

Emotiveness in Palestinian Revolutionary Songs: An Eye on Their Translation

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ABSTRACT

This study investigates the translatability of emotiveness in Palestinian revolutionary songs in terms of hyperbole, personification, colloquial terms, tone and mood, and alliteration. To this end, two Palestinian revolutionary songs were chosen, yamma mawil al-hawa and min sijn Sakka, as they are highly emotive and very popular in the Palestinian culture. The English translation of the two songs was taken from My Voice is My Weapon, a book by David A. McDonald (2013). This study is qualitative and draws upon two theoretical frameworks: (1) Reiss's (1989) text typology theory and (2) Newmark's (1988) communicative theory. The English translations of the randomly chosen verses were carefully compared against the original Arabic verses. The findings show that the translator mostly failed to convey the emotive meaning and effect intended by the authors of the original text, especially concerning the aspects mentioned above of emotiveness. This study emphasizes culture's importance in understanding a literary text's intended meaning.

Keywords: Translation; Emotiveness; Palestine; Revolutionary song

INTRODUCTION

Palestinian revolutionary songs are an indispensable part of the Palestinian resistance as they reflect the struggle of the Palestinian nation against the Israeli occupation. These songs are used as a way to document the events that have taken place in Palestine, including occupation, conflicts, assassinations, injustice, etc. Most of these songs, which emerged after the Palestinian Catastrophe "Al-Nakbah" in 1948, were created by Palestinian and Arab authors to express their emotions and feelings toward the Palestinian cause. Many Palestinian revolutionary songs are based on traditional songs used originally in weddings and celebrations. For instance, the song "سبل عيونه" "*sabbal ʕuyūnuh (he closed his eyes)*" has been sung at weddings, specifically to celebrate the groom. This song is also associated with martyrs who go to heaven when they die.

Palestinian revolutionary songs are vital for the Palestinian resistance; they document historical events and transmit stories of Palestinian heroes, fighters, and prisoners from one generation to another (Bargouthi, 1987; Haj, 2016). Massad (2003) notes that "the history of songs dealing with the Palestinian struggle parallels in many ways the history of the Palestinian struggle itself" (p.21). Furthermore, Palestinian songs are essential in building national identities (McDonald, 2013). They are full of figurative images, such as hyperbole, personification, and alliteration, that are employed to add more aesthetic value. These songs are also laden with colloquial terms and tone and mode, making the lyrics more emotive. These literary images work

together to amplify emotions of strength, grief, pride, and resistance, providing the songs with powerful and profound meanings. When these elements are present in a language, they significantly contribute to the emotiveness of the text. Specifically, they create strong impressions, emotional connections, and explicit imagery. They also emphasize emotions and convey particular tones. Literary authors such as Poets often use them to stimulate an emotional response from the audience.

These songs have been translated into several languages, such as English, to inform the world about the cause and suffering of the Palestinians. However, translating such songs is problematic for translators as they are highly emotive (Baker, 1998; Connolly, 1998). Song translators should also be musicians who create an acceptable and emotional translation (Åkerström, 2010). Palestinian revolutionary songs received little attention from linguists in general and translators in particular, especially when investigating the translatability of their emotiveness.

Emotiveness in Palestinian revolutionary songs, which strongly depict the suffering of the Palestinian people, highlight their resistance, and express their identity, poses a significant challenge in translation. These songs embody profound emotional intensity and cultural resonance, making them difficult to translate correctly. Due to the rising number of English translations of Palestinian revolutionary songs, greater focus should be placed on the translatability of their emotive content. These revolutionary songs have received little attention from linguists in general and translators in particular. Thus, this study aims to fill in a gap in the existing literature.

This study investigates the translatability of emotiveness in Palestinian revolutionary songs from Arabic into English. Specifically, it examines the effect of translating figures of speech, such as hyperbole, personification, and alliteration, in addition to related elements like colloquial terms and tone and mood on the emotiveness of the songs *yamma mwail al-hawa* "Oh Song of Longing" and *min sijn sakka* "From Akko's Prison." The translatability of emotiveness in songs is vital as songs go beyond simply conveying information. They are deeply interwoven with emotional expression, cultural context, and aesthetic experience. This makes it vital to preserve the emotional depth, cultural importance, and artistic integrity of the original songs, ensuring they can be appreciated and understood by a global audience. Moreover, the study of emotiveness in translation is significant in ensuring that the emotional content of the source text (ST) is accurately communicated in the target text (TT), which facilitates successful communication across languages and cultures.

