

**The Translation of Palestinian Folksongs in Ibrahim Nasrallah's  
*Time of White Horses***

ترجمة الاغاني الشعبية في رواية زمن الخيول البيضاء لإبراهيم نصر الله

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**Abstract**

This study investigates the translation of Palestinian folksongs in Ibrahim Nasrallah's *Time of White Horses*. The study tackles the cultural references and norms embedded in each subcategory following a thematic categorization of Palestinian folksongs. The variant implications the folksongs communicate are also addressed in the light of Nancy Roberts' translation of the novel and Venuti's discussion about foreignization and domestication. Finally, the research discusses the ways in which translation affects folksongs' artistic and national identity. The novel employed a wide range of songs of different functions and themes namely songs of wedding ceremonies, lamentation, songs of religious ceremonies and seasons, songs of collective work and agricultural seasons, children's songs, and love songs. The study finds that the majority of the cultural references and norms embedded in folksongs are appropriated in the target text and culture by the means of domestication. Furthermore, the study shows that the identity of folksongs stems from Palestinian dialect and

other stylistic features such as repetition, meter, and rhyme schemes. The study reveals that the target text's version of the folksongs lacks the majority of these identity markers due to the use of domestication. Finally, the study contends that domestication endangers the cultural and national messages meant to be communicated through the employment of folksongs.

**Keywords:** Folksong, National Identity, Translation, Nasrallah's *Time of White Horses*.

### ملخص

تتناول الدراسة ترجمة المضامين الثقافية للأغاني الشعبية الفلسطينية في رواية إبراهيم نصر الله *زمن الخيول البيضاء*. صنف الباحثون الأغاني الشعبية طبقاً لموضوعاتها وألقوا الضوء على العادات والسمات الثقافية المتضمنة في كل صنف منها. وناقشت الدراسة المدلولات المتنوعة للأغاني الشعبية بالاستناد إلى ترجمة نانسي روبرتس للرواية ونظرية فينوتي "التوطين والتغريب". وأخيراً تناولت الدراسة تأثير الترجمة على الهوية الثقافية والفنية للأغاني الشعبية. وظفت الرواية أنواعاً عديدة من الأغاني الشعبية منها: أغاني الأعراس والبكائيات وأغاني المناسبات والمواسم الدينية وأغاني المواسم الزراعية وأغاني الأطفال وغيرها. توصلت الدراسة إلى ما يلي: أولاً، وطنت المترجمة غالبية العادات والسمات الثقافية التي تضمنتها الأغاني الشعبية. ثانياً، تتبع هوية الأغاني الشعبية من اللهجة الفلسطينية ومجموعة من السمات الأسلوبية مثل التكرار والوزن والقافية. ثالثاً، جرد التوطين الأغاني الشعبية من هويتها الوطنية والفنية. وأخيراً تدعي الدراسة أن التوطين يهدد الرسائل والمضامين الثقافية والوطنية المرجو نقلها من خلال توظيف الأغاني الشعبية في الرواية.

**الكلمات المفتاحية:** الاغاني الشعبية، الهوية الوطنية، الترجمة، زمن الخيول البيضاء لنصر الله.

### Introduction

Folksongs are important indicators of national heritage, and they "constitute a major subdivision of oral literature in the field of folklore", thanks to their reflection of cultural, social, historical, and political realities (Al-Azzam and Al-Kharabsheh, 2011, p.558). Kóczy (2018) states that folksongs are mainly composed in rural communities and that they "reflect those communities' own specific ideas and beliefs regarding their life and the world that surrounds them" (p.3). Hence, they can be considered a vital

source of information about a particular community. Due to the fertility of this folkloric discourse, many writers introduce it in one literary field or another. Asaqli and Masalha (2020) contend that this employment becomes “an effective means for poets and writers through which to express their attitude to life, daily issues and concerns” (p.90). Besides these social and cultural implications that folksongs provide, they can also “provide a realistic, romantic or comic touch” (Ettobi, 2015, p.234). Thus, the embodiment of folksongs in literary works is purposeful and important considering the wide range of implications they provide and the functions they perform.

