

Translation and Analysis of Diasporic Colloquial Egyptian Poems of Patriotism: A Hermeneutic Study

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Abstract

This study aims at scrutinizing and analyzing the characteristic features of the colloquial Egyptian poetry that is rendered in patriotic themes. All modern colloquial poets have revolutionarily written much about their deep love to Egypt. However, this patriotism has two faces; heavenly picturesque of Egypt and a revolutionarily frustrated one. The choice of the nominated poems, in the practical section, is based on a linguistic corpus where the modern colloquial Egyptian poetry was categorized and merged. From the automatically extracted keywords and concordance, a diaspora of modern standout poems were, then, selected for analysis and commentary. All these poems have reflected the central findings of this paper and spoke up measurably and elegantly about their composing well-known poets.

The study linguistically focuses on four translation challenges; code-switching, prosody, equivalence and markedness of the unmarked lines and phrases. It reviews illustrations of each challenge suggesting the most suitable contextual solution. It analyzes the ideological effect of the translation mismatches as well. The results reveal the original ideology of the poets and evaluate its perseverance/distortion in the target language.

Key words: Cross-culture; Patriotic poems; Colloquial Egyptian poetry; Abnudi; Al-Gakh; Translatability; Halliday

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INTRODUCTION

According to Corriente's testimony (1997) in his book "A Dictionary of Andalusí Arabic", the stanzaic Classical Andalusí poems (*mowashahat*) has historically paved the literal pathway of the stanzaic dialectal poems (*zajal*) and dialectal proverb collections in the 11th century and onward. The shift from the classical Arabic poetry has increased especially with the division of the Arabic world into smaller countries; thence, the introduction of new dialects and accents have characterized topographically distant nations. Notwithstanding, the presence of cultural and religious meccas along with commercial linkage has helped the dispersed nation understand a common accent. Otherwise, classical Arabic language would be then used.

Domestically, every territory has recorded its culture using their sociolinguistic characteristics local and regional dialects with the upper hand given to the Egyptian one that had widely spread all over the Arabic world. This powerful umbrella has welcomed and provided useful shelter and immediate premises for many non-Egyptian poets to compose as freely as the Egyptians do: a trend that led to the creation of a mass movement of that erupting genre. The standout example is Ebn Arouce who is controversially believed to contribute to the colloquial poetry at large. He is also believed to invent the so-called "symmetrical quatrains" that is composed of four-lined- stanzaic quotes. The simplicity and genius of such memorable lines have vastly popularized it. The standout example reads:

*It would be a certain date,
To remedy complaints but
It'd be great for the oppressed,
But jet black for the unjust.*

chronologically, other poets has furnish the colloquial Egyptian poems including *Abdullah An-Nadeem* (1842 - 1896) the orator and poet of the national "*Orabi Revolution*" in Egypt from 1879 to 1882, *M. Bayyram At-Tunsi* (1893 -1961), *Salah Jahin* (1930 –1986) the

leading Egyptian poet, lyricist, and cartoonist and *Abdur Rahman Al-Abnudi* (1938-) the prolific Egyptian poet who witnessed, save for 1919's revolution, all the modern Egyptian revolutions and events. He composed most of the epitomical lyrics in the modern ages. He was born in Qena of upper Egypt. He published a slew of poetic collections. The recently published textbook of "the selected works of Abnudi" amounts to 900 pages. He is called "*The uncle*": a folkloric description that is only depicting him.

More recently, *Hesham Al- Gakh* (1981-) the upper Egyptian youthful poet of Qena, is strongly appealing to the new generations. Al-Gakh was called "al-Huwais" [literally: Sluice or Canal lock] by the journalist and poet Eman Al-Bakry in 2008 within a seminar in the "Writers' Union". It was also said that she did second this description, uttered spontaneously by an anonymous guy in that seminar who had originally coined this term. Anyhow, Hesham liked it very much and so does the Arabic readers. According to Oxford dictionary, *Sluice* (also *sluice gate*) is a sliding gate or other device for controlling the flow of water, especially one in a lock gate [e.g., lake levels are now regulated by sluices]. This nomenclature is expected to bank on Hesham's mastery of the Colloquial poetry and monitoring the Arabic readers by the powerful steady influence of his poetic lines.