LITERATURE REVIEW

EMOTIVENESS

Emotiveness is "a trend in language that expresses the emotional state of a speaker when expressing something; it can be determined by the expressive tools employed in the speaker's speech" (Al-Soud et al., 2017, p.75). It is a linguistic and communicative property that reflects how emotions are expressed or represented through words, tone, gestures, or artistic means (Pritzker et al., 2019). It can be reflected in linguistic units such as stylistic devices and emotive lexicons and non-linguistic units such as emotive situation, emotional presupposition, and intention (Abduraxmonova, 2019). Hilan (2021) mentions that emotive language is essential to social events and everyday communication; it reflects feelings of intimacy, joy, happiness, anger, stress, oppression, and passion. Furthermore, emotiveness includes denotative and connotative

meanings; therefore, it requires a deeper level of knowledge to interpret the implied message. An emotive expression includes emotional meanings that should be communicated accurately so that the addressee understands and feels the emotions of the expression. Emotiveness is an essential aspect of literary works (Hilan, 2021). It is a component of a word's connotative meaning and relies on the context, text type, and speaker's intention (Mahasneh, 2010). Emotiveness, according to (Pritzker et al., 2019), is the connotative element within a linguistic unit's semantic structure, representing the speaker's emotional attitude toward the listener. It is expressed through the interaction of linguistic and cultural elements. Emotions can be powerfully conveyed through carefully selected words, tone of voice, visual imagery, or music—resonating deeply with the audience by connecting to universal human experiences and cultural contexts, rather than relying on words alone. (Pritzker et al., 2019). Comparing 'emotions' and 'emotiveness', Yemelianova and Yurko (2014) illustrate that although both terms are used in communication, they serve different purposes: emotions are instinctive, unplanned, and object-focused, whereas emotiveness is deliberate and oriented towards the addressee.

TRANSLATION OF POETRY

Many scholars argue that translating poetry is difficult, if not impossible (Baker, 1998; Connolly, 1998; Frost, 1955; Jahiz, 2003; Jakobson, 1960). Poetry is laden with connotation and aesthetic elements, which are difficult to translate. For Connolly (1998), poetry's primary purpose is to evoke sentiment and create an emotional impact, which is likely the most challenging to capture in translation. Additionally, loss of meaning and beauty is inevitable when translating poetry (Jahiz, 2003). Other scholars ascribe the difficulty of translating poetry to different reasons. Firstly, poetry has a specific form that cannot be separated from the content (Frost, 1955). Secondly, poetry has unique form and phonetic characteristics, so translating it may distort these elements (Jakobson, 1960). Thirdly, poetry is a literary form produced using rhyme, meter, rhythm, and unique expressions and structures that may not follow the rules of everyday language (Hariyanto, 2003). Fourthly, according to Dastjerdi et al. (2008), poetry is highly emotive, and its translation requires excellent skills to convey similar emotions as the original to the target language audience (Connolly, 1998; Jakobson, 1960). Finally, linguistic, literary or esthetic, poetic structure, metaphorical expressions, sound, and socio-cultural problems are other reasons that make poetry extremely difficult to translate (Alderbashli & Alshbeekat, 2023). Another scholar even took a more extreme view by saying that poetry should not be translated but read-only in its original language (Al-Shafaqi, 1979), indicating the difficulty of translating emotiveness in poetry.

TRANSLATION OF SONGS

Song translation has been discussed by several scholars in translation studies, such as Low (2003), who recommends some strategies for translating songs. He suggests "the pentathlon principle," meaning that evaluating song translations should be done by considering five criteria: singability, sense, naturalness, rhythm, and rhyme. Low (2003) also argues that song translation must be done by a professional translator skilled in manipulating the target language to create a successful translation. Low (2013, p. 30) demonstrates that "a good singable translation requires skilful handling of non-semantic aspects, such as rhythm and singability, to satisfy its particular *skopos*." Furthermore, Franzon (2008), who examines the singability in translating songs from a functional point of view, points out that a song has three elements (music, lyrics, and prospective performances). Franzon (2008) states that translators follow different methods in translating songs,

such as keeping the lyrics without translation, translating the lyrics without considering the music, writing new lyrics, adapting the music to the translation, and adapting the translation to music. He also believes that rewriting lyrics in the TL may involve only a single word, phrase, or image of a dramatic element presented in the source lyrics. Some scholars have examined the strategies used in translating songs.

Aminoroaya and Amirian (2016) discuss dubbing movie songs into Persian; they notice that each song is translated using a different method, such as adaptation, deletion, explicitation, condensation, paraphrasing, permutation, addition, and direct transfer. Examining the translation of three Swedish songs, Åkerström (2010) finds out that the most used strategy in song translation is paraphrasing; he states that translating songs requires a translator who is a musician and a skilful translator who has extensive knowledge of vocabulary and is very good at playing with words. Other scholars have focused on the problems of translating songs rather than the strategies used, such as Salama (2019), who discusses the translatability of Palestinian folk songs, focusing on cultural and linguistic challenges. She investigates the extent to which the translator can render the aesthetic features of folk songs, such as short sentences, simple language, poetic features, sound devices, and figurative language. Salama (2019) compares three folk songs, i.e., *zariif at-tuul*, *min sijn fakka*, and *Layya w ma Layya*, to their translation as indicated by the domestication and foreignization theory. She mentions that translators tend to translate cultural-specific items using literal translation more than any other translation approaches and foreignize more than domesticate the texts. Salama (2019) states that "translating folk songs is not merely translating culture and cultural items; it is also translating poetry since each song has poetic features, sound devices, and figurative language" (p.80). She also believes that the translation of folk songs cannot represent all the cultural aspects of folk songs. Thus, in the case of Palestinian songs, the translation can convey an idea about the Palestinian culture, but it cannot represent the Palestinian identity. Hasan (2020) also clarifies problems related to folk songs. She states there is no one-to-one translation equivalence between the SL and TL. The strategies used in translating different text types, including addition, deleting, and paraphrasing, are not appropriate for translating folk songs because the translator has to adhere to the original text's linguistic and phonological structures and must be aware of the norms and values of both languages to make the translation appropriate.

