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Editor-in-chief

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The Search for Ethnic Identity in Suheir Hammad's Born Palestinian, Born Black with Reference to Translation
*Lect. Ziyad Anwar mahmood Albajjari**

Abstract

　　　This paper tackles a critical issue nearly most Arabs who, are forced to live outside their own countries as exiles, are concerned with. It is the issue of identity which also represents a problem for ethnic and minority groups. Being an Arab-American exile poet, Hammad experiences the suffering of living as a minority member in a discriminating society with different norms and culture. Since Hammad has many things in common with minority groups, like the African-American group, she likes rap poetry as a means of resisting discrimination showed by American society. The study aims at presenting the problem of identity, namely ethnic, which fluctuates between 'self' and 'other' and how can this be highlighted in translation. The study hypothesizes that for the purpose of reflecting identity problem in the target text, a translator must be fully aware of the context of situation in which these poems are written. Furthermore, content-focused translations are supposed to highlight identity references more than form-focused translations do. One of the conclusions the study comes out with is that the search for identity, namely ethnic identity, is well manifested in Hammad's *Born Palestinian, Born Black* at three levels: lexical, syntactical and rhetorical.

Keywords: (ethnicity, rap poetry, exile life, American society).

Who is Suheir Hammad?

　　　Suheir Hammad, a prominent Arab-American poet, was born to a Palestinian refugee family in Jordan and at a very early age she moved along with her family to Brooklyn, New York. (Hussein,

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2014: 98). However, she just only moved from one war-torn part of the world to another war on different ground (Ghosh, 2014: 257). The diversity of her locations has a noticeable effect on her writings as belonging to her homeland and her struggle for self-(re)definition in the American mainstream (Hussein, 2014: 98). She devotes her poetry talking about her homeland and nearly most of her poems tackle issues of Palestinian experiences and sufferings as she reveals in one of her interviews: "home is within me, I carry everyone and everything I am with me wherever I go" (Handal, 2004:2). She experiences the exile life in the refugee camp in Jordan to racism and being preconceived as the "other" in America, her host home. She is motivated by these experiences and dedicates herself for the sake of her people's cause whether in Palestine or in America. Her works exemplified her life and intermingled in a poetic form, namely rap poetry, which suits her oppositional views (Hussein, 2014: 99). Hammad identifies herself as Black Palestinian American and shows strong affiliations with Black Americans and adopts their Hip Hop style on certain political, social, and cultural issues related to Palestinians and Arab Americans (Mohsen et al., 2016: 42). Like other exiled Palestinians, Hammad, as Mohsen et al. (ibid: 33) point out views herself as an insider and outsider. This is reflected on her identity which fluctuates between the cultures and thus results in her double consciousness which is , as Du Bois (2005: 9) describes, "a sense of always looking at one's self through the eyes of others in the mirror". Like all those who left their homeland behind, Hammad always feels this kind of loss as Barbra Aziz (2004, cited in Hanna, 2014: 52) comments on this sense of displacement and inherent loss by proclaiming that "something is always missing. Even if we do not say so, we feel it. What is missing is me".

Born Palestinian, Born Black

The title of the collection refers to an African-American poet June Jordan's *Moving Towards Home*. In this poem, reacting to the Sabra and Shatila massacre that killed hundreds of Palestinians in Beirut, Jordan writes "I was born a black woman and now I become a Palestinian" (Hammad, 1996:ix). In this collection Hammad utilizes what Reagan (1985:81-95) terms "cultural autobiography" in which the "I" speaker of the poet serves as the cultural and

collective "we" that stands for Arab-Americans in general and her Palestinian people in particular. In addition to highlighting the racial attitudes towards black people of the society she is living in, this poem presents a voice of a young Palestinian woman who is fully aware of the trauma of losing homeland (Mohsen et al., 2016: 34). Her poems show that Hammad is deeply rooted in her homeland and is dominated by racial discrimination in her host land (ibid).The concept of a unifying "we" which signifies a communal cultural autobiography mainly appears in this collection which takes on a more opposing stance in outlining Hammad's ethnic and racial attitude from both a personal and collective point of view (Hussein, 2014:103). The twenty nine poems in *Born Palestinian, Born Black* were written with the absence of punctuation marks and capitalization. Instead, they were replaced by occasional double and sometimes more than double spaces in the body of the poems (Hanna, 2014: 529). Hammad deliberately breaks the rules of syntax and orthography and deviates from the norms of ordinary writing since she gave priority to the content over the punctuations and mechanics of writing (ibid).

Rap Poetry

        Rap poetry which Hammad has been extremely affected by is defined by Pate (2010: 270) as "poetry that emanates from the cultural reality of hip hop. The consciousness that reverberates from hip hop's core creates the environment in which this poetry occurs. In other words, rap/poetry derives its definition from hip hop culture". The poetry is embedded and enwrapped in a musical blending of internal and external rhythms and melodies. The internal music emanates from the rappers themselves, through the arrangement of the words (ibid: 25)**. "**Hip hop, as a cultural reality following the Black Arts Movement, continued to adopt an oppositional stance toward everything and anything which reflected the world that dominated its proponents" (ibid: 27). Hammad affiliates with the Black minority and engages particularly with the hip hop culture and its rap poetry. She adopts the hip hop style and the Black vernacular in dealing with issues related to diverse groups with which she affiliates (Hussein, 2014: 128). Regarding Hammad's use of the hip-hop technique as a form of resistance in poetry, Katharina Motyl (n.p., n.d. cited in Ghosh, 2014: 530)

remarks that Hammad's use of hip hop, which has always voiced the grievances of those at the bottom of society, gives her voice the air of authenticity when it voices criticism on behalf of Palestinians, who arguably find themselves near the bottom of the International Community, in terms of power and esteem by other nations (at least the Westernones).

