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**Translation and Collaboration:
The Case of a Mahmoud Darwish Poem**



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Abstract

This thesis explores the linguistic effects of collaboration between author and translators in the case of Dutch and English translations of an Arabic poem by Mahmoud Darwish's from *لماذا تركت الحصان وحيداً*, *Limādhā tarakta al-ḥiṣaan waḥīdan*, 'Why Have You Left the Horse Alone?' (1995). The research question is: what is the effect of the cooperation between author and translators, or the lack of it, on the target text? Two English translations and a Dutch translation of Darwish's poem are used for this purpose, with different forms of collaboration. The research is informed by a theoretical framework about translation problems and strategies, theories about poetry translation, translaboration and cultural issues in translation practices. The employed translation strategies are systematically detailed and explained in an analysis. The study concludes that translation in collaboration with the original author of a work can have a domesticating effect, while a lack of collaboration can have an exoticizing effect on a translation. Other factors that could influence the translations have not been taken into consideration in this study. Further research could address these limitations and help arrive at more definite correlations.

1. Introduction

This study is based on an Arabic poem by Mahmoud Darwish, from his 1995 poetry collection *لماذا تركت الحصان وحيداً*, *Limādhā tarakta al-ḥiṣāan waḥīdan*, ‘Why Have You Left the Horse Alone?’. The poem is titled *أبدُ الصُّبَّار*, *Abadu ṣṣabbār*, translated into English as ‘The Everlasting Indian Fig’ (Munir Akach and Carolyn Forché), ‘The Eternity of the Prickly Pear’ (Mohammad Shaheen), and into Dutch as ‘De eeuwige cactussen’ (Kees Nijland). The research is embedded in general theories about translation and the translation of poetry in particular. Recent discussions on collaboration in translation, termed “translaboration”, will also inform the research, as well as theories about cultural and ideological issues that arise from translating Arabic to Western languages. This research investigates the effect of collaboration on translation, by comparing different translations and analysing the employed strategies.

The choice for this poem stems from its relevance to the collection, as the book derives its name from one of the poem’s lines. The poem introduces a life-changing event for Darwish and encapsulates the importance of land, identity and the theme of exile. It is also the question that six-year-old Darwish asked his father when they fled their village in 1948 to take refuge across the border in Lebanon, as Jewish military forces were invading Palestine to form the state of Israel. Although the poem was published more than a quarter of a century ago, its subject matter is as topical as ever. At the moment of writing of this thesis, tensions between Israel and the Palestinians have reached another peak, which results in stories about the conflict reaching international headlines every day. From the time that Darwish was inspired to write the poem, to when it was published and later translated, up until the present day, Darwish’s subject matter remains important. If there is a single crucial aspect in research, it is the necessity of looking at issues from different perspectives, and Darwish offers an articulate and revealing account of the

experiences of Palestinians. Arabic texts are not usually readily available to the average Western reader, a point that is validated by Lawrence Venuti, who states that Arabic is “particularly undertranslated today” (114). The translation of Darwish’s texts offer a chance to discover and examine a perspective of a marginalised people and their literature. Darwish’s work has been translated in more than thirty languages (Nijland), which yields a wealth of translation challenges. This makes Darwish’s work a suitable and relevant research object in the field of Translation Studies.

The thesis opens by contextualising Darwish’s poetry (Section 2.1) and its translations (Section 2.2), before turning the attention to the theoretical framework of the study (Section 3.1-3.3). Then, the thesis looks at existing research on translations of Darwish’s poetry (Section 4) and provides a method for comparative analysis, through theories about translation problems (Section 5.1) and translation strategies (Section 5.2) and ends with a description of the analytical process (Section 5.3). Next, it presents an analysis of the encountered translation problems (Section 6.1) and strategies (Section 6.2) and offers a conclusion (Section 7). A list of works cited (Section 8) and the poem and its translations (Section 9.1-9.4) form the last part of the thesis.

2. The Poetry of Mahmoud Darwish

On March 13, 1941 Darwish was born in Al Birwa, Palestine. At age six, during the establishment of the state of Israel in 1948, the Israeli army occupied and destroyed the village and Darwish and his family fled to Lebanon. When the Darwish family returned to Palestine, they had missed the official Israeli census. As a result, they were considered internal refugees and declared “present-absent aliens” (Britannica). Darwish lived in exile in several countries for many years.

Darwish wrote over thirty books of poetry and eight books of prose (Nijland 109). In terms of poetics and style, he borrowed from classical Arabic literature, Arab Islamic history, the Old and New Testaments, and Greek and Roman mythology to construct his metaphors (Britannica). Jacqueline Rose places Darwish “among the great figures of world literature and thought: Seamus Heaney, Marcel Proust and Sigmund Freud” (Shaheen 5). Similar to several great writers from the Western canon, Darwish’s life in exile inspired his creative work. His personification of his motherland Palestine as a mother or a cruel beloved also evokes famous Irish and English writers. Through his lyric poetry, he illustrated the fate of the Palestinians in “vivid depictions of their losses, their defiance, and their aspirations” (Britannica). In 2014, Mohammad Shaheen wrote in his front cover blurb that “Darwish’s voice represents a generation amid the tense political situation in the Middle East”.

Darwish is “critically acclaimed as one of the most important poets in the Arabic language and beloved as the voice of his people” (Akash). He won many international awards, among them the Lotus Prize (1969), the Lenin Peace Prize (1983), the French medal of Knight of Arts and Belles Letters (1997) and the 2001 Lannan Foundation Prize for Cultural Freedom (Britannica). Darwish became known in the Netherlands through his performances at Poetry International in 1972 and 1986, and by winning the Dutch Prince Claus Fund Principal Award (2004) for unique literary achievements (Nijland). Darwish passed away following heart surgery in Houston, Texas (Britannica). After his death, the Palestinian president Mahmoud Abbas proclaimed three days of national mourning (Nijland 110). Thousands of people attended Darwish’s funeral in Ramallah, Palestine (110).