Ibrahim Nasralla's *Time of White Horses* contains fifteen folksongs forming the most recognizable aspects of orality in the novel. The songs tap into the collective consciousness of the Palestinians, and they are rooted in culture and resistance. The importance of folksongs resides in the fact that they encapsulate almost every aspect of life. Nagy argues that people integrate verbal art “not just on specific entertainment occasions, which can happen every night in certain seasons. When they work, eat, drink, and do other social small-group activities, myth, song, and saying are always woven into their talk” (2001, p.535). Such comprehensiveness of themes boosted folksongs' status as “a major part of a nation's folklore in which all communities find commonality as they give them the wonderful delight of being among their own people” (Al-Quran, *et al.* 2019, p.321). This sense of belonging and solidarity that folksongs provide is critical in forming a kind of self-recognition that bolsters resisting the dominance of the other. Thus, folksongs “serve as an integral element of nationhood, reinforcing the sense of togetherness and social belonging” (Al-Quran, *et al.* 2019, p.321).

Folksongs are ingrained in history to the extent that they can be a source of history, and “songs can provide people especially the young generation with much information about their society, history, and culture” (Al-Quran, *et al.* 2019, p. 324). This information is mainly encoded in the images and metaphors that reflect people's conceptualization of their reality. Al-Quran, *et al.* (2019) states that this is the reason “why most old people love old folkloric songs as they make them feel transported into the

past, and thus take them back to beautiful times” (p. 323). Nasrallah attempts to revive these times and this is evident in the choice of the novel's title *Time of White Horses*. The writer conjures up the good and beautiful time since he connects it with whiteness which indicates grace, goodness, and positivism in the source culture, and horses which have similar implications as well. Reminiscing these times can hardly be effective without resorting to this kind of folk discourse. According to Appell (2014), “this literature through narrative, poetry, song, [...] encapsulates the traditional knowledge, beliefs and values about the environment and the nature of the society itself” (p.8). Accordingly, folksongs have many features that are diverse to cover this wide spectrum of cultural indexes.

The concern of this research is double-fold: firstly, categorizing folksongs side by side by shedding light on the cultural values they transmit, and secondly, addressing the issue of the translatability of folksongs. Nancy Roberts’ translation of folksongs in Nasrallah’s *Time of White Horses* will be examined in light of Venuti’s model of domestication and foreignization. Translating folkloric songs is a multidimensional task; it is usually challenging, if not impossible. The difficulty of translating Palestinian folk songs stems from cultural peculiarities, stylistic, poetic features, and most importantly, their political dimension embodied in their “power to safeguard the cultural identity of a nation” (Alkammash, 2014, p.11). The national identity of the folksong is the sum of these mentioned above characteristics. Therefore, tampering with one or more of these characteristics is expected to threaten the national identity constructed or assured by using these songs.

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

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

The researchers will follow this categorization since it covers the majority of folksongs included in the novel.

### **Significance of the Study**

The significance of the study lies in the fact that it first depicts the categories of Palestinian folksongs employed in the novel in addition to the strategies and procedures used in their translation. Second, sheds light on the cultural, historical, socio-political, and socioeconomic implications of these cultural components. Finally, elucidates the stylistic features that form the identity of folksongs. The study attempts to turn translators' eyes to the sensitivity and cultural significance of folksongs and their role in transmitting cultural excellence and identity, especially in the contexts where folksongs are employed to communicate cultural identity.

### **Questions of the Study**

1. What subcategories underlie Palestinian folksongs does the novel employ?
2. What are the socioeconomic, political, historical, and cultural contexts in which the oral tradition was employed?
3. What strategies are applied in the translation of Palestinian folksongs?
4. What are the stylistic features that form the identity of Palestinian folksongs and how does translation affect these features?

### **Methodology**

The data of the study consist of Palestinian folksongs and their English translations. ST data is extracted from Ibrahim Nasrallah's "زمن الخيول البيضاء" while TT data is extracted from Nancy Roberts' translation of the novel *Time of White Horses*. The novel comprises various subcategories of folksongs overloaded with Palestinianism. The ST data will be classified according to their various subcategories to elucidate each subcategory's characteristics and functions. These subcategories will be compared with their English counterparts to examine the different strategies used in their translation. Finally, the study evaluates these

strategies’ ability to preserve the characteristics, cultural implications, and stylistic features of these folksongs.