TRANSLATION OF EMOTIVENESS

Some scholars have examined the translation of emotiveness from different perspectives and in different fields. For instance, they have studied emotiveness in poetry (Frost, 1955; Hariyanto, 2003; Jakobson, 1960; Lefevere, 1992; Mahasneh, 2010; Nair, 1991; Sekhri, 2016; Tisgam, 2014;), political speeches (Al-Hamad & Al-Shunnag, 2011; Al-Harabsheh, 2013; Al-Soud et al., 2017; Nainggolan et al., 2021), religious texts (Ateeg & Al-Tamimi, 2014), among others. Mahasneh (2010) examines emotiveness in Mahmoud Darwish's poetry, specifically cultural expressions, figures of speech such as rhetorical questions and repetitions, and expressions of direct emotiveness such as proper names. Mahasneh (2010) argues that emotive expressions may occasionally be influenced by the context, the type of text, and the speaker's goal. They might be employed to influence the listener or reader or express the speaker's, writer's, or translator's sentiments about the subject. Sekhri (2016) also discusses the challenges of translating emotive expressions in poetry from Arabic into English and argues that they can only be translated if the translator is a poet.

METHODS AND PROCEDURES

DATA COLLECTION

This study adopts a qualitative research method. The data for this study were gathered from two popular Palestinian songs originally composed and performed in Arabic and later translated into English. These songs were selected due to their popularity among Palestinians and their emotional depth, aligning with the study's focus on emotiveness. YouTube was selected as the platform for data collection because of higher user engagement and the abundance of content that reflects emotionally charged expressions of Palestinian resistance. This method allowed for the inclusion of widely accessible examples of revolutionary music, providing a relevant context for analyzing the translatability of emotiveness in these songs. Verses featuring hyperbole, personification, colloquial language, tone, mood, and alliteration were identified and analyzed individually. Due to the lack of translations for these songs, this study relies on the only translation that could be located, presented in McDonald's (2013).

The first song, *yamma mwail al-hawa*, "Oh My Song of Longing," is a folkloric song that became popular after the British mandate (1936-1939). The Palestinian peasantry originally produced the song as a source of entertainment during harvesting. After the mandate, they changed the lyrics to make them more situation-appropriate in describing their desire to defend their land. This song was retrieved from YouTube (see footnote)¹. The second song is *min sijn ſakka* "From Akko's Prison"². It is a very famous Palestinian revolutionary song which tells the story of the execution of three Palestinian fighters at 'Akko's Prison on June 17th, 1930. It was written by the Palestinian poet Nuh Ibrahim. This song narrates the story of three Palestinian fighters who were executed by the British because they participated in defending their nation. It is one of the most popular songs in the Palestinian culture. Palestinians still sing it to keep these heroes in the minds of the next generations. The version of this song was retrieved from the link below (see footnote).³

DATA ANALYSIS

This study draws upon Reiss's (1989) theory of text typology and Newmark's (1988) communicative theory. The verses that include hyperbole or personification were analyzed based on Reiss's (1989) theory. This theory focuses on the relationship between text types and translation strategies. It can be instrumental in translating emotiveness in poetry because it stresses the importance of maintaining the expressive function of the text. Reiss's (1989) theory suggests that each text has a type that determines its function (informative, expressive, operative, audio-medial). While the informative text deals with information and opinions, the expressive text uses the aesthetic dimension of language, focusing on form or message. It is transmitted through the referential dimension. The operative text type influences behavioural responses through appellative dialogue, and the audio-medial text includes films and visual commercials.

¹ The first song *yamma mwail al-hawa* was retrieved from: https://www.youtube.com/watch?v=x4D7K5uPgMo&ab_channel=%D9%85%D9%8F%D8%AD%D8%A8%D9%8A%D9%86%D8%B3%D9%86%D8%A7%D8%A1%D9%85%D9%88%D8%B3%D9%89.

² The second song, *min sijn ſakka*, was retrieved from: https://www.youtube.com/watch?v=x4D7K5uPgMo&ab_channel=%D9%85%D9%8F%D8%AD%D8%A8%D9%8A%D9%86%D8%B3%D9%86%D8%A7%D8%A1%D9%85%D9%88%D8%B3%D9%89.