2.1 English and Dutch Translators of Darwish's Poetry

The selection of translations used for this research is based on the different configurations of collaboration. One of the English translations of Darwish's poem is by Amira El-Zein in *Unfortunately, it was Paradise* (2013), edited by Munir Akash and Carolyn Forché. This translation constitutes a collaboration between different translators who worked in consultation with Darwish. Another English version is from *Why Did You Leave the Horse Alone?* (2014), translated by Mohammad Shaheen. Darwish suggested to Shaheen to undertake the translation (Shaheen 2), but the outcome is the single translator's work. Lastly, for Kees Nijland's Dutch translation *Waarom heb je het paard alleen gelaten* (2009), there is no evidence of any form of consultation or collaboration with Darwish to produce the translation.

El-Zein is an author, poet, professor and translator who also collaborated with Forché on other translations of Darwish's work (Amira El-Zein). Akash is a leading Arab critic, author and editor of fourteen literary books, and editor and publisher of *Jusoor*, the Arab American Journal of Cultural Exchange (Darwish, Soldier). Darwish's personal involvement in the translation process becomes evident from Akash's acknowledgements, which state that every poem was "carefully selected from Darwish's entire work in collaboration with the poet himself" (Akash 11). Akash also thanks Darwish for the patience in answering many questions and the guidance and helpful comments during the translations, which further demonstrates the extent of the collaboration (11). Furthermore, when Akash proposed to Darwish to translate the poetry, Darwish asked him to work with Forché to produce the English poems (Akash 11). Forché is an American poet, professor and translator (Britannica). Forché explained in an interview that Darwish had been frustrated by his translations in the past, as the rendering of the Arabic original was accurate, but the poems were not "yet poems in English" (Forché). In the foreword of

Paradise, Fady Joudah stresses the importance of Forché's contribution to the translation, by stating that "an important American poet had to offer their credibility to a major world poet for English readers to take notice" (17). Akash confirms this in the acknowledgements, as he writes that Darwish asked him to collaborate with "a leading American poet who could give the translations a single consistent tone" (11). These descriptions signify the importance of Forché's contribution to the translation and demonstrate the steering role of the author on the collaboration, which was the result of careful consideration and close collaboration between author and translators. This is important for the eventual outcome in the comparison between the different translations and to determine the effect of this collaboration on the translation.

Shaheen, author of the second English translation analysed in this study, is a professor of English at the University of Jordan and author of many books (Shaheen blurb). Shaheen describes his translation as a homage to Darwish, rather than "an attempt to be an improvement of any other translation" (Shaheen 3). In the introduction to *Leave the Horse* (2014) Shaheen describes his personal contact with Darwish and Darwish's discontentment with a translation of the same collection. Shaheen quotes Darwish saying that "the horse left alone has not been fortunate enough to receive a translation I favour, despite the fact that it is my most favourable collection of poetry" (2). Subsequently, Darwish suggested to Shaheen to translate the collection, so this translation assignment started at the request of the author. Shaheen had translated earlier Darwish poems before (2), which is important in the eventual comparison of the translations. There is no evidence of substantive cooperation between Shaheen and Darwish in this translation, so this is considered a single translator's work.

Nijland is a Dutch Arabist and translator. For the translation of *Paard alleen* (2009), Nijland collaborated with Jaber, also an Arabist and translator. The book does not contain

additional information about the translators, nor any details about the performance of the translation or the nature of their collaboration. There are no other sources that indicate this either. This translation is thus a collaboration without the involvement of Darwish.

The different forms of collaboration in the translations of this poem lead to an examination of theories on collaboration, poetry and the social and ideological perspectives that could affect the translators and their work.

3. Theoretical Framework

3.1 Translaboration

Collaboration has become a much-debated topic in Translation Studies in recent years. The increased scholarly attention to collaborative translation practices has resulted in attempts to consider translation as an inherently collaborative concept (Alfer 275). These discussions led to the development of the blended concept of translaboration. Alexa Alfer, Steven Cranfield and Paresk Kathrani coined this term after the examination of the “practical and conceptual confluence of translation and collaboration” (286). This led to the conclusion that in addition to translation and collaboration, “an experimental and essentially ‘third-space category’ is needed” (286). The concept of translaboration was conceived “to bring translation and collaboration into open conceptual play with one another”, instead of limiting the field of research by reductively equating the two concepts in a closed and circular manner (285). Alfer defines translaboration as a ‘generic space’ and expects it to enable the examination and expression of “connections, comparisons, and contact zones between translation and collaboration” (286).

The analogy between the concepts of translation and collaboration lies in the process of cooperative decision making. The idea that both contain “the constructive exploration of difference ... solutions that reach beyond singular points of view and ... singular linguistic and

discursive spheres” (284) further strengthens the interconnection. Barbara Gray defines collaboration as “a process through which parties who see different aspects of a problem can constructively explore their differences and search for solutions that go beyond their own limited vision of what is possible” (qtd. in Alfer 283). This definition helps to argue that a collaborative translation produces more options in solutions to translation problems, as it is not limited to a single person’s points of view and translation solutions. Translaboration thus facilitates the possibility to address translation problems from multiple points of view.

The question of who to work with on a translation is therefore crucial, as the choice of translator already shapes the translation and points it in a certain direction. Translaboration is thus an important element in the eventual translation of a work. Taking from the ideas on translaboration, it can be argued that a collaborative translation produces a more comprehensive translation, as it is composed of the combined ideas and interpretations of different translators, each of them bringing in their own background, culture and intertextuality.

3.2 Poetry Translation

If literary texts contain many challenges for the translator, the translation of poetry entails even more difficulties and restrictions. Within the field of literary translation, there has been more research on issues in the translation of poetry, than on any other literary genre (Bassnett 86). Bassnett argues that research on poetry and translation rarely tries to discuss methodological problems from a nonempirical position, while analyses of different translations of a single work or personal statements by individual translators on handling specific translation problems are omnipresent (86).

James Holmes is one of the scholars who attempted to define a set of categories for verse translation. Holmes lists four strategies translators use to render the formal properties of a poem (qtd. in Bassnett and Lefevre 62).

1. Mimetic form. The translator reproduces the form of the original in the target language (62).
2. Analogical form. This involves a formal shift. The translator determines the function of the original form and seeks an equivalent in the target language (62).
3. Derivative, or organic form. The translator “starts with the semantic material of the source text and allows it to shape itself” (63).
4. Deviant or extraneous form. “The translator utilizes a new form that is not signaled in any way in the source text, either in form or content” (63).

