"[R]ap is a genre used to express diverse sociolinguistic and cultural backgrounds" (Terkourafi 2010: 62). In analyzing code switching in French rap for example, Terkourafi (ibid) found that mixing languages is concerned with "the rappers' multi-cultural and multi-lingual ethnicity" and also with "the genre itself". According to Androutsopoulos (2009: 50), code switching "serves Hip Hop's signifying and representing functions" clarifying that "the function of code switching is to produce appropriate alignments and stances or positionings. These positionings and alignments would be in relation to … identity values".

The rapper code switches to Arabic quoting some lines from the original poem to remind the public audience of the origin of the song. So he is trying to localize the songs within their original socio-linguistic and cultural backgrounds as Arabic poems. At the same time, he is aiming at globalizing the poems in "the Global Hip Hop Nation" (Higgins 2009: 107). This goes hand in hand with the rapper's purpose who thought to translate Qabbani's poem "to make it more a part of the hip-hop experience"[1].

And to make it also part of the young culture, the rapper code-switches to Spanish three times after each verse. A literal translation of the

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[1] Retrieved from http://jacksonallers.wordpress.com/2010/01/22/expanding-the-dialog-omar-offendums-debut-album-syrianamericana-due-out-in-march on 20 July 2015.

code-switching is 'It's the saddest thing in this world, and this is the way I feel for you, just for you'. The rapper already provided a translation of the second line only; (& this is how i feel for you) and it follows the code-switching. Thinking of the function of the Spanish code-switching, it adds new themes; sadness, fear and love. These are rap requirements to make the text appeal for the young audience.

As mentioned earlier, code switching is associated either with the rapper's identity or with rap itself. If code switching to Arabic is interpreted in the context of the rapper's dual identity; "There's no doubt that I straddle two worlds in my life. I'm Syrian-American…" (ibid), code switching to Spanish is concerned with the genre of rap itself. Hip Hop is a global community with a global style "negotiated not through a particular language, but through particular styles of language" (Higgins 2009: 111). So it is not surprising then to come through three languages in one song. So to sum it up, the translator has mixed languages in the target lyrics though such mixing does not exist in the original poems. Whether the translator has alternated languages for signifying his identity or for mere rap stylistic concerns, code switching was justifiable because it approaches the target genre's norms.

4.4 The Role of Rap Musical Norms in Translation

Perhaps one obvious feature that distinguishes songs from poems is music. A poem is written to be read out but a song is written to be sung and

performed. Pharoahe Monch, a New Yorker rapper provides insight into the relation between rap and poetry. He cites music as a point of difference between the two arts. "Rapping is writing poetry but writing more musically, riding the beat, poetry, however, is the same but without music at all" (Unpublished interview with Pharoahe Monch, Alim 2006: 155).

In his groundbreaking article "The Fine Art of Rap", Shusterman (1991) describes the musical features of rap songs as one form of simple minded art (Shusterman 1991: 613). Rap is known to use fragmentation, rattling rhyme, repetition and chorus known as refrains. Other musical techniques such as percussive sounds, polyrhythmic texture, timberal richness, and clash of rhymes are common in rap (Walser 1995: 208). Wood (1999) describes rap as a post-modern popular type of poetic expression and a contemporary form of the ages-old tradition of folk-poetry. Along with the contemporary electronic technology, rap derives its style from the poetic traditions of rhetoric, rhythm and rhyme. Whether it was live performance or recording, the vocal quality, speed of delivery, beat and word length are profoundly important in the production of rap as they collectively give label to each song. This is why Adams (2008) labels music as step number one in recording a rap song; "music is composed and recorded before the text is written"[1].

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[1] Retrieved from (Adams 2008) http://www.mtosmt.org/issues/mto.08.14.2/mto.08.14.2.adams.html

Initially, the translation of poetry is a challenging task since the focus is not only on the content but on the style, richness and beauty of both the ST and the TT. In translating into rapping, the focus widens to embrace the musical elements in rap which altogether add on a powerful effect in the target listeners. A network of sound effects; rhythm, rhymes, alliteration, assonance, consonance, syllable count, line length and dubbing, all make for this effect. "The verbal parts of a song are "flexibale, multi-functional component of the artistic message"; this means that the meanings "can only be analyzed and translated in close interrelation with the non-verbal dimensions of the song text" (Shusterman 1991: 238). Criteria such as performability, singability, musicality, functionality should be taken into account when translating into songs.

In chapter three, we analyzed the independent phrasing of the TSs to display some instances in translation where parts of content were adapted for modernizing the TT. This section will investigate the phrasing in relation to the musical considerations of rapping. It is mainly concerned with analyzing the extent to which the musical system of the rap songs will require compromising the structure and content of the source Arabic poems. One major issue to be addressed in this thesis is the extent to which genre differences, especially the fast beat of rap, affect the poems' content and form. This section incorporates a number of genre typical forms which are tempo, rhyme and chorus. What parts of content and form, if any, are

sacrificed in keeping with these features? Does this compromise help achieve the desired impact on the intended receivers?

4.4.1 Fast Beat and Rapid Flow

Joseph Schloss (2004: 2) divides rap music into two main elements; "rhythmic poetry or rapping" and "the beats". He defines the beats as "musical collages composed of brief segments of recorded sound" (ibid) and these are achieved by the use of contemporary technology such as; "records and turntables, amplifiers and mixers" (Shusterman 1991: 620) in the recording studio. "The drum-beat is the rap heartbeat's; its metronomic regularity gives rap its driving energy and inspires the lyricist's creativity" (Bradley 2009: 5). The rapper's voice coincides with the beat so rhythmically to create the desired effect. It is the beat, yet, which marks the rap song as it defines "the song's tempo, contributes to the rapper's flow, and typically holds the song together" (Woods 2009: 20).