The Concept of Identity

De Fina (2003: 15) states that "identity is an extremely complex construct and simple definitions of what the term refers to are difficult to find as there is no neutral way to characterize it". Tajfel (1981: 255), on the one hand, ascribes identity to an individual when he defines it as "that part of an individual's self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value and emotional significance attached to that membership". Kroskrity (2000: 111), on the other hand, does not attribute the process to any specific agent where he defines it as "the linguistic construction of membership in one or more social groups or categories" and stresses the fact that although identity is not necessarily expressed through linguistic means, language plays a central role in its construction. Being an expression of membership into particular communities, identity is often recognized as self or other identity where self-identities are often built on the basis of opposition or contrast with others (De Fina, 2003: 139). Tajfel (1981: 255) stresses the social aspect of identity when he defines it as "that part of an individual's self-concept which derives from his knowledge of his membership in a social group (or groups) together with the value and emotional significance attached to that membership". Edwards (2009: 20) has the same opinion as he argues that our personal characteristics stem from our socialization within the group(s) to which we belong. In addition to using language for conveying images of ourselves, it is also about "conveying to one another what kind of people we are; which geographical, ethnic, social communities we belong to; where we stand in relation to ethical and moral questions; or where our loyalties are in political terms" (De Fina, 2006: 263). Furthermore, it has an important role in identifying others, classifying and judging

people, aligning ourselves with them to signal our similarities, or distancing ourselves from them to underline our differences (ibid). Identity can be considered as "a property of the individual or as something that emerges through social interaction; it can be regarded as residing in the mind or in concrete social behavior; it can be anchored to the individual or to the group" (ibid: 265). Erikson (1980: 109) points out that identity "connotes both a persistent sameness within oneself (selfsameness) and a persistent sharing of some kind of essential character with others". The language choices people make function as cues to signal these identities (De Fina, 2006: 266). A language variety whether a dialect or an accent a speaker chooses indicates group membership. Hence, "there are two basic aspects to a person's identity: their name, which serves first of all to single them out from other people, and then that deeper, intangible something that constitutes who one really is, and for which we do not have a precise word" (Joseph, 2004: 1-2).

Ethnic Identity

"Traditionally, the concept of ethnicity has stressed the sharing of norms, values, beliefs, cultural symbols and practices" (Barker and Galasinski, 2001:122). In this respect, it means "a relational concept concerned with categories of self-identification and social ascription. What we think of as our identity is dependent on what we think we are not" (ibid: 123). Thus, ethnicity is better perceived as "a process of boundary formation constructed and maintained under specific socio-historical conditions" (Barth, 1969 cited in ibid). Ethnicity, to be noted, "acknowledges the place of history, language and culture in the construction of subjectivity and identity" (Hall, 1996c: 446). In the domain of narration, ethnicity "is used by narrators in different stories to negotiate or to convey stances and beliefs about other social groups and about themselves. These stances, values and beliefs vary according to the narrator, the topics discussed in the interactional context, and the narrated world evoked" (De Fina, 2003: 177). As regards the relationship between ethnicity and the creation of boundaries, Barth (1969, cited in De Fina, 2003: 182), for instance, views ethnicity as "an individual's membership in a group that shares a common ancestral heritage

involving the biological, cultural, social and psychological domains of life". Emphasis on the centrality of some components that constitute identity noticeably vary. Edwards (1985, cited in De Fina, 2003: 182), for example, emphasizes the centrality of the psychological dimensions since he considers ethnicity as expressing "loyalty to a group that has an observable common past". Farley (1988, cited in De Fina, 2003: 182), on the other hand, gives superiority to "social and cultural factors such as nationality, language, and religion as defining properties of ethnicity". Buriel & Cardoza, (1993, cited in De Fina, 2003: 182) "equate ethnicity with psychological affiliation since they argue that, regardless of variations in the biological, cultural, and social domains, if a person identifies with a particular ethnic group, then she/he will be willing to be perceived and treated as a member of that group". In fact, ethnic identity is a very complex category; it seems to be a dynamic social construct based on a host of different criteria (De Fina, 2003: 143). Group identity, according to van Dijk (cited in De Fina, 2003: 185), is strongly connected with shared representations in that "the identity of a group is based on those common representations about self and others and these, in turn, are the basis for group ideologies". When White majority group members talk about ethnic out-groups, they do not merely express their personal beliefs and attitudes, but reproduce ethnic opinions of their in-group as a whole (Van Dijk, 1987:23). As social members of the dominant group, people also reproduce the dominant ideologies of this group (ibid: 23). To immigrants, identity has gained a noticeable importance since it is considered an umbilical cord connecting them to their homeland and reminding them of their people.The values, ideas, and behaviors of immigrants are often attributed to characters not as individuals, but as representatives of social identities (De Fina, 2003: 139). Immigrants try to keep their identity unchanged. Otherwise, they may be obliged to re-shape their identity or even to form a new one. Forming a new identity is an essential process for immigrants since establishing themselves in a new country and starting a dissimilar life, always involves a redefinition of their place in the host society and of their position with respect to other social groups (De Fina, 2003: 143). A

consequence of these changes is that the immigrants' sense of self takes new directions in relation to the circumstances in which they find themselves and the new roles that they need to adopt. The defining characteristics chosen by individuals to distinguish themselves from others and to ascribe membership into groups vary a great deal according to social and personal circumstances (Horowitz 1975: 113).