The verses that include colloquialism, tone, mood, and alliteration were analyzed based on Newmark's (1988) communicative theory, one of the cultural translation theories, and it proposes that each text has a specific function (expressive, operative, vocative, etc.). Newmark (1988) distinguishes semantic and communicative translations. He highlights the significance of balancing these two translations based on the purpose of translation and text type. Newmark's distinction between a text's semantic and communicative translations provides a valuable framework for ensuring the translation conveys the same emotions to the target audience. The semantic translation focuses more on the ST as the translator should transmit the form and intention of the ST in the TT to convey the thoughts and emotions of the text producer to the TT audience, so the translation is oriented towards the author. In contrast, the communicative translation aims to convey the same effect in a way that is more appropriate to the TT audience, so it is TT-oriented. In the case of Palestinian revolutionary songs, the verses have several functions; their primary operative function is influencing the audience's emotions. Newmark (1988) asserts the best way to convey this operative function is to translate it using the semantic translation strategy, which requires the translator to be faithful to the ST. The English translation (TT) is compared against the original Arabic text (ST) to study variations in hyperbole, personification, colloquial terms, tone and mood, and alliteration. The original lyrics were first read to determine the verses that constitute these elements; then, their English translations were examined to identify any differences between them. Every single verse was taken as a separate unit of analysis.

FINDINGS AND DISCUSSION

This section presents and discusses the findings of the data analysis. It answers the research question, "How does the translation of hyperbole, personification, colloquial terms, tone and mood, and alliteration affect the emotiveness of Palestinian revolutionary songs?" These main elements are presented, exemplified, and discussed. The English translations and transliterations are also given for each example.

HYPERBOLE

Hyperbole is a figure of speech that involves intentional exaggeration to create effect or draw attention (Cruse, 2006). There are two types of hyperbole: conventional hyperbole (very common, involving weak emotional impact) and creative hyperbole (very surprising, involving strong emotional impact) (Claridge, 2011). For example, the sentence *There were a million insects in my shirt* is an overstatement used for the sake of emphasis, intensification, and affecting emotions. Translators of hyperbole should take into consideration this essential element in their translation. The following examples of hyperbole are elicited from the data.

انسل جيش العدا من كل النواحي(1)
?insal dzeish il- fida min kul in-nawaaHi
The army of the enemy came from every direction

This verse came from the *yamma mwaail al-hawa* song. The speaker in this verse is creating an image that describes the situation when the Israeli occupation came and stole the lands of Palestine; he depicts the Israelis as coming from all directions with malice and deceit. This is clear when using the term *insal* (*swoop down*). The original verse employs hyperbole to help the

audience feel and imagine how the occupation took over Palestine. However, the translation of this verse does not convey the same emotions as the original one since the translator's choice of terms does not carry the same meanings and effects as the original version. For instance, the Arabic word *ʔinsal* means, according to the Arabic Comprehensive Dictionary of Meanings (n.d.), *he slipped out of place unobtrusively*. This term appears in the Holy Qur'an in surah *ʔal-ʔanbiyaaʔ*, verse number 96, as "until Gog and Magog are let loose: they will swoop down from every height." The expression *swoop down* is "to come down upon something in a sudden, swift attack." Nevertheless, the translation under investigation does not reflect the same meaning; the translator renders it simply as "came," which means *to move to or towards a person or a place* (Cambridge Dictionary). In addition, the verse employs hyperbole by using expressions like *min kul in-nawāḥi*, translated literally in the TT.

What is more important is that the text type of the original verse is changed in the translation because the Arabic verse, based on Reiss's (1989) theory, belongs to the aesthetic and appellative text types since it includes hyperbole, which is part of the figurative language. It is used here to show the huge number of heavily armed soldiers whom the Palestinians are facing. On the other hand, the translation seems to belong to the informative text type since the translator uses terms that hide the aesthetic features of the original text, such as "came", which is used as an equivalence to *ʔinsal*, which is less artistic, expressive, and emotive. The verse can be translated as (the enemy's army had swooped up from every direction).

ما نهاب الردى ولا المنونا (2)
maan nhaab ir-rada wa-la al-manuuna
For we don't fear death

This verse was taken from the song *min sijñ ʔakka*; it is considered hyperbolic since it is human nature to fear death; however, in the case of these three fighters, they would rather face death than accept the occupation of their homeland. This expressive text type includes hyperbole, adding an aesthetic feature to the poetry. Besides, it can also be considered an operative text since it aims to influence the audience's feelings by portraying the courage of the Palestinian and Arab fighters and motivating them to oppose the occupation even if it means losing their lives. The translation of the text does not appear to be accurate, and it does not accurately convey the emotions of the original text. By way of illustration, the terms *ʔal-rada (demise)* and *ʔal-manūna (vicissitudes of fate)* are highly emotive because *ʔal-rada (demise)* is often used in poetry to refer to a person who died tragically, and *ʔal-manūna (vicissitudes of fate)* appeared in Al-Qur'an (Suarat *ʔal-tuur*) to describe the vicissitudes of fate and time. This verse should be translated as (indeed, we don't fear fate's demise or vicissitudes) to express proper emotiveness in the TT.