This relation between the voice and the beat is known as the flow, another primary parameter in rap recording; "flow is where poetry and music communicate in a common language of rhythm" (Bradley 2009: 6). It is "the rhythmic activity of the vocal line" (Woods 2009: 19). There are certain parameters which define the nature of rap's flow or rhythm. These include 'tempo', 'timing', and prosodic elements such as accent, pitch, timber and intonation (ibid). Other elements may include "the number of syllables" which decides the flow's rhythm (Edwards 2009: 118). In rap

songs, "flow is the more attraction" and it is above the content itself (ibid: 20).

The tempo of a rap song is the "pace" of the song, "how fast or slow the rhythmic/metric organization flows through real or clock-time" (Stein and Spillman 1996: 172). It is an important aspect of rap performance and it is a "marker of style and competence" (Woods 2009: 20). Rappers make their best to "make a smooth transition without violently disrupting the flow of dancing" in matching the tempo of the songs (Shusterman 1991: 615). One of the most common misconceptions about rap is that all rap songs are performed in fast tempo. As there are so many rappers who like to rap in "rapid-fire flows", there are many others who prefer "a more relaxed style" (ibid). "Rap is usually delivered in a fast, staccato style and the often complex patterns of rhyme and rhythm can create tensions between spontaneity of the performance and the fixity of the lyrics" (Kellner 1995: 177). Concerning the two TSs, both have been delivered in a relatively fast speed with "Finjan" being sung a bit more rapidly than "Damascus".

Surprisingly, the rapper's style of "rapid flow" has not only been achieved structurally but also semantically as well. The translator rendered the sentence '   ' into 'i battle garbage rap with prose & (rapid) flows' adding the rap's term 'flows' modified by the adjective 'rapid' which marks the rapper's style 'rapid flow' (See Appendices B and

D). We will demonstrate how the poems were translated in a manner suitable to this 'rapid flow' in the target songs. What forms of adaptation were introduced at the levels of word, phrase and verse to come up with a rap song delivered in rapid rhythm? The two following examples are taken from "Finjan" and 'Damascus' respectively. They include some additional words that do not exist in the original poems:

(1)   \\ قالت: يا ولدي لا تحزن

ponderin' this Turkish coffee cup inverted \\ carefully she worded\\ destiny and time\\ now don't you grieve my son

(2) هذي دمشقُ وهذي الكأسُ والرّاحُ \\

This is Damascus \\& this is a glass of spirit (comfort)\\ i love - but im aware of the fact that\\ certain kinds of love\\can slaughter you in their wrath

One can notice the amount of added words which do not exist in the original poems. The eight words in the first example were expanded into eighteen words in the TT, and only one line consisting of ten words in the second example was replaced by thirty words. Structurally, these were added for reasons concerning the musical context of rap where each word counts in writing the lyrics for supporting the fast flow. This implies that literal translation is a really bad choice in translating for rapping; otherwise, the rapper would find himself with some kind of lyrics delivered

in only two minutes in such rapid delivery. So the musical parameters of rapping affect the rapper's phrasing and they cannot be taken in isolation from content.

Translation by addition did not occur only at the lexical level, but also at phrasal and sentential levels. "Damascus" has been performed in four minutes and twenty-two seconds altogether with the music. The literal translation alone would not be enough to cover this period. Therefore, the translator added some phrases in the three verses to count for the rapid flow as illustrated in the following table (See Appendix D).

Table (9): Additions in "Damascus" song for tempo concerns.

Verse 1	Verse 2	Verse 3
years have passed them (you can hear them askin) for civil rights to live amongst tiers of jasmine as house cats take naps – relaxin	saddened eyes had lost their hopes to see her...)	(the saddest thing in this world - my lady's - is knowin that we were meant to be from the very start but that we'll never be...)

Likewise, to deliver "Finjan" with fast beat and rapid flow in only four minutes requires a lot of addition not only at phrasing level but also at verse level. A whole verse was added in the song to help provide more context for the singer's question at the end, 'if love is free... why'd a fortuneteller charge me a fee just to say that?' (See Appendix C).

From "Finjan", verse 3

1. i read between the lines like fortune-tellers with a coffee cup

2. and i aint talkin bout them frapuccinos with the frothy stuff

3. our peoples are of equal standing in the eyes of G_d we trust

4. but we're the ones who shoulder blame when errorism's army busts

5. im sick of askin why - wanna kick up ash n fly

6. when a man is rich whether in gold or knowledge he should try

7. treatin the poverty of other brothers with consideration

8. knowin that the highest form of flattery is imitation

9. its another iteration of the same bitter-taste with the same limitations

10. faint recollections of her face interlaced in

11. the bars of a jail where there aint visitation

12. man i hate bein patient - rather be the doctor

13. diagnose a higher dose of mea culpa - not ya

14. general hospital scrub in soap or opera

15. a local wasta connect-the-dot hopeful

16. qaari'at il-finjan

The translator has added this verse to count for the rapid flow of the rap song. The original poem is not long enough to be inverted into rap unless some additions are made to bridge the delivery gap between the genre pairs. It took Omar Offundum only two minutes and thirty seconds to sing the first two verses of the song "Qariat il-Finjan" but it took Abdel

Haleem Hafez almost 56 minutes to perform the same poem without any addition, simply because the old Arabic song and modern rap song are two different genres. To come up with a full four-minute rap song, the addition of phrases and a verse was necessary. "[R]aps are lyric poems organized into verses" and these are usually three verses. "The standard length of which is 16 lines" (Bredley et al 2010: xxxi).