1. METHODOLOGY

A linguistic corpus was created from the works of both Al-Abnudi and Al-Gakh. The keywords and their concordance were automatically extracted to pick up a diaspora of truly expressive patriotic poems and excerpts for analysis and commentary. The findings were translated into English, analyzed and explained. The research conclusion was consequently drawn.

1.1 Study Questions

Can modern patriotic colloquial Egyptian poems reflect a certain folkloric identity?

How far can the internal architectural poetics of the folkloric poems be effective?

Is deep love expressed and appreciated solely via romantic sets?

1.2 Theoretical Framework

1.2.1 Patriotism and Nationalism

Kelman (1997), in differentiating between patriotism and ideology, stated that Patriotism is neither always attributed to a nation-state nor to the pursuit of national group for a separate state. Nonetheless, existing nation-states and movements directed toward establishment of such a state characteristically rely on patriotism as a major source of legitimacy, of popular support, and of member loyalty. Rulers and leaders of nation-states or nationalist movements take the advantage of patriotic sentiments that subsist within the populace to instill nationalist ideology

in the population. In effect, nationalism—the ideology of the modern nation-state—appropriates people's attachment and loyalty to the country as a basis for their attachment and loyalty to the state.

1.2.2 Linguistic Varieties and Challenges of Translation

Typically, the major experienced challenges during translating the colloquial Arabic poems into English are code-switching, prosody, equivalence and markedness of the unmarked lines and phrases. The following subsections are elaborating the multiple facets of such challenges.

1.2.2.1 Code-Switching

Many people are adept at switching between language varieties, and even between languages. This definitive strategic device is known as *code-switching*. Bassiouney has illustrated and elaborated, in her textbook "Arabic sociolinguistics" (2009), the scope of code-switching. In Arabic, Code-switching may be evident between one of five varieties; Classical Arabic, Modern standard Arabic, Educated spoken Arabic, Semiliterate spoken Arabic and Illiterate spoken Arabic. Language users may also make use of code-switching more consciously for social camouflage, to match their social persona to the particular situation they are in. This is so conspicuous in colloquial Egyptian poetry that is twisted and mingled to house many varieties within the same poem. Hesham Al-Gakh personified "time" to be attentive to the "so lofty Egypt". The original word [*abbia*] is so classical followed by [*ah'yeh*] that is illiterate spoken Arabic "demonstrative word"[literally: this]. The concave use of the very classical variety aims at highly articulating Egypt in sublime. The imminent succession of the colloquial demonstrative word is ushered within matching the social persona. Other may fluctuate between varieties for satirical purposes, sprinkling the text with expressions from different registers, sociolects or dialects. In translating the annotated poems, attention have paid to stain with the nearest analogous variety within the target language without foreignizing the text.

1.2.2.2 Prosody

Some syllables will conventionally always be accented more than others; on top of their standard accentuation, voice stress and emphasis will be used for greater clarity and expressiveness. That is why utterances count as 'metrically' structured stretches. Moreover, variations in vowel pitch and voice modulation, the speed of vocal delivery may function to crystalize clarity and expressiveness. However, Arabic and English are quite different from one another on the prosodic level, having very different tempi, rhythms and melodic undulations. It is fundamentally impossible to create a target text that both sounds natural and retains the prosodic characteristics of the source text.

Notwithstanding, effort has been exerted to render the nearest equivalence. Classically, the accentual syllabic

meter was typically instigated; either iambic pentameter or tetrameter. In cases of prosaic poems in the original, the imperfect iambic tetrameter was deftly employed to highlight the daft use of the Arabic versification within the original. For the rhyme issues, internal and external rhymes have been reproduced to allow for musical tone to echo similarly.