Since the poem(s) in this research is/are in free verse, the resulting translations are also various in form, which will hopefully provide an informative comparison.

Formal properties do not pose the only challenges in translating poetry; the translator’s environment and frame of reference also play a significant role. Bassnett explains how a cultural turn in Translation Studies has led to a redefinition of the field. This turn led to a focus on the text as “embedded in its network of both source and target cultural signs” (Bassnett and Lefevre 123), instead of the earlier formalist comparison of translations. Bassnett further argues that as a result of this, Translation Studies has been able to use the linguistic approach and move beyond it as well (123). The “complex manipulative textual processes” (123) that Bassnett describes are essential in understanding the links between text, context, translator and the process of translation. Bassnett lists several aspects that play a role in this, such as the criteria for selecting a text for translation, the role of the translator, editor, publisher or patron in that selection, the

translator's criteria for translation strategies, and prospects on the reception in the target system (123). Decisions about collaboration and collaborators are a fitting addition to Bassnett's list. As Bassett points out, "translation always takes place in a continuum...and there are all kinds of textual and extratextual constraints upon the translator" (123). Following from this, it is safe to state that collaboration between translators enlarges this continuum wherein the translation takes place.

3.3 Social and Ideological Perspectives on Translation

The translation dynamic focused on in this research, from Arabic to European languages, immediately draws Edward Said's theory of Orientalism into the discussion. Said examined Western scholarship of the Arab world and argued that "early scholarship by Westerners in that region was biased and projected a false and stereotyped vision of 'otherness' on the Islamic world that facilitated and supported Western colonial policy" (Britannica). Said's influential theory also states that the representation of Europe's 'others' has been institutionalised "as a feature of its cultural dominance" (Ashcroft and Ahluwalia 47). Rose describes Darwish as "writing from the other side of power" (92), which confirms Darwish's status as an Other. What is key to Said's theory of "knowing Europe's others is that it effectively demonstrates the link between knowledge and power, for it 'constructs' and dominates Orientals in the process of knowing them" (Ashcroft and Ahluwalia 47). This is in line with Said Faiq's argument, which states that "when cultures cross and mingle through translation, pasts clash and a struggle for power and influence becomes inevitable" (36 2004b). This is significant to the current research, as the aim is to determine the influence of the Western translations on the Arabic text.

Following Said's line of thought, Darwish's Palestinian perspective is the perspective of an Other. Darwish and Said have in common their accounts of "the injustices that accompanied

the formation of the modern state of Israel” (Ashcroft and Ahluwalia 116), although Darwish wrote for an Arabic audience, while Said’s writing was aimed at an English-speaking audience. According to Bill Ashcroft and Pal Ahluwalia, Said’s work was “an effort to ‘write back’, to illustrate that there is a counter-narrative to the commonly held perception of the Arab” (116). Similarly, Shaheen describes Darwish’s poetry in the same post-colonial terms, by stating that Darwish’s poetry “is an act of writing back” (8). Shaheen concludes his introduction with regretting that Darwish is not here to “realise how translation can help promote his perspective of poetry and to see that translation itself is a powerful aspect of writing back” (9). Shaheen’s remark indicates a positive view on what translation can do.

Several scholars are of the same opinion as Said. More specific to the field of Translation Studies, Faiq has argued that the Western world imposes a negative view and stereotypes of the Arab world on the rest of the world and that translation from Arabic into Western languages has hardly improved cultural relations (vi 2004a). This is significant to the current research, as the aim is to determine the influence of the, in his case Western, translations on the Arabic text. Building on the earlier statement about the continuum wherein translation takes place, Bassnett states that translation is also part of an ongoing process of intercultural transfer (qtd. in Faiq 38 2004b). Bassnett describes translation as a “highly manipulative activity” that involves several stages “in the process of transfer across linguistic and cultural boundaries” (38). Bassnett further argues that “[t]ranslation is not an innocent, transparent activity but is highly charged with signification at every stage; it rarely, if ever, involves a relationship of equality between texts, authors or systems” (38). Faiq further claims that translation from Arabic has “suffered from influences of the master discourses of the translating cultures in terms of invisibility, appropriation, subversion, and manipulation”, which “not only distorts original texts but also

leads to the influencing of target readers” (38). The negative evaluations of these scholars go against Darwish’ wish to facilitate a dialogue between cultures and enhance cultural relations, through writing, since “he foresaw a future of peace and coexistence between Israelis and Palestinians that could be achieved through dialogue between cultures” (Britannica). These complexities and ramifications of translation as intercultural communication complicate the process of translation and its evaluation. This is significant to the current research, as the aim is to determine the influence of the Western translations on the Arabic text.

4. Existing Research on Translations of Darwish

Whereas every translation involves an ethical responsibility for the translator, translation of politically charged poetry brings an even more complicated duty. Rose’s book *Proust Among the Nations* (2011) is described as a “powerful and elegant analysis of the responsibility of writing” that makes the case for “literature as a unique resource for understanding political struggle” and provides “new ways to think creatively about the violence in the Middle East” (Proust). This description validates the relevance of Darwish’s poetry and consequently, the relevance of its translations. In an examination of Darwish’s poems, Rose describes the impossibility “to convey in translation the radical ambiguity of the Arabic” (103). According to Rose, Darwish uses language to work over the divided terrain of conflict in the Middle East to undo the rhetoric of statehood (92). Rose draws a parallel between the physical country borders that Darwish crossed, and his poetic, formal, and linguistic borders (101). Rose’s comparison of Darwish to Heaney stems from the notion that Darwish is the “very model of a poet whose poetry yearns toward an identity that is never achieved or complete” (100). According to Rose, Darwish’s “crafting of a homeland in language has been one of the strongest rejoinders to dispossession” (100). Although Darwish was “not only or always a political poet” (100), Rose states that Darwish saw the link

between poetry and politics as unbreakable. Rose further claims that the *Nakba* ‘catastrophe’, the 1948 Palestinian exodus (Britannica Arab-Israeli wars), that impacted Darwish’s life and work “propelled Palestinian poetry into a new era” for Darwish (101). Rose asserts that in his poetry, Darwish is “constantly testing poetic boundaries, crossing in language and fantasy the borders laid down by the new nation” (101). With Rose’s exploration of Darwish’s work and its translation, an effort has been made to improve cultural understanding between an Arabic and English-speaking audience.