Form, theme, and function are the most popular criteria for the classification of folksongs. For example, Ataba, Mraba, Jafra, etc., are categorized according to the poetic template. In other words, the focus is on rhyme, the number of lines in each stanza, meter, etc. The researchers classify data according to the theme of songs and the context of their performance. As Haruna (1998) argues, “the classification of the folksongs is determined mainly by the songs’ themes, and partly by their contexts and functions” (p.72). Howell (1975) contends that a single song may introduce a spectrum of themes and it is the general theme according to which the song will be categorized. Moreover, poetic devices such as rhythm, parallelism, alliteration, etc., will be examined since they are intrinsic parts of the nature of folksongs.

Further, due to the restrictions of the space, the researchers will not refer to every single translational choice; instead, they are to confine their discussion to the translation of songs’ words, phrases, and expressions that have cultural, social, or political implications in addition to, translation choices that generate significant changes.

Data analysis will be in light of the domestication and foreignization theory of translation by Venuti (1995). Each of these opposites compromises different translation strategies. After examining the data, the researchers will illustrate whether the translator dissolved the source text’s identity in her pursuit to make the text reader-friendly or remained faithful to the ST and maintained its cultural identity. The examination of data will be also done in light of the ‘cultural transposition’ proposed by Dickins, Hervey, and Higgins. The model describes the various degrees of departure from literal translation in transmitting meaning between ST and TT. These degrees include; exoticism and calque, cultural borrowing, communicative translation, and cultural transplantation (2002).

### **Wedding Songs**

The importance of wedding folksongs employed in the novel originates from their current performance in Palestinian wedding parties.

Wedding songs are context-based; there are different types and topics of wedding songs that differ according to the timing, place, and performers. For example, songs performed in Zafa mainly praise the groom and his noble descendent, while “Sahra” songs tackle various topics such as wisdom, stories, and sad memories. On the other hand, the bride’s family usually sings about the bride’s beauty and her family’s honor, good manners, and separation pain. Odeh and Laban (2019) state that “wedding songs also transmit different messages and meanings related to bragging about hospitality between the two families, praising the two families and being proud of the families of both the bridegroom and the bride” (p. 53). These functions are mainly performed by using a diversity of similes, metaphors, and symbols, as the table below reveals.

**Table (1):** Wedding folksongs.

ST	TT
<p>قطعنا البحر يا عمي على اللي خصرها ظمة قطعنا البحر بحرین على مكحولة العين قطعنا سهلنا الخضر لضحكة هالقمر لسمر ومشيناك مشي الطير حتى ما تكوني لغيري ومشيناك يا اصيلة حتى نفرح فيكي الليلة ومشيناك من الهادية نغني والنية صافية (p. 110)</p>	<p>We've crossed the sea, dear uncle. For one with blossoms about her waist. Lest she be claimed by anyone else, We've come to you in hast. We've crossed the sea as two seas. For a girl whose eyes will make you swoon. We've crossed our broad green pastures. To the laughter of a swarthy moon. We've come, you well-mannered girl, to rejoice in you tonight. We've come singing from Hadiya, With intentions pure and right. (p. 138)</p>
<p>جينا الكجيناك بخيولك ورجالك يا كبير الشأن بسبوعة وغزلان</p>	<p>يا بي محمد قوم استقبلنا يا بي محمد يا حصان محوط</p>
	<p>We've come to you, Abu Muhammad. Get up and receive us with your horse, your men!</p>