The versification and rhyming problems are less conspicuous in classical Arabic poems because poems flow symmetrically and measurably. Nonetheless, many modern colloquial Egyptian poems are prosaic and redundant. Distortion in the translation is unavoidable. On the one hand, if the translator beautified the translated lines on the prosodic level, it would be unfaithful and the guillotine would be waiting. A slew of theories and critics would smudge his infidel attitude using describing his doing as a transference, translocation, imposed ideology and maiming the original along with a long list of terms that I do not successfully retain. On the other hand, if the translator has maintained the same pseudopoetic prattles, it would be designated as a redundant machinery translation that would repel the target reader. Again, the translation would be distortive and ugly due to the incompetence of the translator. Questions will then be posed about his nationality, education and practice so that theoretician cannot be blamed for their inapplicably descriptive theories.

1.2.2.3 Equivalence

Vinay and Darbelnet, Jakobson, Nida and Taber, Catford, House, and Baker have studied equivalence in relation to the translation process, using different approaches. Equivalence consists of the concept of sameness and similarity; it has the same or a similar effect or meaning in translation. Vinay and Darbelnet as cited in Munday (2001), stated that "equivalence refers to cases where languages describe the same situation by different stylistic or structural means". Baker in her text book "in other words" (2006) has discussed fully the equivalence at various levels including textual, grammatical, semantic and pragmatic levels. Should translators be attentive to such academic framework, effort has been ushered to achieve the best faithful translation. The described techniques were implemented. Among these techniques are:

(a) Translation by a more general word (superordinate). In Hesham's poem "*The Visa*", the translation of the word "artery" was replaced by the superordinate "vessel" to maintain the metaphorical and allegorical probability. Vessels include arteries, veins and capillaries. More importantly, it denotes rivers and canals as well. Thus, opting for superordinates is highly suggested.

(b) Translation by a more neutral/less expressive word. In Hesham's poem "*O penury train*", the translation of the adjectival phrase "detailed" anecdote was replaced by "the crux of the anecdote". This sort

of shifting grammatically and lexically is based upon semantic background. The entire sonnet is 14 lines where no details were provided, save for five brief lines, to imply more and more about the unspeakable. The connotation of "crux" fits better.

(c) Translation by cultural substitution. In Hesham's poem "*Juha*", the title is allegorical. Etymologically, it describes a daftly naïve person who is folkloric legend. The nearest culturally equivalent connotation is implied in "*jackasseque*".

(d) Translation by paraphrase using a related word. The translation of the sold "pen" as "inking" is a functional paraphrase because the imagery of the sold pen will literally connote a trivial amount of money while the conceptual metaphor and metonymy are quite different. The usage of the "sold pen" refers to bribing the authors and composers to allow them make ends meet.

That is to oblige writers to ingratiatingly compose for the authorities to allow the so-called "*laissez-faire*".

(e) Translation by paraphrase using unrelated words. The translation of "white" day as "great" one fits better because the literal translation would've been idiosyncratic. In the same vessel, the translation of "weak" opinion/country in Hesham's poem "*Juha*" is rendered as unavailing and powerless respectively

1.3 Markedness

According to Halliday (2004), themes are the starting-point for the message that would contribute to a different meaning. Halliday identifying themes in declarative clauses (Subject, Complement & Object, Adjunct) and non-declarative ones (Interrogative, Imperative and Exclamative clauses) Within thematizing structures, Halliday proposed 'thematic equative', Predicated theme (Cleft sentences), Preposed theme and Conjunctive and Modal Adjuncts to be the most effective textual tools in emphasizing a certain meaning. In classical Arabic and formal English, it is measurable and might be, to certain extent, comparable. However, it is a very different story when it comes to the various varieties in two contrasted languages. This problem has been bypassed by the intermediate paraphrase of the colloquial lines into the standard classical equivalence to measurably weigh the markedness and unmarkedness of the poetic lines. This individual translational demeanor is not scholarly and poses intriguing question marks about the validity of the Hallidayan theory in similar cases. All languages have their varieties so that the application of such theories would seem ineffective and derelict. This ubiquitous requirement juttred, too, in a formidable challenge toward validating the Hallidayan theory in practice.

By far, the suggested academic procedures and techniques were meticulously followed toward mitigating any liable deleterious effect of the inherent heterogeneity between the source and target languages.

2. PRACTICAL SECTION

In this section, the chosen poems and excerpts will be analyzed. These choices represent the most effective patriotic poems in the modern Egyptian epoch. The classical poem is written by Al-Abnudi after the 1967's war intimidating loss. It was ad-libbed during a meeting with Abdel Halim Hafiz, the famous singer, and sung shortly.