Nijland’s *Waarom heb je het paard alleen gelaten?* (2009), which contains the poem used for this study, is reviewed rather negatively by Janita Monna. Monna argues that the translation is mainly lexical and misses the suppleness of conveying the connotations (N. pag). Additionally, Monna describes the translation as cumbersome and rather stiff, while indicating that the poems are rich and lyrical in their original language. Another Darwish translation is reviewed by Marilyn Booth. Joudah’s *If I Were Another* includes four of Darwish’s Arabic collections published from 1990 to 2005 (Booth 72). Booth praises Joudah for capturing Darwish’s “crystalline diction” and transforming the poems “into appropriate English poetic registers” (75). Booth further states that although the poems are difficult, “they sing, and Joudah’s translations carry the [very diverse] tunes beautifully” (75). Furthermore, Booth indicates that “Joudah’s translation practice is remarkable for his ability to adhere closely to the diction and even structure of the originals” (75). Booth compares Joudah’s translation of the poem to another “worthy” translation and disagrees with certain word choices and interpretations in both (75), yet directly questions whether “translators ever agree entirely” (75). This shows the ever-present issue of ambiguity in the translation practice.

Several scholars have written about the historical, cultural and political value of Darwish's work and all of them praise the poetic quality of Darwish's poems. Most of these literary studies in Arabic examine the style, themes, and motifs of Darwish's poetry (Abu Eid 1). However, there are not many English sources that compare Darwish's texts to its translations. This is an important element, nevertheless, given the responsibility that lies in translation, which can help build and foster understanding between source and target audiences.

5. Method: A Comparative Analysis of Three Translations of a Poem

To compare and analyse the different translations, a set of concepts from translation theory will be used, particularly the notions of "translation problem" and "translation strategy".

5.1 Translation Problems

The translation problems in the poem analysed in this research are first identified using Christiane Nord's categorization (147). Nord arranges translation problems in four categories:

1. Pragmatic translation problems. Originate from differences in the communicative situations wherein source and target text are embedded (147).
2. Culture specific translation problems. Arise from differences in norms and conventions of the source and target cultures (147).
3. Language pair specific translation problems. Arise from differences in structures of source and target language (147).
4. Text specific translation problems. Occur in the translation of individual texts; their solution cannot be applied to other translation assignments (147).

Nord's categories allow for analysis in a top-down manner, ranging from the pragmatic macro level and extra-textual factors to the linguistic micro level. After the qualification of translation problems, an examination of the employed translation strategies follow.

5.2 Translation Strategies

To identify the translation strategies the different translators employed, I use Andrew Chesterman's classification of translation strategies. Chesterman distinguishes between comprehension strategies and production strategies (92). Comprehension strategies deal with the analysis of the source text and the nature of the translation assignment, they are "temporally primary in the translation process" (92). Production strategies are in effect the "results of various comprehension strategies", as they deal with how the translator "manipulates the linguistic material" to create an appropriate target text (92). Chesterman's classification comprises three main groups of strategy:

1. Mainly syntactic/ grammatical strategies (not investigated in this study; see below).
2. Mainly semantic strategies (in this study coded S).
3. Mainly pragmatic strategies (in this study coded PR) (93).

This classification allows for some overlap between the strategies, which are subdivided in more detailed categories. This study will not focus on syntactic strategies, so these will not be detailed. The reason for this is that in poetry, syntax is already complicated, and an analysis of its treatment in translation is beyond the scope of this study. Furthermore, it is important to note that production strategies already imply and contain certain understandings and interpretations of the poetry, which will be visible in the target text. The translator assumes meanings and incorporates these in the translation. Taking the cultural turn in Translation Studies into consideration, the

translator and the process of translation form the key elements in the analysis of strategies, with a focus on the different constellations of collaboration.

5.2.1 Semantic Strategies

According to Chesterman, “semantic strategies manipulate meaning” (101). These ten strategies comprise changes that mainly deal with lexical semantics, but also contain elements of clause meaning, such as emphasis (101).

S1. Synonymy. Selects a synonym or near-synonym for the evident equivalent (102).

S2. Antonymy. Uses an antonym and combines this with a negating element (102).

S3. Hyponymy. Comprises a shift within the hyponymy relation. From ST superordinate to TT hyponym, ST hyponym to TT superordinate, or ST hyponym X to TT hyponym Y (102).

S4. Converses. Involves pairs of verbal structures that describe the same situation from opposing perspectives (103).

S5. Abstraction change. Changes elements of the TT into more concrete or more abstract levels (103).

S6. Distribution change. Changes the distribution of the same semantic components, either through expansion to more items, or compression to fewer items (104).

S7. Emphasis change. Reduces or alters the emphasis or thematic focus (104).

S8. Paraphrase. Results in a free or loose TT. Semantic elements are disregarded in favour of the pragmatic sense of a higher unit (104).

S9. Trope change. Applies to the translation of rhetorical tropes. Options are ST trope X to TT trope X, ST trope X to ST trope Y, and ST trope X to TT trope Ø (105).

S10. Other semantic changes. Includes other modulations of various kinds (107).

5.2.2 Pragmatic Strategies

Chesterman defines strategies that primarily deal with the selection of information in the target text as pragmatic strategies (107). These are informed by the translator's knowledge of the prospective readers of the translation. While syntactic strategies affect form and semantic strategies affect meaning, pragmatic strategies affect the message. These strategies are often the result of the translator's decisions on "the appropriate way to translate the text as a whole" (107). Chesterman proposes ten pragmatic categories:

PR1. Cultural filtering. Involves naturalisation, domestication, or adaptation. Culture-specific elements from ST are translated to cultural or functional equivalents in TT (108).

PR2. Explicitness change. Changes elements of the message into either more explicit or more implicit (108).

PR3. Information change. Either adds new, non-inferrible information that is not present in ST but considered relevant to TT reader or omits ST information considered irrelevant (109).