PERSONIFICATION

Personification is "the rhetorical device in which something not human is given some human characteristics" (Melion & Ramakers, 2016, p.1). It is a part of figurative language used to deliver a specific feeling or idea. For instance, *Life Has Cheated Me* (Lakoff & Johnson, 1980) provides a better understanding of personification. In this sentence, the writer compares life to a person who is capable of performing the act of cheating. The writer wants to say that life is more complicated than he expected. He expected a happy life without obstacles but was disappointed as life became tough. Personification should be translated carefully to convey these feelings and ideas.

Both songs employ personification to create an emotive effect in the (TT) as in examples (3) and (4) below.

(3) يا ليل صَجِّي الندى يشهد على جراحي

jaa leil ṣaHi in-nada yishhad ṣala jraaHi

The night cries out in dew to witness my wounds

This verse was taken from the song *yamma mwail al-hawa*. It includes two images of personification, *jaa leil ṣaHi in-nada*, and *yishhad ṣala jraaḥi*. This verse portrays Palestinian's aspiration for liberation; this can be understood by the use of the terms *ʔal-leil (night)* and *ʔal-nadā (dew)*. The former term, in Arab culture, mostly has a negative connotation as it denotes sadness, oppression, fear, injustice, bitterness, etc. On the other hand, the latter indicates the time that precedes dawn, and it denotes freshness, life, and blessings in the Arab culture. The speaker wants the night to rouse the dew to see his wounds. The speaker is trying to convey that Palestinians should anticipate the end of the night, i.e., the occupation, and the beginning of the dawn, i.e., freedom. Thus, this verse can be regarded as an expressive one as it employs personification to enrich the verse's emotiveness. It is also an operative text since it represents the Palestinian situation and feelings during their struggle against the occupation by using specific terms and styles. Yet, the translated version does not reflect the emotional and functional aspects of the original version. At the stylistic level, the speaker in the ST uses the imperative and vocative case to call for the night to awaken the dew by using terms like *yaa leil (Oh, night)* and *ṣaHi (rouse)*, respectively. On the contrary, the translator in the TT uses the present perfect by saying, "the night cries out", in which he changes the style and function of the original text since the speaker in the ST has a specific goal by using the imperative and vocative case, which may be adding more aesthetic and emotions to the text through the use of personification; that is, giving the night and dew more human characteristics. At the lexical level, the translator's lexical choices changed the meaning of the original one. The translator translates the term *ṣaHi (rouse)* into "cries out". Both terms have different indications; the term *ṣaHi* has two possible meanings: the first is preventing someone from sleeping, and the second is making someone feel angry or excited. The verb "cries out", on the other hand, is defined as "to make a loud sound without words because you are hurt, afraid, surprised, etc." (Oxford Dictionary). The use of "cries out" is improper since it may imply that the dew (dawn) is already awake, while the speaker in the ST indicates that the world is totally unconscious and needs to be awakened and motivated to see the wounds of the Palestinian people. This indicates that the use of the term *ṣaHi (rouse)* has a specific purpose, which is affecting the audience's emotions. The speaker is also calling on people around the world to wake up and rise to support the Palestinians. Hence, it is suggested that the verse be translated as "Oh, night! Rouse the dew so that it witnesses my wounds."

(4) جودي يا أمي بالعطا جودي

juudi yaa ḥummi b-il-ḥata juudi

Mother be generous in giving more

This verse was extracted from *min sijn ṣakka* song. It may seem simple, but actually, it is complicated because it includes double entendres or puns. Kholmatov and Mushtariybegim (2022) define it as a literary device that exploits the potential meanings of a word; it includes homonyms,

words that have the exact sound and spelling but have different meanings. The word bank, for instance, has two meanings: financial institution and a side of a river.

This verse has two meanings. The first is that the speaker is pleading with the Mother of 'Ata to be munificent by sacrificing her beloved son, 'Ata, for the sake of Palestine. The other one is that the speaker is referring to Palestine. *My mother*, he intends to say, *Palestine, be generous in your bestowal for the sake of our freedom*. This meaning includes the use of personification by comparing Palestine to a mother who is so generous and willing to bestow the most precious things to her homeland. The verse is very emotional; based on Reiss's (1989) theory, it belongs to the expressive and operative text types since it expresses the feelings of the speaker, who believes that if the Palestinian people want to liberate their homeland, they must be generous in their sacrifices. Thus, the verse urges Palestinians to maintain their sacrifices. Nevertheless, the translation is unfortunate because it does not convey the same emotions as the original version; this can be attributed to the incorrect lexical choices made by the translator who translated the term *?al-ḡata* (*bestowal*) as (*giving more*). Even though 'bestowal' and 'giving' are close in meaning, they differ in their emotive effect. The term *?al-ḡata* in the Arabic language means "to give something to another person as a gift without expecting anything in return". Similarly, the term (*bestowal*) is defined in Merriam-Webster Dictionary as "something given to someone without the expectation of a return", while "giving" means "to put into the possession of another for his or her use." This shows that the usage of "giving more" does not have the same emotional effect as *?al-ḡata* (*bestowal*) because the giver may expect something in return, which is not appropriate in this context. For the translator to maintain the emotiveness of the ST, he should consider the verse's text type and analyze all the terms before rendering them to ensure that he conveys the emotions of the song accurately. This verse is suggested to be translated as "Oh mother! Be more bestowing!"