The anguish intensifies itself in Al-Abnudi's poem "*The Daylight Lyric*" (1967) allowing him for producing these lines:

The daylight faded out into nightfall;
That has stealthily, through barks of trees, loomed;
That for leading us astray in the trail
Has got the moon from our nights concealed.

Having Egypt, by the stream washed her hair;
A day broke: broke to endow her dowry.
Would ever the night of the gloomy flair,
Of the stars with decrepit glittery,
And the songs with grievous tincture,
Be unmindful of the morning story?
The morning sun: the nostalgic spatter?
The morning sun: the nostalgic spatter?

Never! Our country, over day and night,
Does chant every lyric of the daylight,
Just when it even drops by every road,
And sings before almost every abode.
The night revolves around the waterwheels,
Just like time when it classically reels.
On melodies, our country dreams, also
Of the spikes and the cones; of tomorrow;
And what may be much ushered therethrough!
And what may be much ushered therethrough!

It calls for daybreak in the murkiness,
And accordingly receives its cadence.
Before the dawn, it promptly arises,
To meet it in the fields, planets and shops
And all schools, laboratories and squares.
Heading for it are clusters of soldiers,
Heading for it are also men, women and kids.

All routes lead our country to the daylight.
All routes lead our country to the daylight.
Our country, for sure, over day and night,
Does chant every lyric of the daylight,
Just when it even drops by every road,
And sings before almost every abode.

The poet described a waning daylight that has faded out into the nightfall. The nightfall has loomed beyond the barks of trees among the rustling leaves of which murkiness prevailed and scattered, all of the sudden. Stealthily, it did hide out the moon to let the Egyptian

people go astray along their trail of dignified life. Night and darkness is allegorical to the occupation while the daylight is a metonymy of triumph and freedom. The personification of the night and daylight as human beings who have the ability to conspire against the Egyptian fate or fight for the oppression leveled at them is extended along the entire poem.

The poet's prodigious spectacles depicted Egypt as a mistress who was washing and combing her hair by the stream when a broke day failed to pay her dowry. The image is an implicit pun that symbolizes the lost *national* dream (*sponsored by Gamal Abdel Nasser*) and unfulfilled proposal. The starry sky has, accordingly, revealed withered stars with decrepit glittery. Similarly, the songs with grievous tincture overwhelmed the gloomy atmosphere after the suffering the tug of war in 1967. The poet wonders if such events could've been oblivious of the forthcoming daybreak: the daybreak that will emerge to brighten the horizon; sweeping all the darkness away from the sky and giving some space to the stars for glittering again. The answer is sharply uttered "Never!" because Egypt is committed, every when, to adopt the lyric of the daylight. Egypt seeks the circadian changes everywhere: all routes and tracks. The daylight is groped all over Egypt, personified as a singer who chants before almost every Egyptian abode.

The nightfall revolves around the waterwheels scattering its darkness all around, like time when it classically reels with its convections of ups and downs. However, Egypt keeps dreaming, on the melodious tones, about the spikes of the wheat and the corn cones. Egypt grips an optimistic picturesque of tomorrow; and what may be concomitant with it.

The poem continues to insinuatingly portray the various scenes that are expressive of the exhibited cordiality. This influential patriotic lyric has mitigated and soothed, to a great extent, the severity of the internal pain of the Egyptian citizens. It has also helped them pass the catastrophic relapse and fired up a very national determination to fight back by wagging fingers at habitats of hope. All critics have elected this poem to be his "*ne plus ultra*" produce.

Very long after the great triumph of 1973, Al-Abnudi rambunctiously moans in his book "*habituated sadness*" (1999):

*O homeland, your trend is musty:
Cowardly refusing reform.
All about you was so pretty,
Yet it's now "menial and scum".
Patriot are the liberal,*

While slaves approach the lickspittle.