PR4. Interpersonal change. Operates at overall style level and involves a change in the relationship between text, author, and reader. It can alter levels of formality, technical lexis, involvement, and emotiveness (110).

PR5. Illocutionary change. Changes the speech act, usually connected to other strategies (110).

PR6. Coherence change. Deals with the "logical arrangement of information in the text, at the ideational level" (111).

PR7. Partial translation. Refers to any kind of partial translation. (111).

PR8. Visibility change. Changes the authorial presence, or "the overt intrusion or

foregrounding” of the translator (112).

PR9. Trans editing. Refers to the occasionally drastic re-editing of “badly written original texts” (112).

PR10. Other pragmatic changes (112).

Chesterman’s cultural filtering category corresponds to another approach that identifies translation strategies, developed by Diederik Grit. Grit focuses on the translation of culture-specific terms and expressions, also referred to as realia (189). Grit identifies two forms of realia: the specific phenomena or terms that are unique to a certain country or culture and have no or a partial equivalent elsewhere, and the words that are used for these phenomena or terms (189). Realia are often historically determined and even countries within the same language area have different realia (189). Moreover, identical denominations may signify different phenomena. Members of one cultural community often do not know the denotation, the objective meaning, within another community, let alone its connotation or implication.

Realia can be translated in different ways. Which strategies translators employ, depends on three factors: text type, text purpose and target audience (190). In terms of text type, a literary text does not need the same semantic-denotative agreement as an instruction manual or legal text. With regards to text purpose, there is a field of tension between producing the most accurate semantic meaning and the clearest communicative wording of the translation. The question is whether the translation needs to adapt the unfamiliar to the target culture, or to adapt the target culture to the unfamiliar (190): so, to domesticate or to exoticize. For this research, the expectation is that the analysis of this part of the texts will show the largest discrepancies between the translations. Finally, Grit identifies three target audiences, a lay public, interested persons with prior knowledge, and experts (191). The text types in this study are literary, the

purpose may vary between translating detailed information or providing atmospheric descriptions, and the prior knowledge of the target audience may also vary, although it is most likely that the Dutch and English target audiences of the translations do not have the same prior knowledge as the target audience of the Arabic text.

Grit argues that the choice in translation strategies for realia depends on whether denotation is more important to the target audience, or connotation, and consequently, how these can be communicated adequately (191). To assess the translations afterwards, the same questions can be posed. Grit's translation strategies for realia are:

R1. Preservation. The expression remains unaltered in the target text (192).

R2. Loan translation. Word for word translation of ST expression (192).

R3. Approach. Uses a corresponding expression in TT (192).

R4. Description or definition in the target language (192).

R5. Core translation (193). Similar to S3.

R6. Adaptation (193). Occurs as PR1.

R7. Omission (193). Occurs in PR3.

R8. Combination of above-mentioned translation strategies (193).

Grit points out that in practice, several combinations of these strategies occur, as none of the strategies is without difficulties (193). It is important that the translator is aware of the denotations and connotations of realia, to be able to make an informed decision on which strategy to employ. Realia will also form an important part in the analysis of the translation strategies as employed by the different translators in this research, as they will give an indication

of what the purpose of the translations is. Translation of an Arabic text into Western languages logically involves dealing with culture specific elements, which can be approached in different ways. The ways in which the translators treat these elements depends on their own understanding and context, but the combination of these notions in a collaborative translation leads to a more elaborate outcome. Paul Carlile describes “translation as a process of creating meaning and overcoming semantic boundaries by means of sharing knowledge” (qtd. in Alfer 284). This platform of collaboration and sharing ideas and translation solutions, forces translators to reflect even more on their individual contributions, as compared to single translator translations, where translators only deal with their own interpretations.

5.3 Analytical Process

To assess the translations, I compared the Arabic text to the Dutch and English translations. First, I determined the translation problems according to Nord’s categorisation (see column “Translation Problems” in the appendices). Then, I determined which strategies were employed in each individual translation, using the translation strategy codes outlined in Section 5.2 (see column “Strategies” of the appendices). The findings of this analysis are discussed in Section 6. For the translation of Arabic words into English, I used Hans Wehr’s online dictionary. For the interpretation of English terms, I consulted the online *Oxford English Dictionary*, and for Dutch, the online dictionary *Van Dale*.

6. Analysis and Findings

6.1 Analysis of Translation Problems

Analysis of Darwish’s poem according to Nord’s categorization shows that out of the total number of 50 translation problems identified, 21 (42%) are pragmatic, 10 (20%) are culture specific, 3 (6%) are language pair specific and 16 (32%) are text specific. So, the text mainly

raises pragmatic translation problems, followed by text specific translation problems. The pragmatic translation problems arise from differences in the communicative situations wherein the Arabic, English and Dutch texts are embedded, as readers in the source and target audiences have differing prior knowledge of the subject and context of the poem. A Dutch or English reader will probably not have the same familiarity with the names and allusions in Darwish' poem as an Arabic reader. The pragmatic problems in this text are most visible in references to names of people and locations, such as عكا *akka* 'Acre' (Darwish line 5), جنودُ يُهوشعُ بن نون *junūd yuhūshu'a bennūn* 'Joshua Ben Nun's soldiers' (38), قانا *qānā* 'Cana' (40), but also in references to historical events, such as أقام جنود بونابرت *aqāma junūdu bunabarte tallā* 'Bonaparte's soldiers set up a hill' (4), هنا صلب الإنجليز اباك *hunā ṣalaba l-injlīza abāk* 'the English crucified your father here' (18), and هنا وقع الإنكشاري عن بغلت الحرب *hunā waqa'a l-inkishāriyyu ʿan baghlati l-ḥarb* 'the last janissary fell from his war mule here' (31). The poem also raises a culture specific translation problem. This arises from a difference in the norms and conventions of the source and target cultures. It is evident in the usage of the Arabic particle يا *Yā*, 'Oh'. Arabic uses يا *Yā*, 'Oh' to address a person (Hanssen 133), but this is an unusual structure in contemporary English and Dutch. A language pair specific translation problem arises from the difference in structure of the Arabic and Dutch language. Dutch grammar does not allow inanimate subjects to have active verbs, which occurs frequently in the Arabic text. Examples are تفتح الأبدية أبوابها *taftaḥu l-abadiyyatu abwābahaa* 'eternity opens its doors' (26), كان غدٌ طائشٌ يمضغ الرياح *kāna ghadun ṭā'ishun yamḍaghu rriḥ* 'an impetuous tomorrow was chewing the wind' (36). Lastly, the translation of poetry typically produces text specific translation problems, Nord's fourth category. The distinct nature of poetic texts renders its translation solutions inapplicable to other translation assignments. This is apparent in the different translations of the same words, such as