As for poetry, it is delivered quietly and slowly with keen consideration of the words stressing every word in the poem. This nature of Arabic poetry delivery is not ignored in the target songs. Whenever the singer shifts to the couplets from Nizar Qabbani's "The Damascene Poem" and "Qariat il-Finjan", the rapid flow decreases and a slower tempo is adopted in reciting the Arabic poetic lines. Again, the rapper rushes in fast delivery when he alternates into the English verses. This fast-slow alternation in performance has also to do with rap's "crazed beat" (Shusterman 1991: 617) and with the genre differences, i.e. poetry is different from rap even in terms of speed of delivery.

Obviously, the translator did not plan to interpret the original poems as they are, simply because a rap song requires a structure that fits with the fast speed of lyric delivery. Therefore, the "descriptive mode" was used in the translation as a way of rewriting the poem meaning that the translation was "intended to survive on its own" without the receiver noticing that there is an original text governing the TT (Haitm 2001: 39).

4.4.2 Clash of Rattling Rhymes

One of the most essential phonetic features in poetry is "rhyme". It occurs "where the last stressed vowel, and all the sounds that follow it, are identical and occur in the same order" (Dickins et al. 2002: 81). Rhyme guarantees a sense of harmony which satisfies the listener's musical expectations and at the same time contributes to the coherence of the song or poem. The pattern of repeated rhymes is called rhyme scheme (Jansson 2010: 8).

Rhyme is a very important feature of Arabic poetry. It is found variably inside the lines of the Arabic poem in different forms such as assonance, consonance and alliteration. The "essential part" (Wright 1996: 194) of the rhyme in the Arabic poem is in the last sounds of the word at the end of lines; this is known as "القافية" in Arabic poetry. The structure of the Arabic poem provides the basis of this. Structurally, the classical Arabic poem is built up of lines in even length making one stretch of well-organized text. A modern trend in Arabic poetry breaks this overly neat layout by introducing lines that are uneven in length. So the main structure in the Arabic poem is known as 'lineation': "the organization of a poem into lines" (Lennard 2006: 103).

One of the classical forms of Arabic poetic rhyme is "البسيطة أو الموحدة القافية- "mono-rhyme scheme" (Meisami and Starkey 1998: 620) in which the final sounds in each line are one and the same all through the poem.

This is an evident feature of "The Damascene Poem" where 19 lines make one sound identity by repeating the sounds // and / / and / / at the end-rhyming words after each line; hence, this design contributes to the musical coherence and harmony of the poem (See Appendix B). The poem adheres to the fixed pattern of "symmetry", which is observed in the mono-rhyme and the two- hemistich layout (Allen 1998: 120). So the mono-rhyming final words of each line in the poem are:

* - - - - - - - - - إيضاح -

* - - - - - - - - يرتاح -

* - - - - -

* - - - - - -

* -

* -

* -

The other poem, yet, is freed from this strict system of end-rhyme to a more flexible format by holding up "القافية المركبة أو المنوّعة"- "variable rhyme scheme" (Jansson 2010: 31) (See Appendix A). This design comes in a number of varying rhyming schemes repeated with some regularity in the poem. In fact, we find this rhyme scheme more in modern free Arabic

poems than in classical poems. It is originated as a result of "Free Verse Movement" in Arabic poetry (Allen 1998: 194).

What this has to do with translation? First of all, "There can be no hard and fast rule regarding rhyme in translation. Each TT requires its own strategy" (Dickins et al. 2002: 84). Now it is the task of the translator to identify the function of rhymes in the ST and decide whether to carry them all over across translation or just replace them with "TL ones that have a comparable effect" (ibid: 83). In translating into songs, the translator is not only concerned with what words and phrases mean, but also how they relate to other words all through the song. In translating into rapping, the translator is guided by such questions: How important is rhyme in rap songs? Is it different from the rhyme-scheme employed in the original poems? Are there any rap conventions governing the use of rhyme?

One crosslinking between the two genres is rhyme though it differs a lot in rapping. Initially, rhyme is "the most distinguishing poetic feature" in rap songs. It is employed in different forms and at different places "in full and slant, monosyllabic and multisyllabic forms at the end of and in the midst of the line" (Bradley 2009: xxxi). Rhyme in rap is less strictly used than in Arabic poetry where "القافية" dominates the structure of the poem. The translator's respect for the poems' rhyme schemes in their original places and arrangements amounts to literal translation and this would result in no more than poetry. Instead, more attention should be given to rap

musical considerations and conventions regardless of the source texts' rhyming forms.

One of the facts that helps illuminate the treatment of rhymes in rap is the way in which the rap song is delivered. Unlike the Arabic poem which is recited with pauses marking finality of each hemistich, the rap song is delivered in such a way that a number of lines run on rapidly and continuously with no pauses emphasizing the end of each line. Such musical effect is called "rattling rhymes". In Shusterman's words, rapping rhymes are "raucous, repetitive, and frequently raunchy" (Shusterman 1991: 613). This is why the translator is no more interested in the "القافية" which is a remarkable phonetic device in the Arabic poem.

In practice, the translator has got rid of the "mono-rhymed" scheme in "The Damascene Poem" replacing it with irregular end-rhyme schemes in form of various words haphazardly distributed in different parts of the song (See Appendix D). As far as "Qariat i-Finjan" is concerned, the translator ignored the end-rhyming words in the poem and replaced them by other end-rhyming words in other places (See Appendix C). So the rhymes in the target songs were different in terms of place and type. The rapper is trying to change rhythms and rhymes constantly to make the flow unpredictable and surprising (Edwards 2009: 120). The following table shows the end-rhyming words in the songs:

Table (10): The end-rhyming words in the target songs.