This excerpt was widely chanted before and during the Egyptian revolution. The patriotic sense of this poet enforced him to heavily criticize the improper pathway of his beloved homeland. He is depicting it as very

inclined to adopt musty routes embodied in the seclusion, deterioration and retardation. The use of "homeland" is a synecdoche that is passing rhetorically to describe the Egyptian folks: the coward population who are scared of changes and reforms. The poet continues to contrast between the glorious past whose constituents were witty and pretty, on the one hand, and the contemporary menial attitude on the other hand. He, again, curse the blasé sluggish scum who vote against reform.

In the final couplet, Al-Abnudi adroitly concludes a psychological dimension that might account for the reluctance and foot-dragging exhibited by the majority. Namely, it is the correlation to the free will. The free citizens are essentially patriotic and productive while slaves prefer humiliating themselves before their masters for getting the *riff-raff*. Otherwise, what remuneration they get to manifest such compliance and subjugation.

This excerpt is scholarly diagnosing one of the most intriguing and intermittent causes of reluctance and procrastination: **subservience**. The poet was brave enough to disclose it; impugning and imputing the homeland that taught and pampered the populace to be obsequious.

In the same vein, the burning spirit of Al-Gakh is writhing and twisting in agony. This severe pain is reflected in his cataclysmic poem "*Jackasseque*" (2010) where the opening lines read:

*It's a ridiculous feeling,
To feel that your homeland
Is a powerless thing.
Your voice is null and void,
Your opinion is unavailing.
To get your heart and body sold,
With your name and inking;
Yet to afford your bread.*

In this honest excerpt, the poet implies "we are all oppressed, whether we are aware of it or not". Hesham depicts his feeling as the most absurd and ridiculous, emanating from the recognition of the reality of his powerless homeland: a country that sums up to be a "meek thing". The meekness of this country allows it not to permit opinions and human rights. It is too tacky to be democratic. Accordingly, the voice of the average person, including the speaker, is null and void. The individual opinion is unavailing and ineffective. Had the speaker offered his heart and body for sale, along with his name and inking, the payment would be less than the price of the bread.

These lines are highly metonymical. The ineffective voice and unavailing opinion stand for autocracy. The selling of one's name and inking implies the compulsive bribe. The "bread" symbolizes the baseline of living standard. The overall picture delineates the compulsive government that strangulates authors and writers for not speaking out the truth. It asphyxiates, using economical and restrict constabularies, for imposing them to

ingratiatingly compose for the authorities. The writers, in turn, will be allowed to "*laissez-faire*".

Complicating matters, the melancholy exacerbates in Al-Gakh's poem "*O penury train*" (2009) when he weeps:

*You are crammed, O penury train!
Whom should we ever complain?
We adapted to the vocal moan
For an indefinite eon.
We have learned only submission,
Before the prayers convention.
Either to be the goods line,
Or to go through the guillotine.
Cowardice among the famished
Is a deeply rooted concept.
It's the crux of the anecdote,
If attention be just focused?*

The poet commences a soliloquy with a desperately packed train, full of the squalid penury layer. He continues to wonder about the authority that will have to bear the tremendously major responsibility for improving such detrimental conditions. There is no ultimate authority to be blamed because all the governments, for two successive decades, were involved. The citizens have, accordingly, to moan quiescently without any deliverance.

Traditionally, the poor folks were educated and qualified to adopt submission so early. Even before the religious teaching of the prayers. That is to be among the mass of the merchandised or to go through the guillotine. The poet confirms that since cowardice is a deeply rooted concept among the famished. They have no options. That is succinctly the essence. That is entirely the crux of the Egyptian anecdote: the tale of the anguished *penury*. The poet ventures "Having it disclosed, would it matter? is there anyone who might be attentive?"

It is, rather, a very dissimilar story when it comes to his poem "The Visa" (2009): the poem that Al-Gakh composed in classical Arabic. The poem speculates about the recent situation of the maimed Arabic nationalism with the recently intruded geographic borders. In its essence, Hesham reads:

Why do you keep the sun by flags veiled?
You've got our Arabism divided
Like cattle, we have falsely blended.
The child will so breed your odium,
In my chest for driving us rived;
For this, all your dirty hands damned.