Arab-Americans and the Problem of Identity

In American mainstream discourse, especially after the traumatic events of September 11, 2001 'Arabness' is viewed as harem girl, religious fanatic and terrorist (Hussein, 2014: 23). This is negatively reflected on Arabs in general and on Arab-Americans in particular. Du Bois (2005: 26) points out that the problems of minorities in Western locales, especially large cities like New York, are similar to the discriminatory treatment of colonized peoples elsewhere in the world. "In addition to these obstacles of recognition and self-identification, the pressure some Arab-Americans feel to assimilate into mainstream American culture and to ignore or cover up their 'Arabness' has created a tension between these two aspects of their identities" (Hussein, 2014: 24). With regard to the concept of double-consciousness, Du Bois (2005:9) comments on this tension "this sense of always looking at oneself through the eyes of the others…one ever feels his two-ness, an American, a Negro, two souls, two thoughts, two unreconciled strivings; two warring ideals in one dark body". This double consciousness has been invoked on the part of Arab-American experiences, particularly as they are manifested in creative works. Such writers suffer from what might be termed "split vision of identity" (Handal, 2004: 45) in which they are torn between two different sides of identity i.e. the oriental and the occidental each of which tries to find a form of expression in their writings (Hussein, 2014: 24). The "in-between" space Bhabha (2004) describes can be recognized in Hammad's writings in which she uses rhetorical strategies such as first-person narration, ethical appeals and signification (Hussein, 2014: 29-30). She reshapes images of Arabs, Muslims and Americans through texts that draw upon the shared knowledge of all these groups (ibid: 30). Hammad

engages first-person narrative voices that invoke the stereotypical images and links the experiences of Arab Americans with other peoples of color like the African Americans. She engages the black American hip hop vernacular and cultural references and draws on intertextual references and analogies that signify the commonalities among ethnic American groups in New York and Palestinians in the middle East (ibid: 31).

The Translation of Poetry

Traditionally, poetry is defined in Arabic as the "measured and rhymed speech"; in English as "language arranged in rhythmical patterns" (Al-Wasiti, 2010: 154). When stressing the feelings it arouses in the human beings poetry is differently defined "Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another. When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry" (Sapir, 2000: 285). Or as it is described by Emily Dickinson (cited in Bartlett, 1955: 649) "If I read a book and it makes my whole body so cold no fire can ever warm me, I know that is poetry. If I feel physically as if the top of my headwere taken off, I know that is poetry". As for the definition of a poem, Cudden (1976: 678) defines it as "a work of art, a composition, awork of verse, which may be in rhyme or may be blank verse or a combination of the two. Or it may depend on having a fixed number of syllables". Regarding the translation of poetry, it is considered "the most testing type of translation" (Newmark, 1988: 162). Moreover, "poetic language does not seek to describe reality, but to recreate it – it deals more directly with man's immediate lived experience in the world and thus "opens new possibilities for him" (Ravindran, 1982:83). Consequently, it is possible to claim that the aesthetic value or poetic truth of a literary work depends on creative elements such as structure, the internal music and metaphor (Newmark, 1982: 65). Wilss (1982: 114) argues that some texts could be easily translated compared to others; this is evident in rendering texts with an informative function which are less difficult that rendering those with an aesthetic function. John Dryden (cited in Al-Wasiti, 2010:

137) considers the translation of poetry as an "act of sympathy" with the original poet: "nor must we understand the language only of the poet, but his particular turn of thoughts and expressions, which are the characters that distinguish and, as it were, individuate him from all other writers". As for the strategies of translating poetry, Lefevere (1975, cited in Tisgam, 2014: 515) mentions seven:

1. Phonemic translation. It attempts to reproduce the SL sounds in the TL and to render the meaning accurately at the same time.
2. Literal translation. Itgives priority to the content over the form.
3. Metrical translation.It stresses the reproduction of the SL meter.
4. Poetry into prose. It distorts the SL verse by turning it into prose.
5. Rhymed translation. It pays a great attention to meter and rhyme.
6. Blank verse translation. It imposes some strict rules on translators
7. Interpretation. It keeps the core of the poem but sacrifices its form in a way that a new poem may come into being.

As far as the current study is concerned, literal and rhymed translation have been highly relied upon.

Data Analysis and Translation

Four poems, selected out of twenty eight, have been given to two MA English teachers (Tr (1) specialized in English Literature, Tr (2) in Literary translation) in the Department of Translation/ College of Arts/ University of Mosul to be translated from English into Arabic.The source poems and their renderings have been analyzed according to Van Dijk's (2002) socio-cognitive approach in which the structure of the poems have been related to social structures. This model adequately serves the study since it focuses on the ethnic identity of an Arab-American minority group represented by the poet (self/ us) living in a dominantly white American majority group (other/ them). The analysis is going to be conducted at three levels: lexical, syntactic and rhetorical level. Proposed renderings, wherever necessary, have been provided.