COLLOQUIAL EXPRESSIONS AND TERMS

Colloquialism is a literary device that employs colloquial words and expressions. Literary works often use it to add some emphasis and aesthetic features to the text. The use of colloquial terms in literary work can also create a sense of connection between the author and his audience. Further, colloquial language in a revolutionary song may enhance its emotiveness by making it simple and accessible. The songs under investigation are performed in the Palestinian dialect and include many colloquial terms and expressions that may be problematic in translation; thus, their emotive effect may not be preserved in the TT if not translated correctly. The following examples explain this idea.

(5) يا شعبنا يا بطل أهديك بعيننا
yaa shaʕbina yaa baTal ʔafdiik bi-ʕinayya
Oh, heroic youth, I sacrifice myself for your sake.

The speaker is speaking on behalf of the Palestinian fighters, addressing his people to confirm that he is willing to give up his most important possessions for the sake of Palestinian liberation. Like the preceding ones, this poem has expressive and aesthetic functions that should be conveyed in the translation; otherwise, it will lose its emotiveness. The speaker's affectionate colloquial expressions illustrate the verse's expressive and aesthetic functions. For instance, he addresses the people by calling them *yaa shaʕbina yaa baTal* (*Oh, heroic people*) to refer to their

brave acts of resilience in the face of the occupation and their refusal to surrender. Further, he uses the expression *ʔafdiik b-ʕinayya* (*I give up my eyes for your sake*), a ubiquitous expression in the Palestinian culture with a romantic function. It expresses to another person that they hold a special place in one's heart. However, the lexical choices made by the translator do not communicate the same emotional effects. He translates the term *faʕb* (*people*) into "youth," which has a different connotation. By using the term *faʕbinā* (*our people*), the speaker indicates that the fighters sacrifice themselves for the sake of all the segments of the Palestinian society, whether children, youth, older adults, men, or women, etc. Besides, the translator renders *ʔafdiik b-ʕinayya* as: "I sacrifice myself for your sake." Although this translation conveys the same meaning, it does not have the same emotive effect because the usage of *ʕinayya* (*my eyes*) imposes a romantic atmosphere to the verse, as eyes are very precious to humans. While the term "myself" does not create the same atmosphere as people are used to hearing such expressions, it will not draw their attention, and subsequently, it will not create the same emotions as the ST. Based on the communicative theory, the translator seems to use the communicative translation strategy, which leads him to omit the expressive and aesthetic functions of the original verse. Newmark (1988) recommends that translators use the semantic translation strategy when translating literary texts to preserve their expressive and aesthetic functions. Since songs are a type of literary text, semantic translation would be more appropriate for this verse. For example, it can be translated as, "Oh, heroic people! I give up my eyes for your own sake."

(6) على شان هالوطن بالروح جودي ولاجل حريته بعلقونا
ʕala shaan hal-waTan bi-rruuH injuudi w- la-jil Huriytuh bi- ʕaliquuna
And for its freedom they kill us

This verse, which was extracted from *min sijn ʕakkasong*, includes the term *bi ʕaliquuna* (*they hang us*); the letter "ب" *b* attached to the term makes it colloquial since in the Arabic colloquial dialect letters like "ب" *b* and "ت" *t* are used to indicate that the verb is in the present tense. Moreover, this term has an informative function as the speaker employs it to refer to how the three fighters were killed. The term also has an expressive function since it evokes emotions of regret and sadness in the audience due to the brutal and unjust manner in which they were killed. However, the translator renders it as "they kill us," which does not convey the expressive function of the verse because the verb "kill" involves several ways of killing, so it does not carry the same emotions. Since the main function of songs is to affect the audience's emotions, the translator should try to convey the same emotive sense by choosing the right translation strategy and lexical choices. Newmark (1988) states that if the translator aims to transmit the emotions of the ST in the TT, he should utilize the semantic translation strategy. In this verse, the translator adopts the communicative translation strategy, which minimizes the impact of the TT by focusing on the TT rather than the ST's aesthetic and emotional features. The following translation is suggested: "For the sake of this homeland, we sacrifice our souls, and for the sake of this homeland, they hang our bodies."

TONE AND MOOD

Tone and mood are two distinct but related notions significant in poetry. They add to a poem's overall emotional and artistic effect. The tone in poetry refers to the attitude or emotional expression of the poet or speaker toward a state of affairs and the audience, or both. It reflects the

poet's viewpoint and can involve a range of emotions, such as joy, anger, sadness, irony, etc. (Harris, 1997). Mood, on the other hand, is the emotional atmosphere or feeling that a poem portrays to the reader. Mood can be divided into several types of emotions: sadness, happiness, anger, calmness, romance, hope, pessimism, excitement, etc., and this depends on the tone of the speaker. Tone and mood can enhance the emotional aspect of poetry and help listeners grasp the meaning and intention of the speaker (Crismore, 1981). The emotiveness of revolutionary songs is greatly influenced by tone and mood, and this influence can also be felt in the translation of these songs. Therefore, it is crucial to consider how tone and mood affect the emotional aspect of the ST and how they might be communicated effectively in the TT. The following examples show how the mistranslation of tone and mood can negatively influence the emotiveness of songs.