With no shyness, I'm Arabian;
Born in verdant Tunisia, twin
Of Omani, A thousand in
Age while the pregnancy is yet on.
I'm Arabian. Bagdad has grown
My trees. My vessel spouts in Sudan.
I'm Egyptian, Mauritanian,

Djiboutian and so Jordanian
I am Sunni, Shiite and Christian.
I'm Kurdish, Alawi and Druzean.
I retain neither names nor reigns; all gone,
We're done with disbanding since all is one.

The poet gambles about the stipulation and necessity of numerous flags that iconized numerous divisions of the Arabic territory. The political segregation has inherited a diminished estimate of the Arabic nationalism and unity. The incoherent Arabic societies became scummy as if they were a queue of cattle. The child's yelling sound, in the chest of the poet, will keep feeding hostility to those rulers for their substantial involvement in such a division.

The speaker announces loud "I am an Arab"; nothing is to be ashamed of. The poet continues to arabize his roots in numerous terrains. He also confirms that the Arabic land embraces all affiliations and religions. Sooner or later, these tyrant reigns will be either ousted or shedding by themselves.

Romantically, Al-Gakh's poem "*We love Egypt*" (2009) expresses the deep passion of the native homeland. The poem reads:

We didn't learn neither A nor B,
Unless your moon, we groped no light.
You always iconized safety,
Had others were itinerant,
You cultivated fields, wheat, corn
And got all afflictions surpassed.
O time, stand to Attention!
This is our so lofty Egypt.

Rudder! Had a rudder tilted,
By our shoulders, it'd be fitted.
In our throats, your name is chanted,
In our songs and cheers it prolonged

Egypt has engraved a stone,
For teaching us how to count.
She's Egypt whose army won,
And who got the high dam built.

We fatigued not of travel,
Neither did our tough paddle.

Unlike his heritage, the poetic architecture of the original poem is loose. The rationality and arguments are out-of-focus. The original manuscript seems to be a pseudopoetic prattle. He naïvely tries to glorify Egypt by assigning her as a teacher, engineer, and mother.

CONCLUSION

One of the most intriguing and intermittently popular features of this genre is the folkloric appeal. The poems expose genuinely the identity of the body politic in their casual terms. The poetic versification seems, unexpectedly, to gradually degrade by time. Some lines are redundant and lengthy; others are clipped and too short. The conspicuous finding is maintaining an external musical rhyme with no attention paid to the rhythm. Yet, it does not affect the popularity of this genre.

Hesham Al-Ghak has failed to use the classical Arabic poetry as intriguing as he introduced his colloquial variety. This is evident in his poem "The Visa" that lacked the grammatical coherence and metrical qualification. This is supposed to pose question about describing him as a poet. Given his influential popularity, it is predictable to ask, more importantly, about the metrics and matriculation of the newly introduced literature.

Al-Abnudi is, by far, superior in using the poetics, acumen and logics. His poems are substantially eternalizing themselves in the Egyptian literary heritage. The patriotic poems speak loud and show intensified emotion and passion when it comes to criticizing Egypt. His utilitarian arguments sound coherent and rational. Al-Abnudi has been always known revolutionary in spite of his mandatory gesticulations of muddling, petrifying and ingratiating moments.

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APPENDIX

Aligned source and translated poems

Excerpt 1

Translation	Source text
It would be a certain date	ولايد من يوم معلوم
To remedy complaints but	تترد فيه المظالم
It'd be great for the oppressed	أبيض على كل مظلوم
But jet black for the unjust	واسود على كل ظالم

Poem 1 *Fading Daylight*

Translation	Source text
The daylight faded out into nightfall;	عدى النهار و المغربية جاية
That has stealthily, through barks of trees, loomed;	تتحفى ورا ضهر الشجر
That for leading us astray in the trail	و عشان نتوه في السكة
Has got the moon from our nights concealed.	شالت من ليالينا القمر
Having Egypt, by the stream washed her hair;	و بلدنا ع الترعة بتغسل شعرها
A day broke: broke to endow her dowry.	جانا نهار مقدرش يدفع مهرها
Would ever the night of the gloomy flair,	يا هل ترى الليل الحزين
Of the stars with decrepit glittery,	أبو النجوم الدبلانين
And the songs with grievous tincture,	أبو الغناوي المجروحين
Be unmindful of the morning story?	يقدر ينسيها الصباح
The morning sun: the nostalgic spatter?	أبو شمس بترش الحنين؟
The morning sun: the nostalgic spatter?	أبو شمس بترش الحنين؟
Never! Our country, over day and night,	بلدنا ليل نهار.. أبداً
Does chant every lyric of the daylight,	بتحب موال النهار
Just when it even drops by every road,	لما يعدي في الدروب
And sings before almost every abode.	و يعنى قدام كل دار
The night revolves around the waterwheels,	و الليل يلف ورا السواقي
Just like time when it classically reels.	زي ما يلف الزمان