ST	TT
يا شباك العلية يا الف شمعة جوا روحي مظوية (p. 110)	O Abu Muhammad, a man of high standing, A lion ringed by the cubs in his den! O, Abu Muhammad, you open a window onto the sky, You brighten our souls with a radiance beyond our ken. (pp. 138-139)
قوليلي وين دارك والله لتبع اثارك يا ياسمين يا لطيفة والله لتبع اثارك يا طول الشعر الاسمر من عكا حتى يافا من غزة حتى المجدل ومن حيفا ل صفافة (p.111)	Tell us where your house is, pretty Yasmin. We're ready to follow you where you go. Tell us where your house is, sweet Yasmin. We'll follow you to Jerusalem, to Jericho. Your long raven hair raches from Arce to Jaffa, From Gaza to Majdal, from Haifa to Safafa. (p. 139)
ا هلا ومرحب بنرحب فيهم يا هلا ومرحب خطوة عزيزة باللي هلو علينا وبنحطهم في عنيانا بالناس الاجاويد خضرا زي يوم العيد (p.111)	A loving welcome to those whose coming Is like abundant showers after dearth! A warm welcome to the worthy, whose presence is a joy that revives the earth! (p.139)

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

Wedding songs introduce many cultural and social implications such as beauty standards, politeness, and praising systems. To begin with beauty



standards, the phrase “على اللي خصرها ظمة” which can be literally translated into “for the one with a waist like a bouquet” is translated into “For one with blossoms about her waist” in the TT. The ST compares the bride’s waist to a bouquet of flowers to indicate the thin waist, which is considered a beauty standard in Palestinian society. The song suggests that the bridegroom’s relatives have crossed the sea seeking the hand of the beautiful groom. The mistranslation of the image nullifies the existence of this social indicator.

Another beauty standard that is altered is “مكحولة العين” which means a girl with kohled eyes. The kohled eyes are important beauty quality in Palestinian society; they are culture-specific. They are linked to the Arabian Oryx eyes that many Arab poets like Ibn Aljahm wrote about their beauty. The translator opts to substitute it with “a girl whose eyes will make you swoon.” The translator uses cultural transplantation (Dickens, Hervey, and Higgins, 2002). Roberts domesticates and conceals the traces of the SC to naturalize the TT to meet the expectation of the target readers. Biasness towards the TC affects the social implications the ST communicates, and the national implications as well since these images are indicators of the Palestinian belonging to the Arab culture.

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

choice of the term “well-mannered” as a functional equivalence of the term is culturally motivated due to the fact that Arabian horses in the TC are known as good-natured and well-behaved. The translator opts for communicative translation (Dickens, Hervey & Higgins, 2002), a TT-biased translation strategy. It dissolves ST’s cultural and social messages indicated by using this term in favor of the TT’s smoothness and naturalness.

In the second song, the metaphor of the horse is reintroduced, but this time to praise the father of the bride; the groom’s relative refers to him by saying ” يا حصان امحوط بسبوعه وغزلان ” which means “a horse ringed by lions and gazelles”. Horse denotes loyalty, strength, bride, courage, etc. At the same time, the bride’s brothers and sisters are compared to lions and gazelles, respectively. While lions denote strength and courage, gazelles denote beauty. The metaphor is substituted by “a lion ringed by cubs in his den”; the translator substitutes the horse’s image with that of a lion and deletes the image of the gazelles completely. This substitution of the image results in eradicating the positive and sensitive connotations of the horse since it is considered a family member and the best companion to the Arabian man. Further, the word “lion” implies strength and courage; nevertheless, it also carries negative connotations such as brutality. This substitution may result in asserting the Western stereotype about the Arabs as being rough and brutal. Moreover, the deletion of “gazelles” results in omitting the feminine existence from the praising formula, which may assert the stereotype that Arabs deal with women as taboos since they are totally absent from their praising formulas. Finally, the ST image is derived from the geographical context of Palestine, and thus it indicates folksongs’ rootedness in their environment. The translator uses cultural transplantation (Dickens, Hervey, and Higgins, 2002), moving the ST toward the target reader and, in doing so, guarantees the naturalness of the TT.