"Damascus"		
Verse 1	**Verse 2**	**Verse 3**
wrath\path askin\jasmin\relaxin	reaction\attraction	though\show\so
	cracklin\askin	grieved\relieved
	here\clear\dear\fear\here\hear	
"Finjan"		
Verse 1	**Verse 2**	**Verse 3**
Inverted\worded	musical\unusual	Why/fly/try
terrifyin\travellin\battlin	tower\cower	Consideration\imitation\limitations\visitation
only\lonely	wails\females	
	heart\start	
	only\lonely	

The translator has introduced a lot of changes in the TT to create sound connections between the lines through rhyming words. These changes can be classified into deletion, addition or restructuring. One leading rule in composing rap songs is that the rapper should not "confuse meaning to find rhyme" (Bradley 2009: xxxiii). How did the translator maintain rhyme relations in the song? For example:

As you're chasin after every woman on the planet only

to return like a defeated king - lascivious & lonely

The word 'lonely' was added to match the rhyme of the previous line ending with "only". In terms of content, the addition of 'lonely' is not problematic since a defeated king is usually 'lonely' and 'forsaken'.

Another example of translation by addition for rhyme concerns is the rhyming words 'dear// clear// dear// fear// here// hear' as shown in the following extract (See Appendix D). These were added without doing any harm for the meanings in the song. Hatim and Mason (1990: 184) state that "a translation is successful if it: transmits a direct impression of the artistic form of the conceptual content in an expressive text".

if my roots - heart - & language are ***here***

how am i supposed to make myself

any more ***clear?***

is clarification necessary

with love so ***dear?***

so much so that there was no ***fear***

how many damascene bracelets were

sold for this poetry ***here?***

apologizin to the willow

wonderin' if my little siblings can ***hear***

4.4.3 Verse-Chorus Alternation

The dominance of music has been obviously profound allowing songs to diverse in terms of theme, scheme, music, form, performance and even audience. Having set the main genre of the target songs, the translator has to consider the song's specific musical form and try to adapt the content and structure of the translation in line with it. Musical forms are segments of the same type in songs such as (verse, chorus, intro… etc.) (Peiszer et al. 2008: 49). There are as many musical forms as song genres. But what is the typical musical form of rap songs? And how does this influence translation?

Miyakawa (2005) gives a brief description on the musical scheme of rap songs. "Modern rap (that is rap of the 1990s and beyond) relies heavily on verse chorus form, a form common to American popular music of many genres" (p.76). Austin et al. (2010: 61) give examples on these genres; "The verse-chorus form is the most common in today's pop, rock, gospel, R&P, and country music". Miyakawa (2005: 77) describes the typical form of rap songs in the following paragraph:

> "Songs which do fall into verse/chorus form often begin with a brief
> introduction, typically of four, eight, twelve, or sixteen measures. The
> first verse or the first chorus follows the introduction. Verses are nearly
> always rapped and verse lengths typically range from sixteen to thirty-
> six measures. Likewise, choruses (or refrains) are usually four to eight

measures long, but need not be standardized even within a single song. Verses and choruses alternate throughout the songs, and most songs end with either a final chorus or a coda. Finally, codas-called "outros" in hip-hop speak, since they lead out from the song in the same way that "intros" lead in".

As it is noticed in the quotation, the rap song has four main formal components. These are the "intro", "verses", "choruses or refrains" and the "outros or codas". The number of verses usually revolves around three. The chorus is a necessary part in the song; "In a verse-chorus song… the focus of the song is squarely on the chorus" (Covach 2005: 71) as it communicates the main theme of the song. It may be repeated twice, three, four times or more and thus unifying the whole song and creating a melodic and harmonic sense in the listener. "Choruses may be rapped, sung, or instrumental, but they share repeated musical or textual material with each statement, thereby unifying the song through repetition" (Miyakawa 2005: 77). The intro gives a glance on the topic of the song and the outro reminds of this topic again in the end of the song.

Applying these conventional musical schemes to the first translation, the song "Finjan" consists of three main verses of 14, 18 and 16 measure lengths respectively (See Appendix C). The chorus of the song says: "Love is free… free is love" and this is the main theme of the song, the point the rapper wants to highlight. It has been sung twice in the song after verse one

and two. The intro is the first two couplets from Nizar Qabbani's poem
"Qariat il-Finjan":

جلست والخوف بعينيها

قالت يا ولدي لا تحزن

فالحب عليك هو المكتوب

The outro is the last two couplets from the same poem:

في بحر الحب بغير قلوع

وتحب ملايين المرات

As far as the second song "Damascus" is concerned, it consists of
three main verses with lengths of 22, 25 and 18 measures respectively (See
Appendix D). Unlike "Finjan", this song does not start with an intro nor
does it end with an outro. Yet, it starts and ends with a chorus. The chorus
in the song is the Arabic recitation of the first couplets from Nizar
Qabbani's "Damascene Poem" and it has been repeated four times:

هذي دمشقُ.. وهذي الكأسُ والرّاحُ

...

Even though the song has no intro or outro, the chorus at the beginning and end carries out the same functions of these. It indicates the main theme of the song; that is, the Damascene identity and love of the homeland. The following chart illustrates the conventional musical schemes in the two translated songs:

Table (11): The musical schemes in the TSs.

"Finjan"	"Damascus"
• Into	• Chorus
• Verse 1	• Verse 1
• Chorus	• Chorus
• Verse 2	• Verse 2
• Chorus	• Chorus
• Verse 3	• Verse 3
• Outro	• Chorus

It is clear how the original Arabic poems have been profoundly cut and changed to suit the musical style of the rap songs. In fact, Arabic poems "are characterized by a high degree of structural and thematic unity" (Farrin and Muse 2011: xvi). We elaborated on the thematic unity early in this chapter through coherence at verse and sentence levels. Now structural integrity manifests itself even at the level of the single line; "the single line (bayt) should be self-contained, and that enjambment should be avoided" (Badawi 1992: 66). This is why Arabic poetry does not need any further musical forms such as chorus or coda. Such feature is not restricted to Arabic poetry only. In fact this feature is a point of difference between poetry and songs irrespective of languages.