(7) يما مويل الهوا يما مويليا
yamma mwail il- hawa yamma mwaili ya
Oh song of longing

Since this song was a love song before the occupation, some of the lyrics were changed in a way that reflects the situation after the occupation, and it became a revolutionary song urging Palestinian fighters to continue in their fight and sacrifices against the occupier. At the same time, it preserved its general calm atmosphere even though the lyrics became more robust and revolutionary. Based on the communicative theory, this verse has an expressive function because it aims to express feelings of love toward Palestine. In addition, it has an aesthetic function, which is evident in the speaker's tone. Hence, the tone of the verse is romantic, and it means this "love story is mine." The speaker maintained the traditional tone because he wanted to convey that he loved his country more than anything else, and his only love story was with his homeland. Yet, the translation does not express these emotions because the translator renders it entirely differently, changing the desired mood and effect. The tone in the translation changes from a romantic one into a sad one, as "Oh song of longing" describes feelings of grief. These emotions do not seem appropriate in this context because the author of the ST aims to show clearly the feelings of strength and sacrifice for the sake of Palestine, so transmitting them into sad emotions contradicts the original aim of the song. Translators should take heed of the ST's tone to convey the relevant emotions and conserve the emotiveness of the song/text to ensure that the TT audience feels the same mood as the ST audience. This can be achieved by translating it using semantic rather than communicative, as in "Oh, mom! This whole magnificent love story is mine."

(8) جازي عليهم يا شعبي جازي, المنذوب السامي و ربه و عمومه
jaazi ʕaleihum jaa shaʕbi jaazi, il-manduub is-saami w- rabʕuh w-ʕumuuma
Oh, how they punished them, my people! Oh, how the High Commissioner and his people punished them

This song, *min sijn ʕakka*, appeared after the British High Commissioner demanded the execution of three Palestinian resistance fighters (Mohammad Jumjum, Fuad Hijazi, and 'Ata al-Zir), so the author in this verse exhorts the Palestinian people to rise in revolt against this Commissioner and all of his supporters. Based on Newmark's classification, this verse has expressive and aesthetic purposes that should be conveyed in the translation to preserve its emotional impact. This is evident in the strong tone used by the speaker in asking the nation to punish the Commissioner. For example, he repeats the term *jaazi* (*punish*), as this repetition has

an emphatic effect on the audience, particularly motivating them to stop the Commissioner from executing the sentence against the three heroes. The author of the ST uses the request tone to create a mood of strength and motivation, but the translation conveys a different mood because the translator mistranslated the verse. The translated verse has an informative tone only as it expresses the Commissioner's punishment. In addition, the translator uses the interrogative tone to add the feeling of grief, which is not felt in the TT. The translator uses the communicative translation strategy, causing him to deliver opposite emotions to those reflected in the TT. This verse can be translated into "Oh, my people! Punish the Commissioner, his posse, and his followers" to make it more dynamic and resemble the original. The mistranslation of the tone and mood may be ascribed to the difficulty of misunderstanding the meanings of some verses, causing the translator to use wrong terms that, in turn, change the general tone and mood of the verse.

ALLITERATION

Alliteration is the repetition of some initial consonants in neighbouring words (Onič, 2006). It enriches the emotive effect and improves the expressive and aesthetic functions of a literary text, specifically songs. The example below shows the use of alliteration in Arabic.

? الهوى ذريعة الهوان

al-hawa dhariiṣat ?al-hawan

Passion is an excuse for obsession.

The terms *?al-hawa* (passion) and *?al-hawaan* (obsession) share the same initial consonant sound, *hawa*, which adds some aesthetic value to the expression and makes it pleasing to the ear of the audience.

Despite its significance and functionality in poetry, many researchers argue that alliteration is challenging to translate, and therefore, translators often tend to ignore it (Letka-Spychała, 2019; Lotman & Lotman, 2015; Onič, 2006). Consequently, the text would be affected negatively, resulting in a loss of meaning and emotiveness. The following extracts from these songs prove the importance of translating alliteration in literary works.

نادوا فؤاد يا مهجة فؤادي (9)

naadu fuʔaad jaa muhdʒit fuʔaadi

They called out, "Fuad the dearest of my heart"

The speaker here describes Fuad's mother's situation when she heard the news of her son's execution. She asks the nation to call upon Fuad so that she can see him for the last time. She also calls him *muhjit fuʔādi* (*the soul of my heart*). This expression shows how precious Fuad is to this mother, and by his death, she will lose everything that she lives for. The author employs alliteration by repeating the consonant sound "ف" (f) in the words *fuʔad* "Fuad" and *fuʔadi* "my heart" to add expressive and aesthetic features to the verse. In the Arabic language, this sound carries the connotation of power, tyranny, and oppression, so here it represents the strength of the three heroes and the oppression that they suffered.