Folksongs may also contain implications about material life such as food, clothes and architecture. For example, comparing the bride’s father to “شباك العلية” is functional since it indicates clues about the architectural fashions in Palestine. The phrase which may be translated into “the attic

window” is translated into “you open a window onto the sky”. The attic is a small room that is constructed above the traditional Palestinian house; it is “the upper room that is overlooking its surroundings, it also refers to the upper room of the house” (Al Sahli, 2001, p.53). It is considered the best place in the house, where the dearest visitors are usually received. The window is a source of light and ventilation in the attic. Comparing the bride’s father to the attic window indicates his high, important status. TT counterpart deletes the image substituting it with another image that communicates the positive implications of the image but not the cultural one.

Finally, the wording of these songs may differ from one city to another. Lord (cited in Zwettler, 1978) states that “with regard to variations in the oral tradition of a song from one performance to another, that however ‘chaotic and arbitrary’ they may appear to the ‘superficial observer,’ in reality they are not” (p.24). These variations usually occur due to the fact that the images, similes, metaphors, etc. are usually derived from people’s surroundings which differ slightly or drastically from one region into another. In addition to the fact that these folksongs share general ideas, they are usually full of implications about hospitality which is a common virtue in the Arab regions. Such virtue stresses Palestinian rootedness in the Arab region and culture.

### Songs of Religious Ceremonies and Seasons

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

**Table (2):** Songs of religious ceremonies and seasons.

ST	TT
يوم ما ودعناهم يوم ما لاقيناها يوم ما ودعناهم برق ورعود نضرب بارود مطر وسيل	THE DAY WE SAID GOODBYE to them lightning flashed, thunder rolled,

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

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

exoticism. The last word “عيد” is translated as “merriment”, and both words express joy, happiness, and celebration; nevertheless, the word Eid has Islamic implications, which fit best in the context of the song of the season of pilgrimage. The replacement of the word Eid by merriment relegates the presence of the religious identity of the text. The domestication of these religiously loaded terms results in the neutralization of the ST song’s function and undermines the religious implications communicated through oral tradition.

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

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

(Dickens, Hervey & Higgins, 2002); the TT wipes out any traces of the ST or SC.

### Songs of Collective Work and Agricultural seasons

Songs of this subcategory are short and rhymed; they are sung by peasants during collective works such as sowing, harvesting, etc. David (2015) states that “there were songs for every occasion and every chore to lessen the burden of the task or for mere merriment” (p.120). These songs have many functions, such as celebrating the new crops, easing the work burden, spreading joy, and creating a sense of solidarity. The use of alliteration and consonance, simple structure, and subjects about the immediate context enhance the song’s power of entertainment and its remembrance and continuity. The table below shows songs of collective work and agricultural season’s features in the novel.

**Table (3):** Songs of collective work and agricultural seasons.

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

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

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

The use of hyperbole is functional in this context. For example, the word "صايغ" which literally means "goldsmith" is translated into "blacksmith". The use of the word "صايغ" implies that this tool is as precious as gold. Since Palestine is an agricultural community, this crop is like gold and is reaped by golden tools. According to Kóczy (2018), "the peasant societies' interconnectedness with nature is captured in that the agricultural people's lives were fully dependent on land as it provided nutrition for them" (p. 33). While the TC involves an industrial community that relies mainly on machines, this image may confuse the TT reader; thus, the translator chooses to substitute it. Domesticating the image to fit in the TC material world diminishes the celebratory function of the song. The translation of this word is an example of communicative translation (Dickins, Hervey, and Higgins, 2002); the translator captures the sense of the expression without disturbing the target reader's expectation. In the second sample, the word "قاعود" means the male camel aged from one to three years (Al Sahli, 2001, p.285). The term is replaced by "plow" which

is an agricultural tool. This substitution may be done to restore the rhyme of the ST. Still, such substitution hurdles the semantic cohesion attained through the use of animal names related to agricultural work. The translator modified the TT to produce a song version that meets the expectations of the target reader. This translational action is an example of cultural transplantation.