One definition of rap, made by Clarence Major in his 1970 Dictionary of Afro-American Slang, refers to rap as a "conversation" and "a long impressive monologue" (Safire 1992). A rap song "takes conversational performance and stylizes it even further into professional performance" (Wheeler 1991: 194). We can see this musical effect in the chorus in "Finjan" song (See Appendix C). The rapper talks to himself questioning:

if love is free ...

why'd a fortuneteller charge me a fee just to say that?

im free to love ...

but nobody's willing to reciprocate - i guess its payback ...

The rapper has added a force of monologue to the translation because this is the way the rap song sounds. The devices and expressions he has used are the emotional verb 'i guess' and the rhetorical question 'why'd a fortuneteller charge me a fee just to say that?' These ideas came as a response to the chorus who is repeating 'love is free'. So in the final analysis, the translator committed to the musical norms in rap songs that have to do with conversation and monologue style.

4.5 Conclusion

By and large, this chapter was devoted to examine the textual, linguistic and musical contexts of the target rap songs to see what is specific in translating Arabic poetry into English rapping. The chapter was divided into three main sections; the first one displayed coherence relations in the original poems to see if they were still constant in the target poems. Thematic coherence and organic unity are remarkable features of the Arabic poems. However, by analyzing the two target translations, it was observed that they show less organization and coherence in terms of thematic flow. More specifically, many rap themes like freedom, dignity, liberty, civil rights, love and others were added in tune with youth culture in which rap is localized. The translations are fragmented and loose only if we look through the eyes of formal poetry, but they are obviously coherent in rap measurements. This free-flow of rap is attributed to the specific nature of hip hop art in which excitement, creativity and energizing are much more valued over neatness and monotony. This also has something to do with the youth audience of this today greatly and rapidly wide-spread music.

Section two was concerned with issues related to language in translating into rapping. Knowledge of the type of register such as vocabulary, idioms, slangs, expressions all would be of great advantage to the translator of rap art. It was concluded that the poetic dictionary in the

source poems differs greatly from rap dictionary in the target songs. The Arabic poems used an elegant poetic diction in which words are carefully selected. Words in the target songs, however, were less elevated and elegant and there were some instances of street language, slangs and wordplay which are frequently at the lips of layman youth.

Since the source texts and the target texts belong to different genres, it is normal to face off many formal conventions that would greatly restrict the translator's choices and change a lot of the original texts. One of such is code switching. Rappers usually alternate between various languages and language varieties to show their identities, to emphasize their styles or simply because rap prefers multiple language styles. The rapper code switches to Arabic in the two translations, where he copies few couplets from the poet, in order to localize the songs in their original context. In "Damascus" song, he shifts to Spanish, besides Arabic, so as to include different language styles which reflect today's global hip hop music.

The last section presented the most influential musical conventional forms in rap and discerned their roles in translating from Arabic poetry. Music is the fundamental factor that distinguishes songs from poems. Since the target songs were translated to be performed with music, sound effects do matter a lot. Therefore, literal translation would be a really bad choice in song translation. It results in genre violation where the translated songs would sound poetry rather than hip hop music. It is dynamic translation that

would preserve the sound system in the text and produce a natural conventional and communicative rap song. Criteria of faithfulness and equivalence to the STs are no more important than musicality and acceptability in rap translation.

Fast beat and rapid flow is a defining feature of rap art, though not all rappers prefer fire speed delivery. This fact has its great importance in converting any text into rapping. The translator has added some words and phrases to count for the rapid rhythmic flow of the target rap songs. Besides, a whole verse was added though it has no reference in the original text just to make up for the crazed flow of the rap songs. In the same context, the translator has ignored the mono-rhyming and organized rhyming structures in the poems and added some other words to make a rhyming sense in the songs following no neat rhyming scheme because rap is far less monotonous than poetry. Besides, the translator has followed the genre's specific musical scheme by applying the verse-chorus alternated scheme to the translations.

Such effects do not exist in the original Arabic poems because poetry, in the first place, is written to be read only without music but songs are made particularly and solely to be sung with music. It would have no worthwhile impact if the translation is done without the target genre-musical effects and structural forms. The translation was target music oriented and the result is a musical phrasing coinciding with the flow of the

music. The body of listeners now can listen to the songs with full participation without even recognize that these are translations and without any need to refer to the original poems in order to understand the target texts.

Chapter Five

Conclusions and Recommendations

5.1 Conclusions

This study aimed at describing the translation of content and form of Nizar Qabbani's poetry into English rap songs. It examined how the texture and structure of hip hop songs influenced the translation from poetry. There was also additional emphasis on the language variety and code-switching in the course of analysis. The study has shown how the typical meanings, images, allusions, names and cultural references of Arabic poetry may change to match the conventionalized features of themes and contents in rap youth culture. Moreover, it has demonstrated to what extent the target genre's musical constraints have dictated change in the content and form of Arabic poetry. By and large, the study was trying to answer the question; how did rap conventions impact the translation of formal poetry from Arabic into English?

As far as the translation method is concerned, it was evident that the translation moved away from formal renderings towards more dynamic translation. To use the language of numbers, there was only 60% equivalence to the source poems. The overall translation method was instrumental; therefore, the translation was obviously target oriented. The translator adapted the content and form of the original in an attempt to produce a song which fits into the target genre's conventional themes and

forms. Many translation strategies were used such as modernizing, addition, deletion and adjustment. In translating into rapping, the degree of faithfulness to the original poems is not the site of interest. The focus instead is to produce working and acceptable rap songs even if they departed greatly from the source texts.