To be continued

Translation	Source text
On melodies, our country dreams, also	و على النغم تحلم بلدنا
Of the spikes and the cones; of tomorrow;	بالسنايل والكيزان تحلم بيكره
And what may be much ushered therethrough!	و اللي حيجيبه معاه
And what may be much ushered therethrough!	و اللي حيجيبه معاه
It calls for daybreak in the murkiness,	تنده عليه في الضلمة
And accordingly receives its cadence.	و بتسمع نده
Before the dawn, it promptly arises,	تصحى له من قبل الأذان
To meet it in the fields, planets and shops	تروح تقابله في الغيطان في المتاجر
And all schools, laboratories and squares.	و المصانع.. والمعامل و المدارس.. والساحات
Heading for it are clusters of soldiers,	طلاعة له صحبة: صفوف جنود
Heading for it are also men, women and kids.	أطفال.. بنات.. طالعة له رجال
All routes lead our country to the daylight.	كل الدروب واخدة بلدنا للنهار
All routes lead our country to the daylight.	كل الدروب واخدة بلدنا للنهار
Our country, for sure, over day and night,	و احنا بلدنا ليل نهار
Does chant every lyric of the daylight,	بتحب موال النهار
Just when it even drops by every road,	لما يعذّي في الدروب
And sings before almost every abode	و يغني قدام كل دار

Excerpt 2 From *The Visa*

Translation	Transcription of the Source text
Why do you keep the sun by flags veiled?	لماذا تحجبون الشمس بالأعلام؟
You've got our Arabism divided	تقاسمتم عربيتنا ونخل بينكم
Like cattle, we have falsely blended.	صرنا كما الأنعام
The child will so breed your odium,	سيبقى الطفل في صدري يعاديكم
In my chest for driving us rived;	تقسما على يدكم
For this, all your dirty hands damned.	فتبت كل أيديكم
With no shyness, I'm Arabian;	أنا العربي لا أخجل
Born in verdant Tunisia, twin	عُمانيّ وُلدتُ بتونس الخضراء من أصل
Of Omani, A thousand in	وعُمري زاد عن ألف
Age while the pregnancy is yet on.	وأمي لم تزل تحبل
I'm Arabian. Bagdad has grown	أنا العربي في بغداد
My trees. My vessel spouts in Sudan.	وفي السودان شرياني لي نخل
I'm Egyptian, Mauritanian,	أنا مصريّ موريتانيا
Djiboutian and so Jordanian	وجيبوتي وعمّان
I am Sunni, Shiite and Christian.	مسيحيّ وسنيّ وشيعي
I'm Kurdish, Alawi and Druzean.	وكردي وعلوي ودرزي..

Continued

I retain neither names nor reigns; all gone,	أنا لا أحفظ الأسماء والحكام إذ ترحل
We're done with disbanding since all is one.	سُئِمنا من تشبُّبنا وكل الناس تتكفل