### Children's Songs

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

**Table (4):** Children's songs.

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

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



that rhyme and some other hopes and wishes of the mother herself” (p.62). The translator employed different translation techniques such as deletion, addition, and substitution. The use of these techniques is multidimensional. For example, the sentence “be there sun or moon,” which is not part of the ST, is added to the TT in order to generate an end rhyme with the preceding stanza. However, these deletions, additions, and substitutions affect the text in many ways. For instance, in the fourth line “حمامة بتهدى وحمامة بتطير” is translated into “smoothing than the cooing of a dove, smother than freshly drawn milk”. As such, the image of the ST is totally substituted by another image in the TT. Besides aiming to generate rhyme in the TT, this line's substitution is done to create cohesion. The integration of this verse in ST may sound illogical; nevertheless, this apparent illogicality is functional and meaningful. The integration of this line is done to maintain rhyme. Additionally, the importance of this line stems from its reoccurrence in various songs, which expresses the unified identity of the Palestinian people. The act of imposing logicity is an example of cultural transplantation (Dickins, Hervey, and Higgins, 2002), where the translator alters the ST to meet the expectations of the target readers.

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

### Love Songs

Love songs are of the most common subcategories of folksongs. They rely heavily on similes and metaphors that aim to describe the beauty of

the beloved and express the lover's feelings towards the beloved or describe the pain of love and separation. A love song is mainly performed at weddings, in social gatherings, and near waterfalls where ladies go in groups to fetch water. The table below shows a love song featured in the novel.

**Table (5):** Love songs.

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

This song appears in the second book, “Earth”. The song consists of two stanzas, and each quatrain begins with the phrase “يا زريف الطول”. The phrase “zareefaltool” is literally translated into “A lovely tall”. The phrase “zareefaltool” “refers to a melodic template that consists of four lines, the first three lines confine to the same rhyme and the fourth line has a different rhyme. It acquires its name from the recurring beginning phrase of each stanza; (زريف الطول)” (Al Sahli, 2001, p.202). Thus, it is originally a part of a folksong using a flexible folkloric template. This template became connected to this phrase in the span of time to the extent that the template itself turned to be called zareefaltool. The phrase's reoccurrence in a diversity of songs of different subjects and functions fosters its popularity. Zareefaltool evolved to be not only the most common type of folksongs but also an autonomous genre that became a national symbol of Palestinian folklore as a whole. According to Al-Quran et al (2019), “certain songs may become like anthems that have a special importance

for particular generations as they express widely-shared values, virtues, experiences and emotions that significantly contribute in defining a group's identity and solidarity" (p. 323). Thus translating "zareefaltool" literally into "A lovely tall" blurs the identity of this distinctive genre. The translation of this phrase is an example of *claque* (Dickens, Hervey, and Higgins, 2002). In translating it literally, Roberts foreignizes the TT and moves the TT reader to the ST.

Besides the artistic features that the song communicates, it also contains significant cultural and social implications such as politeness formulas. Addressing a female using masculine formula is a common technique in the oral tradition since it is considered more polite and socially acceptable; "emotions are personal issues to be concealed from the community and they should not be represented in a direct way" (Kóczy, 2018, p.31). For example, "مرق", "نادى", "بيسمعه", "جبيته", etc. in the TT are formulas that are replaced by feminine formulas such as "her forehead" and "she calls". Such substitution is done to avoid confusion since the text is apparently describing a female; then, transferring the ST addressing mode by masculine pronouns may generate confusion and exoticism. Given that ST's way of expression or politeness formula is not common in the TT, thus the translator chooses to domesticate the address mode to fit in the TC. The translation of this politeness formula is an example of cultural transplantation (Dickens, Hervey, & Higgins, 2002); by domesticating the target text, the translator tries to naturalize the TT, and thus, the ST value system is assimilated to fit in the TC.

### **Songs about Natural Objects**

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

**Table (6):** Songs about natural objects.

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

This song features in the first book “Wind”, and it is sung in praise of Hamama, the white Arabian horse. The primary function of this song is to praise the horse by comparing it to the sun. This comparison offers “fragments of their worldview apparent in folksongs, however, are not displayed in a direct manner but are hidden in complex and often ambiguous metaphorical imagery, which is often based on their perceptions of their immediate natural environment”(Kóczy, 2018, pp.3-4). The importance of this comparison is linked to its cultural functionality and multidimensionality. First, the horse's whiteness is compared with the light of the sun, and both are depicted as sources of hope and positivism. Second, this comparison indicates the importance of horses in the life of the Palestinian peasant. Third, this comparison suggests that while the sun gives physical warmth, the horse provides an emotional one. These implications are undermined by the literal translation of “طلتها” into “radiance” since this may give an impression that the song praises the sun itself, not the horse. Thus the target reader will fail to recognize the intended comparison between the horse and the sun.