After analyzing the two Arabic poems and their English rap versions, the study has revealed the following findings and conclusions:

1. The general approach in translating Arabic poetry into English rapping is "instrumental translation" (Nord 2005: 81). It involves a shift in function from poetry to rap. The Arabic poems are rewritten in new English rapping settings with new meanings, new language style, new musical forms and new structures.

2. The translator has adopted Holmes' (1969) and Lefevere's (1975) "imitation" strategy in poetry translation (chapter two). Motivated by the rap and youth culture systems, he deviated from the sense where it was necessary and "settled on a deviant form" imposed by the structural, linguistic and musical conventions of rap (Hatim 2001). In short, the translator has produced a song of his own.

3. The main criterion of translation in this case is not faithfulness to the original; instead, it is subscription to the target text's function. The more applicable to the target genre's conventions, the more natural and idiomatic the translation is and the more matching to rap songs it

is. Translation into rapping has to do with "functional equivalence" rather than "formal" or "semantic" (Nida 1993).

4. Audience is a fundamental factor in translating into rapping (Mason 2000). Rap songs target youth listeners not readers whereas Arabic poetry interest intellectual readers from all ages. Because of this difference in readership, the translator has changed the content of poetry in keeping with the young listeners' expectations using many translation strategies such as translation by addition, translation by deletion, modernizing translation and adjustment techniques. The themes and contents of the translations touch the youth audience more masterfully than if they were literal renderings of the source poetic contents.

5. The translation of poetry into rapping is bound to the normative thematic contents in rap youth culture (chapter three). Love was the main theme in "Qariat il-Finjan". The translator added phrases in relation to other topics in tune with the young audience's interests, youth culture and the polythematic nature of rap such as virtues and vices, personal experience, terrorism, charity. "The Damascene Poem", on the other hand, basically handles the identity of the poet- the Damascene identity. The translator this time added other meanings of love to the song in line with the audience's preferences and with the genre's specifics. So in translating love and identity

poems into rap songs, the focus is not to restrict to the original themes but to include varying themes that satisfy the youth audience and confirm to the up-to-date global themes of hip hop nation community.

6. In translating into rapping, it does not matter how words relate to other words thematically or structurally. It goes beyond a mere lining up of equivalent words to the words of the source text. In fact, Hip hop values fragmentation and free-flow over coherence and integrity as a way to energize the audience and to break monotony of the song. This fact requires special attention in translation. The translator might break the thematic flow of the poems and add many new contents which do not exist in the original poems and even do not relate to the themes of the songs (chapter four). The songs are not coherent only in the light of Arabic formal poetry but with no doubt coherent within the rap genre and youth culture.

7. Regarding treatment of language in rap songs, the translator should always consider the linguistic differences between poetry and rap (chapter four). Rap has its own words and phrases which are frequent amongst rap young audience. Arabic poetry uses a standard language and elegant diction away from street language. Translation into rapping should involve this shift in language style. Literal translation of Arabic poetic language would result in a target text closer to

poetry than rap song. Translators should always keep in mind this difference across the two genres and adapt the language of poetry to suit the rap's unique language.

8. A rap song is composed of multiple musical details which altogether make a strong impact in the listeners. These include rattling rhymes, rapid flow, verse-chorus alternation, and many other techniques such as repetition, assonance, alliteration, consonance, rhythm… etc. (chapter four). Translation should always consider these at the cost of content and structure of the original poems, and to achieve these target-text features, restructuring, addition and deletion are to be used in the translation.

9. Some of these musical patterns might be in Arabic poetry such as rhyme but for sure in a different form. The strong harmonic impact in the Arabic poem comes from its mono-rhyming scheme. In rap songs, however, rattling rhymes are an important factor in achieving the musical sense. In this way, Arabic poetry pays more attention to the arrangement and distribution of rhyming words but English rapping focuses more on the pace of rhyming words themselves (chapter four). Achieving new rattling rhymes in the target songs would involve heavy editing in the original poems, deletion and addition of new words to back up the rhyme in the songs.

10. Converting texts to rap songs would involve addition of some phrases and if needed verses to account for the fast delivery of rap songs. The more words one has in the lyrics, the quicker the delivery will be and the rest is left for the rapper who rides the beat in a quickly rhythmic flow. As a result, the translator should structure the target lyrics in a way that it coincides with the fire rapid cadence of the performance (chapter four).

11. Regarding metaphors, Arabic poetry relies heavily on metaphors which focus more on the form than on the content. Rap songs, however, use metaphors simply but strongly as content tools to express its different ideas. Because of this difference in the function of metaphors between the two genres, many metaphors were dropped in the rap version and others were reduced to sense based on the importance and recurrence of the form in the TT (chapter three). So in translating metaphors in rap lyrics, the focus is on the sense with some deviation in form.

12. Translation after all is "transformation" (Hatim 2001). A process of transferring meanings, structures, music, images, messages. The ST, by default, may lose its meanings or forms through translation and there is no translation without change. This translation has changed content and form of the Arabic poem let it look the typical appearance of rap and let it sound the common music of rap and this

is the ultimate goal of this translation. Therefore the best translation method was free translation, dynamic, adaptation. Literal translation in converting poetry into rap, however, would result in poems and this was not the purpose of translation.

13. Translating Arabic poetry into English rap is possible but with heavy adjustment, verbal changes, linguistic changes and musico-structural changes. Rap has radically changed the original structures and meanings in Arabic poetry. The standards of accuracy and correctness are no more important in this translation because it involves a "shift in function" and so it is target-text oriented rather than source-text oriented (Vermeer 1989: 20). What estimated is acceptability by target listeners and target genre.