The Four Selected Poems
1. SLT (1): blood stitched time
the whole world is blind
we screamed   our
throats shredded to pieces of meat
thrown to hungry wolves in violent heat

i am the mother
no longer willing to sacrifice sons
to wars of men and
gods of war   i
mother refuses to lose
more daughters to sons gone crazy
watching kids get bombed and blown
into bits of brain and bone
i am the father
        lost his daughters to refugee insanity
the daughter of landless orphans
        child of impotent dreams
and now
kissers of earth   lovers of night
people of godvictims of survival
we understand
stand under the strain of false peace jammed up hopes
we speak with dried olive branches
caught in chests
we call back to the *phalesteen*
of folk songs and village dances
the *phalesteen* of martyrs and their mothers
the *phalesteen* bulldozed over in Beirut
whose mouth was jammed silent
with food stamps in Brooklyn
i am the daughter
coughing up the olive branch
the son rebuilding a nation
the father rebuilding himself
i am the mother
stitching our stories into kafiyes
of tears and blood
with years and love
i stitch the story
phalesteen
into a kafiye
never to unravel

Analysis

In this poem, Hammad vividly portrays the suffering of Palestinian families whose land was occupied and whose members are torn apart. She begins her poem by describing the world as turning a blind eye to what happed and is still happening in Palestine and ends it by saying that she knitted the story in a way that cannot be torn apart. Between the beginning and the end of the poem she relates the story of the members of the Palestinian family. As regards the lexical level, Hammad firstly uses a number of nouns in a way that stresses her ethnic identity and affects her readers' perceptions at the same time. For example, she uses (mother, father, son, daughter) which are the labels of a family members who are destined either to death or survive to live as orphans or refugees in different countries. What draws one's attention in this poem is the poet's use of *Phalessteen*, the Arabic proper name of the poet's country, instead of the English word *Palestine*. This is considered a deviation from the norms of writing and by doing so, the poet reflects her deeply rooted relation with her homeland and her mother tongue. The same thing is done with *Kafiyes*. Secondly, Hammad also uses some lexical verbs like *screamed* to indicate that her people are extremely hurt and frightened. Similarly, she uses (speak, call back) to indicate that they never stop talking but unfortunately the world is still deaf and blind. She uses (bulldozed) to show the destructive act and the displacement policy used by the occupation forces against the Palestinians. Thirdly, Hammad resorts to collocating some adjectives with nouns such as (landless orphans) from which one infers that orphans have lost both their parents and their land altogether. Similarly, (impotent dreams) indicates that these dreams will never come true. (dried olive branches) signals the shoveling of olive trees by the Zionist forces. Hammad pre-modifies (the world) with (whole) which means that the world entirely does not care about what has been happening to her people. In addition to being wild animals, wolves are described 'hungry' and in 'violent' heat. Fourthly, what is distinguished is the use of small form of the pronoun (i) which is nearly mostly used by Hammad. Though this pronoun must be capitalized wherever it comes, it seems that Hammad wants to show that since she is uprooted from her homeland and separated from her in-group people, she feels

powerless and helpless. Concerning the rhetorical level, Hammad uses metaphor (the whole world is blind, stitching our stories); personification (impotent dreams); Repetition (mother 'three times', daughters 'twice', Phalesteen 'twice', kafiye 'twice', rebuilding 'twice'); contrastive pairs (wars of men and gods of wars).

TLT (1)

<div dir="rtl">

زمان خيط بالدم

كل العالم أعمى

كم صرخنا

حتى تقطعت حناجرنا إلى ارب من اللحم

رميت لذئاب جائعة ترعى في حر عنيف

أنا أم

لم تعد لديها الرغبة أبدا أن تضحي بأبنائها

لحروب أناس

وتجار حرب   أنا

أم ترفض أن تفقد

المزيد من بناتها لأبناء جنوا

وهم يشاهدون الأطفال يقضون ويحولون

إلى قطع صغيرة من المخ والعظام

أنا أب

فقد بناته بجنون اللجوء

أنا ابنة اليتامى الذين لا يملكون أرضا

طفلة الأحلام العقيمة

والآن

مقبلي الأرض   عشاق الليل

شعب الله   ضحايا النجاة

إننا نفهم

إننا نقبع تحت سلام مزيف وآمال مشوهة

نتكلم وأغصان الزيتون الجافة

تحتبس في صدورنا

ننادي بفلسطين

بأغانيها الشعبية ورقصات قراها

فلسطين الشهداء وأمهاتهم

فلسطين التي جرفت فوق بيروت

التي امتلأ فمها بالصمت

بأنواع الطعام في بروكلين

أنا ابنة

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تلفظ غصن الزيتون
وأنا الابن يعيد بناء امة
أناالأب يبني نفسه من جديد
أنا أم
تخيط قصصنا كافيات
من الدموع والدم
بخيط من الحنين والحب
أنا أخيط قصة
فلسطين
كافية
ليس لخيوطها أن تنحل