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

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

### Lamentations

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

**Table (7):** Lamentations.

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

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

The song is literally translated except for the first line; the word “عمي” is translated into “friend”. In the SC, the term “عم” has many uses besides being a referent to the paternal uncle. It may also indicate belonging; in other words, the ST’s use of a possessive pronoun with the term is definitive and adds a sense of connection. This usage of the term is not common in the TT, so the translator chooses to substitute it with a friend

in order to communicate the intimacy of the ST term. In the first line, the singer addresses the same person using two different modes of address “يا يا ابو الفانوس and عمي” which is a common way of addressing people in the SC to specify the addressee. The line is translated into “Bring a lantern, friend”. The translator substitutes the term of address “ابو الفانوس” with the imperative sentence “Bring a lantern”, while, in fact, the singer is not asking for a lantern. She is instead addressing that person to light up the darkness. The substitution results in changing the meaning of the line and deletion of an important conversational formula in the ST.

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

### **Ululations**

Ululations are a special kind of song, the performance of which is “usually performed by women in weddings and the happy occasions, it is an indication of joy and happiness” (Al Sahli, 2001, p.202). They are usually performed by a single woman who recites the song and a group of women who perform the trilling part at the end of the ululation. Ululation usually consists of four stanzas that are mostly confined to the same rhyme. Each stanza begins with an introductory “Yaweeha” or “Aweeha,” which are said to attract attention to what is to be said later. In addition to ululation's function of expressing joy and happiness, they are also performed in the martyrs’ funerals as a form of resistance.

**Table (9):** Ululations.

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

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

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

### Other Songs

This category refers to celebratory songs or songs that can be sung in different contexts and belong to neither subcategory mentioned above. As Kóczy (2018) states, “it is not a novel phenomenon that folksongs are sung in circumstances which have no or little reference to the actual message of the song” (p.12). The table below shows songs that have this function.

**Table (9):** Celebratory songs.

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



ST	TT
وضوت لي سما ووسعت لي الدار (p.85)	A joy that washes away pain and sorrow, It lights my sky and quenches my thirst. (p.105)

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

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

In the second stanza, the simile “صافي زي النسمة”, which can literally be translated into “pure/serene as a whisper”, is translated into “gentle as a whisper” because it is a common expression to the target reader. Similarly,

the ST's fourth line literally means that she will continue calling the mountain until its gazelles and trees come to dance in her yard to celebrate with her. The word “حوشي / my yard” is substituted by “slope”. While the ST's term implicates the intimate relationship between Munira and nature, the TT's term distances Munira from nature, creating a barrier that the ST tries to break by using “My yard”. This substitution is a kind of cultural transplantation that is done in an attempt to impose logic. In both cases, the translator uses cultural transplantation, and by doing that, she domesticates the text to reduce its exoticism.

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

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

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

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

To sum up, folksongs can be considered a verbal record of many aspects of the cultural reality. "So, they are most valuable for telling us what concerned people, how they saw issues, and how they expressed their aspirations, ideals, anger and frustrations" (Al-Quran, *et al.* 2019, p. 324). Thus, they are pivotal in the foundation and preservation of heritage, hence they are a part and parcel of the cultural identity.

### **Folksongs, Identity and Translation**

The function of Palestinian folksongs has changed from being merely a mode of expression of dreams, aspirations and memories into a means of resistance. The main aim of integrating folksongs into literary works is to preserve the Palestinian identity and call for their right to exist in their land. As Kóczy (2018) demonstrates, "at present folksongs can be heard at various festivals and celebrations, and they also play an important role in preserving the cultural identity" (p.22). Thus, folksongs become ideological constructions compromising poetic and national identity.