Poem 2 *O Penury Train*

<i>Translation</i>	<i>Transcription of the Source text</i>
You are crammed, O penury train!	مَرْخُومٌ يَا فَطْرُ الْغَلْبَانِينَ..
Whom should we ever complain?	وَحْتَشْكِي مِين؟
We adapted to the vocal moan	وَاحْدِينَ عَلَى صَوْتِ الْبَانِينَ..
For an indefinite eon.	لَيْتَا سِينِينَ
We have learned only submission	مَتَعَلِّمِينَ الطَّاعَةَ..
Before the prayers convention	مِنْ قَبْلُ الصَّلَاةِ
Either to be the goods line	وَيَا إِمَّا نَبِيَّ بَضَاعَةَ..
Or to go through the guillotine	يَا إِمَّا الْمَقْصَلَةَ
Cowardice among the famished	وَالْجُؤِينَ وَسَطِ الْجَوَاعَةِ..
Is a deeply rooted concept	فَيْمَةً مَأْصِلَةً..
It's the crux of the anecdote	وَأَدْيِ الْحِكَايَةِ مَقْصَلَةَ..
If attention be just focused?	بَسَّ اللَّيِّ يَسْمَعُ مِين

Excerpt 3 From *Juha* [Jackassque]

<i>Translation</i>	<i>Transcription of the Source text</i>
It's a ridiculous feeling,	شُعُورٌ سَخِيفٌ
To feel that your homeland	لَكَ تَحْسَ بِلَانِ وَطَنِكَ
Is a powerless thing.	شَيْءٌ ضَعِيفٌ
Your voice is null and void,	صَوْتُكَ ضَعِيفٌ
Your opinion is unavailing.	رَأْيُكَ ضَعِيفٌ
To get your heart and body sold,	لَكَ تَبِيعَ قَلْبِكَ وَجِسْمِكَ
With your name and inking;	وَأَيْدِيكَ تَبِيعَ قَلْمِكَ وَأِسْمِكَ
Yet to afford your bread.	مَا يُجِيبُوشَ حَقَّ الرِّغِيفِ

Poem 3 *We love Egypt*

<i>Translation</i>	<i>Transcription of the Source text</i>
We didn't learn neither A nor B,	لَا كُنَّا نَعْرِفُ أَلْفًا.. وَلَا كُنَّا نَعْرِفُ بَاءَ
Unless your moon, we groped no light.	وَلَا شَيْئًا عُمْرًا نُوْرَ غَيْرَ لَمَّا قَمَرَكَ جَهْ
You always iconized safety,	وَقَضَلْتَنِي رَمَزَ الْأَمَانِ
Had others were itinerant,	وَالنَّاسَ مُلْقِيَانِ وَطَنِ
You cultivated fields, wheat, corn	وَزَرَرْتَنِي وَقَمْحَ وَغَيْطَانَ
And got all afflictions surpassed.	وَعَلَيْتَنِي كُلَّ الْمَحْنِ
O time, stand to Attention!	إِفْ إِنْتِبَاهَ يَا زَمَانَ
This is our so lofty Egypt.	مِصْرَ الْأَلِيَّةِ أَهِيَهْ

To be continued

<i>Translation</i>	<i>Transcription of the Source text</i>
Rudder! Had a rudder tilted, By our shoulders, it'd be fitted. In our throats, your name is chanted, In our songs and cheers it prolonged Egypt has engraved a stone, For teaching us how to count. She's Egypt whose army won, And who got the high dam built. We fatigued not of travel, Neither did our tough paddle.	وَالذِّقَّةُ .. الذِّقَّةُ لَوْ مَالَتْ تُعَدِّلُهَا بِكُتَافِنَا إِسْمُكَ فِي حَنَاجِرِنَا وَأَغَانِينَا وَهَتَافِنَا مِصْرُ اللَّيْلِ نَقِشَتْ حَجَرَ وَعَلَّمَتْنَا الْعَدَّ مِصْرُ اللَّيْلِ جَيْشُهَا عَبَّرَ .. مِصْرُ اللَّيْلِ بَنَتْ السَّدَّ لَا نَعِينَا يَوْمَ مِ السَّفَرِ وَلَا كَلَّ مِجْدَافِنَا

Excerpt 4 From *Habituated Sadness*

<i>Translation</i>	<i>Source text</i>
O homeland, your trend is musty: Cowardly refusing reform. All about you was so pretty, Yet it's now "menial and scum". Patriot are the liberal, While slaves approach the lickspittle	اه ياوطن غاوي عفن. جبان ورافض للتجديد كان جميع ما فيك حسن دلوقتي فيك كلاب وعبيد ده الحر يعشق حب الوطن والعبد يعشق بوس الايد