Discussion

It seems that Translator (1) opted for literal translation. By doing so, he gave priority to the content of the poem over the form. Though literal translation is considered one of the seven strategies suggested by Lefevere (1975: 20) to translate poetry, and though it is faithful to the original, yet it is done "at the cost of taste and the language" of the target language (Wilss, 1982: 35). Though the translator generally reflected the ethnic references at the lexical level, he missed the intended meaning of "in violent heat" translated into "في حر عنيف" رميت لذئاب جائعة ترعى. In this context, 'heat' means in a state of sexual excitement "سفاد", or means anger or excitement في حالة من إثارة وفترة من "حمأة وغضب". Hence, it could be rendered into: سفاد. The mother in "i am the mother" is rendered adequately into أم though *mother* is preceded by the definite article *the* but still has a generic reference since it refers to any Palestinian woman and not to one particular woman. Similarly, "gods of war" is rendered adequately into تجار "تجار حرب" since gods order people to start a war and encourage them to do so. "sons gone crazy" is translated into "جنوا" "اصابهم الجنون". Though correct, it is better to be translated into "الأبناء". "caught in chests" is mistranslated into "تحتبس في صدورنا". It is supposed to be translated into "ملقاة في صناديق"

TLT (2)

جروح هي من تداوي الزمن

بحّت أصواتنا ونحن نستغيث

في عالم أصم مقيت

يتلقفنا فيه كل ذئب شديد

أنا الأم التي لم تعد تريد.. تقديم أبنائها قرابين للحروب وتجارها كالعبيد

أنا أم تأبى فقد المزيد.. من بناتها لرجال فقدوا كل عقل رشيد

ترى أطفالا يقذفون في الهواء.. ليصبحوا مجرد أشلاء

أنا أب فقد بناته في جنون اللجوء.. ليصبحوا يتامى بلا أرض ولا أحلام تكون

لم يعد الآن سوى من يحبون الأرض ويعشقون الغروب

أناس أبرياء.. أصبحوا ضحايا البقاء

بتنا ندرك الآن كيف يقتل الأمل بين طيات السلام المزعوم

فلا حياة لمن تنادي.. وليس في الصدور إلا الهموم

ثم تعود بنا ذكرياتنا الى فلسطين.. في كل أغانينا الشعبية ورقصاتنا في البيوت

يا فلسطين الشهداء وأمهاتهم.. يا فلسطين التي طمست في بيروت التي أسكتوا صوتها

بحفنة من النقود.

أنا الابنة التي تأبى الرضوخ

أنا ابن يعيد بناء الأوطان

أنا أب يعيد بناء الإنسان

أنا أم تنسج قصص الدموع والدماء.. بسنين الحب والكبرياء

أنا أنسج قصة فلسطين.. في لوحة لن تمحوها السنين

Discussion

Unlike Translator (1) who opted for literal translation, Translator (2) adopted rhymed translation and sometimes resorted to interpretation both of which belong to some of the ways of translating poetry. Here, the translator is keen to focus on the form of the poem more than its content and reproduced the same effect on the TT readers as that experienced by ST readers. He also did not abide by the sequence of lines within the original poem. He almost used lexical words which are not quite equivalent in meaning to the ST lexical words such as (screamed بحت , blind أصم). To begin with the title of the poem, the translator rendered it into "جروح هي من تداوي الزمن". He actually missed the right meaning. It could be translated into "زمن مدرز أو مرتق بالدم" أو "زمن أثخنته الجروح". Though the equivalent Arabic meaning of blind is أعمى, the translator used أصم which functions similarly in this context. Sometimes, he sacrificed

some of the poem contents for the sake of keeping the rhyme of the target poem as he did when he left "our throats shredded to pieces of meat" untranslated. Occasionally, he added some new words which are not mentioned in the original poem like كالعبيد. Translating "get bombed" into يقذفون في الهواء is also due to using interpretive translation.

The same thing can be said about "kissers of earth" يحبون الأرض and, "we speak with dried olive branches" فلا حياة لمن تنادي "caught in chests"

وليس في الصدور إلا الهموم, "i am the daughter coughing up the olive branch" أنا الابنة التي تأبى الرضوخ. In translating "i am the mother stitching our stories into kafiyes of tears and blood" and "i stitch the story Phalesteen into a kafiye", the translator left out "Kafiyes" which is more important to be mentioned in the target poem especially it is written in the original as kafiyes since it represents one of the popular costumes in Palestine and as an ethnic representation.

SLT (2): children of stone
now that our soil has become co-conspirator
bearing the fruit of our horrors
in orange navels
rooting us yet stronger
firmer to our ancestors' bones
we ask
when did stones
become the comrades of sunken boys
who utilize rubber bullets and empty shells
as toys
?
when did stones
become the confidants of young girls
whose clothes and pride
across the river were hurled
?
when war smoked
his way into our collective dream
were we awake

?
or
did the Morningstar
dawn on us
to the rhythmless din of rape
?

Analysis

Regarding the lexical level, Hammad uses some nouns with ethnic reference like (soil) which refers to the place where the poet was born in; (ancestors) referring to her people who lived a long time ago. She makes use of some nouns referring to the weapons used by the Zionist forces and those used by the Palestinian resistance such as (rubber bullets, empty shells, stones). She employs nouns like (dream) which means a wish difficult to achieve; (Morningstar) which is a symbol of hope for a new day to come. Hammad makes use of some adjectives to strengthen the meaning of the nouns they modify such as (dusty tears, sunken boys, rubber bullets, empty shells, collective dream, rhythmless din). At the syntactic level, Hammad resorts to making questions; each stanza is a complete question by itself whether polarity questions or wh-questions. Regarding the rhetorical level, Hammad uses metaphor when describing soil as co-conspirator and ascribing eating to it; describing horrors as bearing fruit. She also makes use of parallelism (eating, bearing, rooting); repetition (when 'three times'). Lastly, "Depicting the stones as close friends of the Palestinian girls reveal the poet's interconnected sense of the domination of women and nature in the occupied homeland" (Mohsen et al, 2016: 37).