Poetic devices such as rhyme, meter, repetition, and parallelism construct a kind of identity that the researcher refers to as a poetic identity. Tsang (2007) refers to them as “structural identifiers”, and they “provide a scaffolding structure to facilitate memory and retrieval of thoughts and ideas” (p.57). These devices are standard in poetry and songs; still, they have different functions and peculiarities in oral tradition. The oral transmission of folksongs from one generation to another restricted the various poetic devices’ choices. In other words, folksongs mostly use coupled rhyme, monorhyme, and Violette rhyme. The popularity of these rhyming schemes in oral tradition is due to their retrievability. For example, in the Zareefaltool song (Table 6), the quatrains have Violette or Zejel rhyme scheme AAAB, CCCB. This rhyme scheme is popular in the Palestinian folksongs and Levantine folksongs due to its flexibility. In the TT, the song’s rhyme became ABCB, DEFE. This rhyme scheme is called a simple four-line rhyme scheme and is not popular in Palestinian folksongs since it is not readily retrievable.

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

Repetition is a standard poetic device that is used in most of the folksongs introduced in the novel. In this context of oral tradition, especially folksongs, repetition is highly functional. Azzam and Al-Kharabsheh (2011) point out that repetition “gives more power and breadth to the song itself and enriches the audience listening ear with pleasure and enjoyment” (p.570). It fosters remembrance and consequently promotes oral tradition continuity and transmission from one generation to another. However, repetition in the TT may generate undesirable implications. In the TT, the translator preserves these

repetitions with slight modifications; for instance, by shifting the order of the stanzas and sometimes moving the reoccurring phrase from the initial to the final place. This modification results in partially relegating the intensity of the repetition.

The use of simple structures and short sentences is a key characteristic, especially in children's songs and songs of collective work and agricultural seasons. For example, in ST, the simple sentence “راح للصايغ جلاه” (see Table.3) is translated into the compound sentence “He took his scythe to the blacksmith, and he buffed till it's shone.” The ST sentence contains three content words; this number of content words was doubled in the TT, and this is the case with the rest of the songs but in different ratios. The functionality of simple structures and short sentences in the songs of collective work and agricultural seasons is owed to the fact that they are functional in minimizing songs' retrieval effort since they are performed during tough work conditions. In children's songs, it enhances singability and attracts the child's attention and involvement in the song. This characteristic is lost in translation since most structures become more complex, and the sentences become longer.

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

Finally, dialect is the primary factor in the foundation of the Palestinian identity of the folksongs, “what gives folkloric songs distinct features is colloquialism” (Al-Quran, *et al.* 2019, p. 330). It also adds local color and ensures the text’s cultural identity and “is hence essential for supporting and preserving heritage” (Alkammash, 2014, p.11). In the ST, all folksongs are presented in Palestinian dialect. This usage is marked since it aims to prove Palestinians’ collective memory and identity, thus resisting the Israeli plans to suppress the Palestinian voice. “Dialect, then, as the linguistic testimony of a cultural heritage, of a collective patrimony and an anthropological condition condemned to extinction” (Bonaffini, 1999, p.279). The Palestinian dialect is translated into Standard English, and the standardization of the dialect demolishes the Palestinian identity of the folksongs and results in the standardization of a large portion of the cultural message.

### **Conclusion**

Palestinian folksongs can provide a wide range of implications concerning social, historical, and cultural reality. Palestinian folksongs' stylistic features such as rhyme, repetition, assonance, resonance, parallelism, etc guarantee remembrance and continuity of oral tradition remembrance and its transference from one generation into another. The majority of these stylistic features are lost in translation or reintroduced in terms of the TC. Thus, orality of folksongs is not considered during translation; folksongs were translated as lyrical poetry. The cultural references, as well as the characteristics that form the identity of Palestinian folksongs, were reintroduced in the terms of the TC. The translation of these folksongs therefore did not preserve the aesthetic and national identity of the folksongs, and hence this is expected to threaten the cultural and ideological function of folksongs, and is expected to be blurred.

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