الصبار *ṣṣabār* ‘Indian fig’ in the title, ازيز *azīz* ‘roaring’ (7), ألتصق *iltaṣaq* ‘cling to’ (7), and ولدي *waladī* ‘my son’ (14), which are translated differently in all three translations. The chosen translations represent interpretations of the word in question, but are not mutually exclusive, which explains the different outcomes.

6.2 Analysis of Translation Strategies

For a visualisation and comparison of the formal properties of the texts, the poems are aligned in Appendix 9.1 As per Holmes’ classification of translation categories for poetry, Shaheen’s translation is a case of mimetic form. Shaheen followed Darwish’s formal structure in detail, as the English verse lines correspond to the Arabic line by line, including all punctuation marks. This is mainly visible in a comparison of lines 11 to 14 of Darwish, as Akash and Forché shortened the four lines to two in line 10 and 11, Nijland also shortened the lines in 12 and 13, while Shaheen adopted Darwish’s structure and produced lines 11 and 14 of his translation. The other two translations are derivative or organic, as the target texts do not follow the shape of the source text precisely but allow the semantic material to shape them. The formal correspondence can be seen as a domesticating feature, in the sense that the texts are formally similar, which can suggest that the contents are also fairly similar.

Table 1. Translation strategies employed in the three translations, using the translation strategy codes outlined in Section 5.2

	Akash Forché	Shaheen	Nijland
Strategy	Occurrences		
R2	19	18	21
R7	10	11	9
S1	1	1	-
S3	1	2	2
S7	4	4	3

S8	3	3	4
PR1	-	-	1
PR2	-	-	5
PR3	5	4	3
PR8	-	-	2

The translators' employed strategies are quantified in Table 1. This shows that they all mainly employed a word for word translation of the realia in the poem (coded R2). In Akash and Forché, there are 19 examples of word for word translation, in Shaheen 18 and in Nijland 21. Since Nijland used this strategy the most, it gives his translation an exoticizing quality. While the strategy can result in semantic equivalence, it does not foster the target reader's understanding of connotations and allusions. Examples are the mentions of عكا *akā* (Darwish 5), rendered as "Acre" (Akash and Forché 4, Shaheen 5, Nijland 6); and قانا *qānā* (40), rendered as "Cana" (Akash and Forché 39), "Qana" (Shaheen 40), and "Kana" Nijland (40). The names carry allusions that are not evoked in the translations. The first refers to the Acre Plain, where the village of Al Birwa, Darwish's birthplace, is located, and the second refers to the place where Jesus turned water into wine, so this depends on the reader's religious knowledge. A similar process also happens in the translation of common nouns and verbs, such as البيت *al-bayt* 'the house' (Darwish 11), الحصان *al-ḥiṣān* 'the horse' and نعود *naʿūd* 'return' (33), which are metaphors for culturally determined concepts. The house represents the home and the land of Palestine, the horse signifies the concern for all that is left behind and return points to the recurring theme of the Palestinians' wish to return to their homeland. These connotations are lost in the literal translation.

The occurrences where the translators changed the message through omission (code R7), or information change (code PR3) also change the effect of the translations. Omissions account

for the translators' second most common strategy. Examples in Akash and Forché are the omission of *ل li* 'so' (8) and *سننجو sananjū* 'we will be saved' (8), *له lahu* 'to him' (16). Examples in Shaheen are the addition of "together" (3), "inscribed" (22), "fallow" (28), and the omission of *براري barāri* 'prairie' (28). Examples in Nijland are the omission of *له lahu* 'to him' (16) and *ولدي waladī*, 'my son'. Although the strategies involve changes in the meaning and emphasis of the text, they did not occur often enough to compare their use in a meaningful manner.

An example of where the translators employed different strategies for realia is *الإنكشاري* (Darwish 31), transliterated as "inkishari" in Akash and Forché (30), "janissary" in Shaheen (31), and as "Janitsaar" with an explanatory note in Nijland (31). Shaheen's use of an English equivalent of the term has a domesticating effect, while Akash and Forché's transliteration and Nijland's note have an exoticizing effect. Another example is *جنودٌ يُهُوشَعُ بن نون junūd yuhūshu'a bennūn* (Darwish 38), translated as "Joshua's soldiers" (Akash and Forché 38), "troops of Joshua ben Nūn" (Shaheen 38), and "soldaten van Joshoea ben Noen" with an explanatory note in Nijland (38). Whereas Akash and Forché omit part of the translation, Shaheen translates the entire phrase and Nijland adds a note. Although Nijland provides context, Shaheen's translation is less intrusive, and semantically closer than Akash and Forché's, so Shaheen's strategy is the most domesticating. The translators have also dealt with the Arabic usage of the particle *يا*, 'Oh', in different manners. The particle appears ten times in the Arabic text, four times in Akash and Forché, twice in Nijland, and not at all in Shaheen. The omission of an element from a source text to fit the conventions of the target text has a domesticating effect, so Shaheen again employed the most domesticating strategy.

The translation strategies employed for language pair specific problems differentiates Nijland's translation from the others. Instances of inanimate subjects with active verbs in

Darwish's text are adopted in Nijland, resulting in unidiomatic expressions in Dutch. This is not an issue in the other translations, as these structures are common in English. Examples are "De eeuwigheid opent haar poorten" (Nijland 25), "Een roekeloze morgen kauwde de wind" (35), "Kruisridderburcht" (43), and "waaraan het voorjaarsgras knaagde" (44). These translations are unidiomatic and have an exoticizing effect on the text. Furthermore, Nijland's use of notes to explain two realia in lines 30 and 37 causes an overt intrusion of the translator, which further reinforces the exoticizing effect. This likely makes Nijland's translation more unfamiliar to the target audience than Akash and Forché's and Shaheen's.