TLT (1)

أطفال الحجارة
أما وقد تآمر التراب علينا
آكلاً أحلامنا ودموعنا الممزوجة بالغبار
حاملاً ثمار رعبنا
بالبرتقال ذو السرة
ضاربا لنا جذورا أقوى تصل رسوخها إلى عظام الأجداد

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نسأل
متى أصبحت الحجارة رفاقاً للصبية الراحلين
الذين احالو الرصاص المطاطي والظروف الفارغة
إلى العاب ؟
متى أصبحت الحجارة
كاتمات أسرار للفتيات الشابات
اللواتي قذفت ملابسهن والكبرياء
عبر النهر ؟
متى تملا الحرب بالدخان
طريقها إلى حلمها الجماعي
علنا نصحو ؟
أو هل شق نجم الصباح
علينا فجره
إلى ضجيج اغتصابنا المشوش؟

Discussion

The translator gave an inaccurate rendering for "has become co-conspirator" "تآمر" since it means "has become accomplice". Therefore, it is better to be translated into "أصبح شريكا في الجرم". Similarly, the translator failed to translate the last stanza accurately.

did the Morningstar　　　　　　　　　هل شق نجم الصباح

dawn on us

علينا فجره

to the rhythmless din of rape　　　　إلى ضجيج اغتصابنا المشوش

The translation is supposed to be like this:

هل بدأنا ندرك بعد أن أشرق
نجم الصباح الأصوات
البغيضة والمتقطعة للسلب والتجريد

TLT (2)

أطفال الحجارة

أما وقد غدت أرضنا تتآمر علينا وتجهض احلامنا.. ودموعنا المغبرة تحمل خوفنا في بين
ثناياها فنغدوا أقوى وأشد على خطى أجدادنا..
نتساءل:
متى أصبحت الحجارة أنيس الصبية الغرقى.. من صنعوا من الرصاص المطاطي
والقذائف الفارغة دمى؟

متى أصبحت الحجارة كاتم أسرار اليافعات اللاتي ألقيت ثيابهن وشبابهن في اليم؟
عندما أتت الحرب على حلمنا الواحد ونحن أيقاظ؟
وهل طلت نجمة الصباح علينا ونحن في صخب العدوان؟

Discussion

The impact of interpretation is very clear in the translation of the first stanza where the translator ignored translating "in orange navels". The translator shifted the question to statement in the fourth stanza when he rendered "…were we awake" into ونحن أيقاظ. like the first translator, he missed the intended meaning of the last stanza and therefore gave an inaccurate translation for it. A suggested translation for the last stanza may be like this: وهل بزغت نجمة الصباح علينا لنصحو على أصوات السلب البغيضة

SLT (3): ismi

please
learn to pronounce
the name of my spirit
the spirit of my name
correctly
and don't complain
it's too throaty
too deep
too guttural
begin it in your gut
let it tickle the back of your throat
warm under tongue
let it perfume your breath
smooth your lips
and release it
round my hips
clearly

Analysis

To begin with the title of the poem, Hammad borrows the Arabic word 'ismi' to be the title of her poem instead of the equivalent English words 'my name'. By doing so, she wants to emphasize her Arabic identity since her name is the first component that shows her real identity. Actually the whole poem is about the poet's name and the appeal for pronouncing it properly. She

complains about distorting and mispronouncing her name by non-Arabic speakers. Hammad demands to pronounce her name properly and stresses the life-giving power of her name for it represents her Arabic identity. At the lexical level, she uses some nouns like (name, spirit) interchangeably (the name of my spirit, the spirit of my name) to emphasize the strong bond between her name and her spirit as an Arab woman. She also uses (throat, tongue, lips) that are considered organs of speech producing the sounds of her name. Hammad focuses on using some synonymous adjectives like (throaty, deep, guttural) preceded by 'too', which gives a negative connotation that non-Arabic speakers dislike her name and find it difficult to pronounce. Hammad begins her name with 'please' which is a polite way for asking people to do something. To encourage them to pronounce her name properly, she uses (tickle, warm, perfume, smooth) which stimulate the readers to carry out what the poet asked them to do. As regards syntactic level, Hammad makes use of requests (learn…, begin…, let…). Concerning the rhetorical level, Hammad uses repetition (name, spirit, too). She uses (tickle, warm, perfume, smooth) metaphorically by ascribing to her name.

TLT (1)

اسمي
من فضلك
تعلم لفظ
اسم روحي
أو روح اسمي
صحيحا
لا تشتكي
أن فيه بحة
أو انه سحيق
أو انه يصدر من أسفل حلقي
ابدأ به من قلبك
دعه يداعب ظهر حنجرتك
دفئه تحت اللسان
دعه يعطر أنفاسك
ويطري شفتاك
وانفثه
حول اردافي
مليحا

Discussion

         It seems that the translator managed in rendering the poem literally. Just one thing to be noted, he translated "warm under tongue" into "دفئه تحت اللسان". It is supposed to be rendered as " دعه يدفىء أسفل اللّسان ."clearly" is better to be translated into "بوضوح" instead of "مليحا".To sum up, the translator seems to have managed in reflecting all the elements especially those at the lexical level. Still, he stuck himself to literal translation.