14. The extent to which "adaptation" (Hutcheon 2013) caused difference to the source poems is what was considered in this research. Not only the content has changed (chapter 3), but also the structure, linguistic considerations and literary beauty of the original poems (chapter four). Translation of a poetic work into a song is not impossible at all but with so many sacrifices and compromises. The beauty and uniqueness of the content are sacrificed for the sake of restructuring a new genre of a unique structure. Youth Hip Hop culture influenced the adaptation of the classical Arabic poem in the sense of linguistic, socio-cultural, literary aspects (chapter four) and most importantly

content (chapter three). Simple mindedness, beat fastness and fragmentation of the rap song caused significant changes on the original poem where rich ideas were simplified and fragmented.

Turning Arabic poems into English rap songs can be achieved with a high level of success but with a great degree of adaptation. The translation gave new features of content and form. The target texts are more new independent songs than pieces of translation. The listener would accept the translation as rap songs without even knowing of the original poems.

5.2 Recommendations

This study recommends the following in the area of translating Arabic poems into English rap songs:

1. Serious challenges wait for the translators who have no overwhelming knowledge of the genre-typical forms and norms. Translation into rapping accordingly would better be done by rappers in the first place when a masterfully product is concerned. Alternatively, translators can work in close consultation with rappers to be attuned to what is conventionally appropriate in rap lyrics.

2. It is also recommended that the music be composed before the words of the lyrics are written because it has a profoundly strong effect on the phrasing of the translation and because rap needs to be heard and then felt.

3. More research needs to be done on the question of what is specific in rapping from Arabic poetry.

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Appendix A

"   ": "Qariat il-Finjan"

(1)

جَلَسَت.. والخوفُ بعينيها

قالت: يا ولدي.لا تَحزَن
فالحُبُّ عَليكَ هوَ المكتوب
يا ولدي. قد ماتَ شهيداً
من ماتَ على دين المحبوب
(2)
فنجانك.. دنيًا مرعبةٌ
وحياتُكَ أسفارٌ.. وحروب
ستُحِبُّ كثيراً وكثيرًا
وتموتُ كثيراً وكثيرًا

..

(3)
بحياتك، يا ولدي، امرأةٌ
عيناها.. سبحانَ المعبود
فمُها.. مرسومٌ كالعنقود
ضحكتُها.. موسيقى وورود

وطريقُكَ.. م   ..
فحبيبةُ قلبكَ.. يا ولدي
..
والقصرُ كبيرٌ.. يا ولدي
وكلابٌ تحرسُهُ وجنود
وأميرةُ قلبكَ.. نائمةٌ
من يدخُلُ حُجرتها مفقود
..من يطلبُ يَدَها.. من يَدنو
من سور حديقتها مفقود
من حاولَ فكَّ ضفائرها
يا ولدي.. مفقودٌ.. مفقود

(4)
بصَّرتُ.. ونجَّمت كثيراً
..
فنجاناً يشبهُ فنجانك

لم أعرف أبداً.. يا ولدي
أحزاناً.. تشبهُ أحزانك

..
وتَظلَّ وحيداً كالأصداف
وتظلَّ حزيناً كالصَّفصاف

بغير قُلوع
..وتُحبَّ ملايينَ المَرَّاتِ
..

Appendix B

"القصيدة الدمشقية" : "The Damascene Poem"

هذي دمشق .. و هذي الكأس والراح ...

.. عناقيدُ   منه

شراييني   بمديتكم

–   –

للياسمين   البيت   حيث

فكيف   الهيل

هذا   "   "   "   وجه   "   "

هنا جذوري .. هنا قلبي .. هنا   فكيف أوضح؟ هل في العشق إيضاح؟

أساورها   دمشقيةٍ   أغازلها ..

أتيت يا شجر   فهل   هيفاءُ

المحيط

لها   شياطينٌ

يفتح

أليس   التاريخ

سيبقى   أصالته؟

و كيف   ثانيةٍ   يأتيك

ظه   ماذا من الشعر يبقى حيت يرتاح؟

Appendix C

"Finjan" song

Intro (First two couplets from Nizar Qabbani's poem 'Qariat il-Finjan):'
جلست والخوف بعينيها

قالت يا ولدي لا تحزن
فالحب عليك هو المكتوب

Verse 1:
she sat with fear in both her eyes
ponderin the turkish coffee cup inverted
carefully she worded
destiny & time
now dont you grieve my son
for love is written for you in the signs
martyrdom for he who dies religiously
but love is blind
your coffee-cup is terrifyin
a life of travellin & battlin
a lot of love...a lot of death
a load of pain unravels
as your chasin after every woman on the planet only
to return like a defeated king - lascivious & lonely
Chorus:
if love is free…
why'd a fortuneteller charge me a fee just to say that?

im free to love…
but nobody's willing to reciprocate - i guess its payback…

Verse 2:
in your future is a girl whose eyes alone can make you praise the lord
lips shaped like grapes - beautiful - her laugh is musical
and still the sky above's a gloomy grey that rains & pours
road blocked...dead locked...immutable...a sight unusual
the woman of your dreams sleepin in a palace tower
guarded by both dogs & soldiers - likes of which will make you cower
and the princess of your heart

in a slumber from the start
suitors lost - climbin fences to uproot her…
who'd've thought?

now i've read many palms & horoscopes before but never seen
a coffee-cup resemblin your coffee-cup...i've never seen
sorrows like the sorrows emanating from this demitasse
your destiny's to walk on dagger tips of love so many times…
the solitude of seashells & the weepin willowy wails…
leave you stuck in currents of an oceanic love for females…
the details you will love & lose a million times only
to return like a dethrone'd king - lascivious & lonely

Chorus…

if love is free…
why'd a fortuneteller charge me a fee just to say that?