A comparison between the three translations with an eye on the different collaborative practices results in the following analysis. First, Nijland's mainly literal translation and use of notes has an exoticizing effect. The lack of collaboration with Darwish can explain these exoticizing strategies. With regards to the Akash and Forché translation, it can be argued that Forché's contribution in particular has added to the level of domestication of the translation. Darwish's wish to have an American poet give the translation a "single, consistent tone" (Akash and Forché 11) can be the reason for this effect. Forché's remark that Darwish criticized earlier English translations further strengthens this idea, so the domesticating impulse can be ascribed to both Forché and Darwish. Therefore, it is possible to argue that this collaboration had a domesticating effect on the translation. Lastly, Shaheen employed the most domesticating translation strategies compared to the other translations, and also showed the most formal correspondence with Darwish's text, all of which had a domesticating effect on the text. Shaheen's earlier collaboration with Darwish can explain this effect, as Shaheen would already have been familiar with Darwish' style and subjects. So, it appears that collaboration during the translation of *Abadu ṣṣabbār* in Akash and Forché had a domesticating effect, earlier

collaboration with Darwish had a domesticating effect in Shaheen, and lack of collaboration with Darwish had an exoticizing effect in Nijland.

The different translation strategies show the possible influence of the Western translations on the Arabic text. Translation strategies can exoticize or domesticate the target text, but in the process, also construct it. These findings illustrate Said's critique about Europe's representation of Others and Faiq's reflection about the clash in power and influence that happens in translation. Whether the strategies domesticate or exoticize, they imply a certain construction of the other in the process. This can also be clarified from the theory that was developed in the cultural turn of Translation Studies, which states that translators do not operate in a vacuum and apply their own understanding and context to the translation. The different levels of domestication and exoticization suggest the effect of the different collaborations and the translation strategies that resulted from them.

7. Conclusion

The gap this research identified, is the lack of comparisons between Darwish's poem and its Dutch and English translations. Darwish's relevance as an Arab poet is established, as well the importance of evaluations of his work in translation. The responsibility of translation is emphasized, in relation to the connection between the West and the Other. Translation strategies can adapt the unfamiliar to the target culture or adapt the target culture to the unfamiliar. Employed strategies can depend on the translators, their context and the different configurations of collaboration. On the basis of this research, it is possible to argue that translation in collaboration with the original author of a work can have a domesticating effect, while a lack of collaboration can have an exoticizing effect on the translation. The different constellations of collaboration and the resulting translation strategies show evidence for this claim.

In order to study the linguistics effects of collaboration between translators on translations in more detail, further research is needed to investigate the connection between the translators and their choice of strategies. A larger corpus of poetry, its translations and different teams of translators would provide more data to analyse and make it possible to draw more substantial conclusions on the subject. This study did not consider other factors that might affect translations, such as the translators' individual styles, their translation experience, or their connection to the source audience. Further research could address these limitations and help arrive at more definite correlations.

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9. Appendix

9.1 Poem and Translations

Overview of the poem and the three translations.

Mahmoud Darwish	Munir Akash and Carolyn Forché	Mohammad Shaheen	Kees Nijland and Asad Jaber
أَبْدُ الصَّبَّارِ	<i>The Everlasting Indian Fig</i>	<i>The Eternity of the Prickly Pear</i>	<i>De eeuwige cactussen</i>
إلى أين تأخذني يا أبي؟	<i>Where are you taking me, father?</i>	Where are you taking me, Father?	– Waar breng je me naartoe, vader?
إلى جهة الريح يا ولدي...	<i>Where the wind blows, son.</i>	Towards the wind, my son...	– Waar de wind waait, jongen...
وَهُمَا يَخْرُجَانِ مِنَ السَّهْلِ، حَيْثُ	While leaving the plains where Bonaparte's soldiers	As together they came from the plain where	Zij verlieten de vlakke
أقام جنود بونابرت تلاً لرصد	erected a hill to watch the shadows on ancient Acre's wall,	Bonaparte's troops had set up a mound to observe	waar de soldaten van Bonaparte een heuvel
الظلال على سور عكا القديم	a father says to his son: <i>Do not be afraid.</i>	Shadows on the old wall of Acre --	hadden opgeworpen om de schaduwen op de muur
— يقول أبُ لإبنه: لا تَخَف. لا	<i>Do not be afraid of the whirl of bullets.</i>	A father says to his son: Fear not, fear not the whistle of bullets!	van Akko in het oog te houden
تَخَف من ازيز الرصاص!	<i>Hold fast to the ground.</i>	Lie flat	De vader zegt tegen zijn zoon, wees niet bang
إلتصق	<i>You will be saved and we will climb a mountain in the north</i>	In the dust to be safe! We will be safe, we will climb	voor fluitende kogels, blijf plat liggen
بالتراب لتتجو! سننحو ونعلو	<i>and come back when the soldiers return to their families in distant lands.</i>	A hill to the North, and go back when	om te overleven. Wij zullen overleven, een berg
على		The troops return to their own people far away	in het Noorden beklimmen en omkeren als
جبل في الشمال، ونرجع حين			de soldaten teruggaan naar hun families ergens ver weg
يعود الجنود إلى أهلهم في البعيد			
—ومن يسكن البيت من بعدنا	– <i>And who will live in the house after us, O my father?</i>	–And who will live in our house when we are away,	– Wie gaat na ons in het huis wonen, vader?
يا أبي؟	– <i>It will remain as it is.</i>	Father?	– Het zal blijven als het was, mijn jongen
— سيبقى على حاله مثلما كان		– It will remain just as it was,	
يا ولدي!		My son!	