TLT (2)

<div dir="rtl">

إسمي:
أرجوك تعلَّم لفظ اسم روحي وروح اسمي صحيحا
ولا تتذمر بأنه أجش وصعب اللفظ
ابدأ به من جوفك.. ودعه يدغدغ حنجرتك.. ويكون دافئا تحت لسانك..
دعه يعطر أنفاسك.. ويرطب شفتاك.. ثم الفظه صافيا من حولي.

</div>

Discussion

         Obviously, the translator succeeded in giving nearly an equivalent rendering for the original poem except that he opted for reduction and understatement where the situation demands more emphasis on asking non-Arabic speakers to pronounce the poet's name and on their complaining difficulty in pronouncing it.

         To highlight the ethnic references and to manifest the aesthetic effect of the poetic style, the following rendering is suggested:

<div dir="rtl">

اسمي
أرجوكم
تعلَّموا كيف تنطقون اسمي بإتقان
فالاسم لروحي والروح لاسمي عنوان
ولا تتذمروا
بان اسمي
صعبٌ عليكم أن تنطقوه
فهو حلقيّ أجشٌ لا تستسيغوه
ابدأوه من أعماقكم ثم دعوه
يداعب ما وراء حناجركم
ودافئا تحت ألسنتكم مرّروه
دعوه يعطّر أنفاسكم
يرطّب شفاهكم
وحول أردافي منسابا
أطلقوه

</div>

SLT (4): argela remembrance

smoking the water pipe
pass the argela
head tipped down
to my father
inhaling strawberry tobacco
exhaling Mediterranean breezes
mid east sighs him telling me
we are a people
name our sons after prophets
daughters after midwives
eat with upturned hands
plant plastic potted plants
in suffocating apartments
tiny Brooklyn style
in memory of the soil once
laid under our nails
collect sea shells in
honor of goodnight kisses
we call ourselves the east
and face each other when we pray
inhaling strawberries through argelas
we've become a people of
living room politics and tobacco
stained teeth painfully
reminding each other
reciting quranic verse and
um kolthom scripture
of how jasmine can
fill your head on a clear night and
mint tea dawned you to morning
my father passes the water pipe
head tipped down
to suheir
blowing out a puff of
sweet smoke he tells her

baba
we once stood on the edge of our sea
but they made us leave

I try to stop his crying
Sea foam escaping his eyes

Analysis

In this poem, Hammad depicts the Palestinian-American minority living in an exilic setting contrary to the way they used to live one day in Palestine. By repeating 'we', Hammad demonstrates the collective identity of the Palestinian-Americans and the painful experience of maintaining identity while being away from their homeland."planting plastic potted plants" pictures the non-naturalness of the poet's surroundings. Unlike Palestinian's olive trees and fruit orchards, these potted plants have no roots and bear no fruits and this is the same case with the exiled Palestinians since they are separated from their homeland. The loss of the land is made clear when juxtaposed against the 'suffocating apartments, tiny Brookline style'. The poem recreates images of homeland through memory: 'painfully reminding each other of how jasmine can fill your head on a clear night and mint tea dawned you to morning'. Hammad tries to show the real identity of the group she belongs to by viewing some scenes that still cling to her memory. The ethnic tendency and in-group longing are clearly shown in "we…name our sons after prophets"; "daughter after midwives" and "eat with upturned hands". Regarding the lexical level, the title of the poem 'argela remembrance' indicates remembering all the acts, things, and habits connected with smoking argela like the sea, the breeze, the open land. Hammad uses some ethnically related words such as (father, sons, daughters, soil, sea, east, strawberries, um kolthom). Similarly, she uses adjectives like (*strawberry* tobacco, *Mediterranean* breezes). In describing Brooklyn style, she uses adjectives like (*suffocating* apartment, *plastic potted* plants). As regards the rhetorical level, Hammad uses repetition (we) to stress the collective identity and emphasize her in-group membership. Parallelism (smoking, inhaling, exhaling, living, reminding, reciting, blowing; name, eat, plant).

ذكريات الاركيلة

ندخن غليون الماء

امرر الاركيلة

وطرفها محني

إلى أبي

نشهق تبغها بطعم الفراولة

ونزفر نسمات متوسطة

فيخبرني الشرق الأوسط بحسرة

إننا قوم

نسمي أبناءنا بأسماء الأنبياء

وبناتنا بأسماء القابلات

نأكل بأيد مقلوبة

ونزرع نباتات بأقحاف بلاستيكية

في شققنا الخانقة

ذات طابع بروكلين الصغير

لنتذكر التراب الذي

كان ينام تحت أظفارنا

ونجمع أصداف البحر

تشريفا لقبلات رافقت "طابت ليلتك"

ندعو أنفسنا الشرق

ونقابل بعضنا عند الصلاة

وعندما ندخن التبغ بطعم الفراولة في الاركيلة

قد أصبحنا قوما

تحكمهم السياسة في غرفة المعيشة

ويلطخ التبغ أسنانهم بألم

نذكر بعضنا البعض

بتلاوة آيات القران

وأغنيات أم كلثوم التي تعلمنا

كيف أن لعبق الياسمين

أن يعبأ رأسك في ليلة صافية

والشاي بالنعناع

يفتح لك باب الفجر إلى الصباح

فيمرر أبي غليون الماء

وطرفه محني

إلى سهير

نافخا نفخة

من دخان حلو قائلا لها

بابا
وقفنا مرة على حافة بحرنا
لكن جعلونا نغادر
أحاول أن أوقف بكاؤه
رغوة البحر تخرج من عينيه

Discussion

Owing to adopting literal translation, the translator almost managed in reflecting the poet's ethnic identity represented mainly by nouns and adjectives within the lexical level. "plant plastic potted plants" was mistranslated into "ونزرع نباتات بأقحاف بلاستيكية" since "plants", the head of the noun phrase, is pre-modified by "plastic potted". Hence, it is more adequate to be translated into "نزرع بالاقحاف نباتات بلاستيكية". To avoid ambiguity, 'Mediterranean breezes' is better to be translated into "نسائم البحر المتوسط" instead of "نسمات متوسطة" which may be understood as "medium breezes".