im free to love…
but nobody's willing to reciprocate - i guess its payback…

Verse 3:

i read between the lines like fortune-tellers with a coffee cup
and i aint talkin bout them frapuccinos with the frothy stuff
our peoples are of equal standing in the eyes of G_d we trust
but we're the ones who shoulder blame when errorism's army busts
im sick of askin why - wanna kick up ash n fly
when a man is rich whether in gold or knowledge he should try
treatin the poverty of other brothers with consideration
knowin that the highest form of flattery is imitation
its another iteration of the same bitter-taste with the same limitations
faint recollections of her face interlaced in
the bars of a jail where there aint visitation
man i hate bein patient - rather be the doctor
diagnose a higher dose of mea culpa - not ya
general hospital scrub in soap or opera
a local wasta connect-the-dot hopeful
qaari'at il-finjan

Outro (Last two couplets from Nizar Qabbani's poem 'Qariat il-Finjan):'

في بحر الحب بغير قلوع
ملايين المرات

Appendix D

"Damascus" Song

Chorus:

Arabic recitation of the first couplets from Nizar Qabbani's "Damascene Poem"

هذي دمشقُ.. وهذي الكأسُ والرّاحُ

...

Verse 1:

This is Damascus
&this is a glass of spirit (comfort)
i love - but im aware of the fact that
certain kinds of love
can slaughter you in their wrath
I'm a Damascene being dissect me into halves
&have not but grapes & apples fall in your path
open my veins with scalpels
hear ancestral chants
if heart - transplants can
cure some of the passionate
why does mine stay torn in half then?
minarets cryin tears of absence
and like trees their souls speak
years have passed them
(you can hear them askin)
for civil rights to live amongst
tiers of jasmine
as house cats take naps - relaxin

"Es la cosa mas triste de este mundo
Y asÌ me siento yo por ti solo por ti"
(and this is how i feel for you)

Chorus:

Arabic recitation of the first couplets from Nizar Qabbani's "Damascene Poem"

هذي دمشقُ.. وهذي الكأسُ والرّاحُ

...

Verse 2:

coffee grinders cracklin
childhood reminders - back when
how can i forget?
when my reaction…
to cardemom's strong fragrance
yet & still finds attraction
as proud fathers wait
for a sweet daughter's face
im askin…
if my roots - heart - & language are here
how am i supposed to make myself
any more clear?
is clarification necessary
with love so dear?
(so much so that there was no fear…)
how many damascene bracelets were
sold for this poetry here?
apologizin to the willow
wonderin' if my little siblings can hear
my parts been scattered across coasts for years
lanterns on horizons (floatin
saddened eyes had lost their hopes to see her) …

"Es la cosa mas triste de este mundo
Y asÌ me siento yo por ti solo por ti"
(and this is how i feel for you)

Chorus:

Arabic recitation of the first couplets from Nizar Qabbani's "Damascene Poem"

هذي دمشقُ.. وهذي الكأسُ والرّاحُ

...

Verse 3:

tossed around in shoreless oceans
only to be hunted down by devils & demonic ghosts
i battle garbage rap with prose & (rapid) flows
thats apropos until nawar is open to em
(thats fa sho)!
identity of Arabness resemblin a widow though
is there no festivus for the rest of us history books can show?
what will remain of poetry's originality if so
many a brown-nosing liar gets to have complete control?
how we gonna ever write a verse to spit
when killers still approach?
i bore the burden of my words upon my back until i grieved…
what shall remain of poetry when it is finally relieved…
(the saddest thing in this world - my lady's - is knowin that we
were meant to be from the very start but that we'll never be…)

"Es la cosa mas triste de este mundo
Y asÌ me siento yo por ti solo por ti"
(&this is how i feel for you)

Chorus:

Arabic recitation of the first couplets from Nizar Qabbani's "Damascene
Poem"

هذي دمشقُ.. وهذي الكأسُ والرّاحُ
...

جامعة النجاح الوطنية

كلية الدراسات العليا

الترجمة مع تغيير النوع الأدبي للنص: ترجمة شعر نزار قباني إلى أغاني الراب نموذجا

إعداد

ياسمين راضي محمد محمد

إشراف

د. عبد الكريم دراغمة

قدمت هذه الرسالة استكمالا لمتطلبات الحصول على درجة الماجيستير في برنامج اللغويات التطبيقية والترجمة في كلية الدراسات العليا في جامعة النجاح الوطنية، نابلس – فلسطين.
2015 م

الترجمة مع تغيير النوع الأدبي للنص:

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الملخص

تتناول هذه الدراسة مسألة ترجمةِ شعر نزار قباني، شكلا ومضمونا، إلى أغاني الراب الإنجليزية الحديثة. تبحث الدراسة في كيفية تحويل محتويات الشعر العربي مثل الإستعارة والثقافة والتناص والمعاني والأسماء لتتناسب مع مواضيع ومحتويات ثقافة الراب الحديثة. وتركز الدراسة على البناء اللغوي للقصائد لاكتشاف الاختلافات في التناسق الشكلي بين النصين. كما وتتطرق إلى بعض المسائل اللغوية في الراب مثل نوع اللغة المستخدمة والتنقل بين اللغات. تشرح الدراسة أثر خصائص الراب الموسيقية على عملية ترجمة الشعر من اللغة العربية إلى الإنجليزية.

توصلت الدراسة إلى أنه يمكن نجاح تحويل القصائد العربية إلى أغاني راب ولكن مع كثير من التعديلات التي تفرضها قوانين الراب. ترتكز هذه الترجمة على تغير نوع النص من الشعر إلى الراب، لذلك فإن الطرق المتبعة في الترجمة كانت "الترجمة الوظيفية" و"الترجمة بتصرف". أما "الترجمة الحرفية" فيمكن أن تنتج قصائد شعرية وليس أغاني راب.

توصلت الدراسة إلى أنه يمكن إنتاج أغاني راب مترجمة من الشعر العربي مع الحفاظ على الروح العربية فيها وفي نفس الوقت تعديلها لتناسب مجتمع الهيب هوب العالمي.