Moreover, the author uses the term *fuʔadi*, "my heart," to make it more emotive since it is similar to the hero's name, *fuʔad*, but belongs to a different word class. The word *fuʔadi* is a proper name, while the word *fuʔadi* is associated with the term "*muhjat*, "my soul," it is considered a

collocation because, in Arabic culture, people use these two terms together to express tremendous love to their loved ones. The alliteration in this verse aims to reflect Fuad's mother's emotions to the audience. Yet, two problems related to the translation of this verse affected its emotiveness. The first one is that the translator does not use alliteration or any other device in his translation, which weakens the translation's emotive effect. Secondly, he mistranslates the verse as he attributes the act of calling to the Palestinian people and not to Fuad's mother; subsequently, this changes the whole meaning and distorts the emotive effect of the ST because the translator omits the role of the Palestinian mother represented through the presence of Fuad's mother's voice in the verse. By using the communicative translation strategy in this example, the translator distorts the emotiveness of the ST by ignoring the expressive and aesthetic functions of the TT, which can be achieved through the semantic translation strategy, which is more appropriate in this context. To include alliteration in the TT, the translator could have translated it as "Call Fuad! the felicity of my heart." This translation includes alliteration by repeating the sound "f, " indicating intensity and power.

(10) ثلاثة ماتوا موت الأسود
thalaathih maatu muuta li-?suudi
The three died as lions

The speaker in this verse applies alliteration presented in the terms *maatu (they died)* and *mawt(death)*, so the sound "م"/*m/* is repeated. The sound "م"/*m/* indicates feelings of pain and harshness. The speaker uses it to reflect his feelings and the Palestinian people toward the execution of the three heroes. The terms *maatu(they died)* and *mawt (death)* have the same meaning but belong to different word classes. *maatu (they died)* is a verb, while *mawt (death)* is a noun. Using alliteration in this context has an expressive and aesthetic function, as the speaker wants to emphasize the death of the three heroes took place with honour and dignity. This is clear by comparing their death to that of a lion, which is usually used in Arab culture to refer to superiority, strength, and power. By using this image and alliteration, the author tries to console the nation and inform them not to be sad about the death of these heroes. There are mixed emotions in this verse: first, it shows the painful feeling through alliteration; second, it carries the feelings of consolation, represented by comparing the heroes' death to the death of lions. Unfortunately, alliteration is omitted in the translation of the verse, resulting in a loss of the emotive and dynamic effect of the TT. The translator only reflects the usage of metaphor by translating it literally, as he also compares the death of the three heroes to the death of lions. Although omitting alliteration in the translation does not affect the intended meaning, it reduces the desired emotions of the ST, and this can be attributed to the translation strategy used by the translator, which uses the communicative translation strategy instead of the semantic one. This verse should be translated using the semantic translation approach in compliance with Newmark's (1988) theory since it provides expressive and aesthetic functions that should be reflected in the TT. The communicative strategy in translating this verse fails to capture the ST's emotive impact. Accordingly, the verse can be translated as "The three died as the death of lions." The repetition of the sound "d" in this translation asserts the feelings of harshness, making it similar to the ST.

CONCLUSION

This study concludes that translating Palestinian revolutionary songs is a challenging task that requires a translator who can select the most appropriate translation strategy to maintain the emotiveness of the ST. The findings of this study also show that the translator could have been more successful in rendering the emotiveness of the ST into the TT. For example, the functions of the hyperbolic expressions used in both songs were not reflected in their translations. For example, the translator used inaccurate lexical choices and literal translation to convey the intended meaning of used hyperbolic expressions, negatively affecting the emotiveness of the original text. Concerning personification, whose translation requires creativity in conveying emotiveness, the translation distorted the emotive effect of some verses. For example, the translator did not reflect the ST's use of combined personification, negatively impacting the emotive effect of the original image.

Moreover, the translator's lexical choices were incompatible with the context since they have connotations different from the original terms. The unfortunate use of literal translation in rendering certain expressions of personification undermines the emotive effect of the verse. Translating emotive and aesthetic colloquial terms and expressions necessitates faithful translation to convey all the intended emotions to the TT audience accurately. However, in some instances, the translator of these songs was not loyal to the ST using the communicative translation strategy, which is inappropriate for translating emotive texts. Being unfaithful to the ST in translating colloquial verses may convey different emotions, distorting the ST's primary function. The tone and mood of some verses in the ST were also negatively affected because they were not translated correctly.

Furthermore, this study concludes that it is very difficult to translate alliteration from Arabic into English due to the syntactic and semantic variation between both languages. If the translator were skilled enough to determine the function of the usage of alliteration in each verse, s/he would successfully reflect the emotive function of the verse. The translator of the two songs did include alliteration in his translation, making the TT text less emotive. Finally, all the literary devices employed in the two revolutionary songs have a specific function: to make the songs more emotional. However, their incorrect transfer led to a loss of emotive value, making it hard for the TT audience to experience the feelings and emotions of the original text.

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