TLT (2)

أيام كنا ندخن الاركيلة
أناولها لأبي ورأسها للأسفل قد تدلى
مستنشقا تبغها المعطر بالفراولة
زافرا نسيم البحر المتوسط قبالته
عندها...
تنهده المتوسط ... وقال لي
نحن شعب
أسماءالأنبياء نسمي بهاأبنائنا
وأسماء القابلات نسمي بها بناتنا
والطعام نتناوله مقلوبة أيادينا
النباتات نغرسها في أصص بلاستيكية
في شقق صغيرة تنقصها التهوية
تلك هي الطرز البروكلينية
استذكارا للتربة التي وجدت
مسكنا تحت اظافيرنا
وتشريفا لقبلات طابت ليالينا
الشرق نتخذه عنوانا لنا
وفي الصلاة نقابل إخواننا
نستنشق الفراولة من اراكيلنا

أصبحنا اليوم شعب
نتبادل حديث السياسة في غرف معيشتنا
وأسناننا بصبغة التبغ بألم تذكرنا
تلاوة آيات من القران
سماع أم كلثوم تغني باتقان
أنى للياسمين أن يملأ
في ليلة متلألئة
بالعطر انفاسك
الشاي بالنعناع يؤذن
بانبلاج الصباح ويسفر
يناول أبي الاركيلة إلى سهير
ورأسهاللأسفل قد تدلى
وهو ينفث نفثة من دخان محلى
قائلا لها
بابا
مرة عند جرف بحرنا وقفنا
لكننا على المغادرة أجبرنا
أحاول إيقاف بكاه
ورغوة البحر
امتلأت بها
عيناه

Discussion

Clearly, the rendering of this poem shows that the translator followed the rhymed translation in which the translator pays more attention to meter and rhyme. In addition to maintaining the poetic language, the translator managed in reflecting nearly all the references of ethnic identity particularly those at the lexical level. He also succeeded in showing sympathy with the poet and this is a very important thing in translating poetry.

Conclusions

The study concludes that the search for identity, namely ethnic identity, is well manifested in Hammad's *Born Palestinian, Born Black* at three levels: lexical, syntactical and rhetorical. When translated literally into Arabic, ethnic identity references were clearly reflected in the translated poems especially at the lexical level and to some extent at the other two levels since this kind of

translation gives priority to the content over the form of the message. Using interpretation and to some extent rhymed translation, on the other hand, resulted in making more of the identity references disappear nearly at all the levels since these types of translation focus on the form rather than on the content of the message. Having an idea about the context of situation in which these poems were written by no means helps the translator to know what he/she should focus on.

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البحث عن الهوية الإثنية في قصائد سهير حمَّاد "ولدت فلسطينية، ولدت سوداء"

بالإشارة إلى الترجمة

م. زياد أنور محمود البجاريّ

المستخلص

يتناول البحث قضية نالت اهتمام الكثير من المغتربين العرب الذين أُجبروا على مغادرة أوطانهم والعيش بعيدًا عنها، إنَّها قضية البحث عن الهوية التي هي أيضًا محط اهتمام الأقليات، ولقد خبرت الشاعرة العربية الأمريكية المغتربة سهير حمَّاد العيش في مجتمع يمارس سياسة التمييز تجاه الأقليات التي تغايرها في ثقافتها ومعاييرها، ولقد وجَّهت سهير حمَّاد جلّ اهتمامها إلى قضية الهوية وأهميتها وحرصها على الحفاظ عليها؛ إذ نالت حظًا وافرًا من قصائدها لدى سهير حمَّاد الكثير من القواسم المشتركة مع بقية الأقليات ولاسيَّما الأفارقة الأمريكان؛ وعليه فقد أحبَّت شعر الراب؛ لأنَّه وسيلة لمقاومة التمييز التي يمارسها المجتمع الأمريكي، وتهدف الدراسة إلى عرض قضية الهوية ولاسيَّما الأثنية منها الَّتي يتجاذبها طرفًا "النفس" و"الآخر" وإمكانية انعكاسها في الترجمة من الإنكليزية إلى العربية، وتفترض الدراسة بأنَّه من أجل إظهار الهوية في النصوص المترجمة يتوجب على المترجم أن يكون ذا دراية تامة بالسياق الذي كتبت فيه هذه القصائد، وتوصَّلت الدراسة إلى نتيجة مفادها أن الترجمة التي تركز على المحتوى أكثر منها على الأُسلوب هي الأكثر إظهارًا لدلائل الهوية .

الكلمات المفتاحية: (العرقية، شعر الراب، حياة المنفى، المجتمع الأمريكي) .