تحسّس مفاحه مثلما يتحسّس	15	12	He felt for his keys as he would his limbs, and his mind was at rest.	15	He felt the key as he felt	14	Hij betastte zijn sleutel
أعضاءه، واطمأنّ. وقال له	16	13	And he said while crossing a fence of thorns:	16	His limbs, and was reassured. He said to him,	15	zoals hij zijn lichaamdelen betastte, werd rustig en zei
وهما يعبران سياجًا من الشوك:	17	14	<i>O my son, remember! Here on the thorn of an Indian fig,</i>	17	As they crossed over a thorn hedge,	16	toen zij over een doornhaag klommen
يا ابني تذكر! هنا صلب الإنجليز	18	15	<i>the English crucified your father for two nights</i>	18	My son, remember: here is where the British crucified	17	Onthoud, mijn jongen! Hier kruisigden de Engelsen
اباك على شوك صبارة ليلتين،	19	16	<i>but he never confessed. You will grow up, my son,</i>	19	Your father on a hedge of prickly pear for two nights,	18	jouw vader twee nachten aan een cactus
ولم يعترف أبدًا. سوف تكبر يا	20	17	<i>and tell those who inherited their rifles</i>	20	But never did he confess. You will grow up	19	en hij bekende niet. Jij zult opgroeien
ابني، وتروي لمن يرثون بنادقهم	21	18	<i>the legacy of our blood on their iron.</i>	21	My son, and will tell to those who inherit their rifles	20	en over bloedig ijzer vertellen
سيرة الدم فوق الحديد...	22	~	~	22	The account of blood inscribed over iron...	21	aan wie de geweren erven
— لماذا تركت الحصان وحيدًا؟	23	19	— <i>Why have you left the horse alone?</i>	23	— Why did you leave the horse alone?	22	— Waarom heb je het paard alleen gelaten
— لكي يؤنس البيت، يا ولدي،	24	20	— <i>To keep the house company, O my son,</i>	24	— To be company for the house, my son,	23	— Als gezelschap voor het huis
فالبيوت تموت إذا غاب سكانها...	25	21	<i>for houses perish if their inhabitants go away.</i>	25	For houses die when their inhabitants leave them...	24	want huizen sterven als de bewoners er niet zijn
تفتح الأبدية أبوابها، من بعيد،	26	22	Eternity opens its doors from afar to travelers at night.	26	Eternity opens its gates, far off,	25	De eeuwigheid opent haar poorten uit de verte
لسيارة الليل. تعوي ذئب	27	23	Wolves in the wilderness howl at a frightened moon,	27	To the stalkers of night.	26	voor wie 's nachts komen, prairiewolven huilen
البراري على قمر خائف. ويقول	28	24	and a father says to his son: <i>Be strong like your grandfather!</i>	28	In the fallows are wolves howling at a fearful Moon. A father	27	tegen een bange maan. De vader
أب لابنه: 'كن قويًا كجدك!	29	25	<i>Climb the last hill of oaks with me.</i>	29	Says to his son: Be strong like your grandfather!	28	zegt tegen zijn zoon: wees zo sterk als je grootvader
واصعد معي تلة السنديان الأخيرة	30	26	<i>Remember, son: here the last inkishari fell from his war mule—</i>	30	Climb with me the last hill of holm oak,	29	Beklim met mij de laatste heuvel steeneiken
يا ابني، تذكر: هنا وقع الإنكشاري	31	27	<i>So remain defiant until our return.</i>	31	My son, remember: here is where the janissary fell	30	Onthoud mijn jongen: hier viel de Janitsaar* (NOOT)
عن بغلة الحرب، فاصمّد معي	32			32	Off the mule of war, keep with me,	31	van zijn paard, hou vol
لنعود	33			33	So we shall go back.	32	om met mij terug te gaan
— متى يا أبي؟	34	28	— <i>When will that be, O my father?</i>	34	— When, Father?	33	— Wanneer, vader?
— غدًا. ربما بعد يومين يا ابني!	35	29	— <i>Tomorrow. Perhaps in two days.</i>	35	— Tomorrow. Perhaps in two days' time, son.	34	— Morgen, misschien overmorgen, mijn jongen

وكان غدًا طائشٌ بمضغ الرياح	36	30	It was a heedless tomorrow that chewed on the wind	36	The next day was frivolous, wind murmuring	35	Een roekeloze morgen kauwde wind
خلفهما في ليالي الشتاء الطويلة.	37	31	behind them on the long winter nights.	37	Behind them through the long winter nights.	36	achter hen in lange winternachten
وكان جنودُ يُهوشعُ بن نون بينون	38	32	Joshua's soldiers built their fortress with the stones of their houses.	38	The troops of Joshu Ben Nūn were building	37	en de soldaten van Joshoea ben Noen* bouwden (NOOT)
قلعتهم من حجارة بيتهما. وهما	39	33	Breathless on the road to Cana: here our Lord passed one day.	39	A fortress from the stones of their house. They were both	38	een burcht met de stenen van hun huis terwijl zij
يلهتان على درب "قانا": هنا	40	34	Here he transformed water into wine.	40	Panting for breath on the track to 'Qana': here is where,	39	hijgend naar Kana liepen: hier
مرًّا سيئنا ذات يوم. هنا	41	35	Here he said many things about love.	41	One day, Our Lord passed. Here is where	40	kwam Jezus voorbij. Hier
جعل الماء خميرًا. وقال كلامًا	42	36	<i>O my son, remember tomorrow.</i>	42	He turned water into wine. He spoke	41	veranderde hij water in wijn en sprak lang
كثيرًا عن الحب، يا ابني تذكر	43	37	<i>And remember the fortresses of the crusades</i>	43	Much of love. 'My son, remember	42	over liefde. Jongen, denk aan
غداً. وتذكر قلاعًا صليبيةً	44	38	<i>eaten by April's grasses after the soldiers left.</i>	44	Tomorrow. Remember the Crusader's fortresses	43	morgen, denk aan de kruisridderburchten
قدمتها حشائش نيسان بعد	45			45	That April's grasses have nibbled away after	44	waaraan het voorjaarsgras knaagde nadat
رحيل الجنود...	46			46	The troops have gone...'	45	de soldaten waren weggegaan

9.2 Akash and Forché Translation

Mahmoud Darwish		Munir Akash and Carolyn Forché	Translation	Problem	Strategy	Details
أَبْدُ الصَّبَّارِ		The Everlasting Indian Fig		Text specific	R2	<i>Aṣṣabār</i> “Indian Fig” (Wehr).
إلى أين تأخذني يا أبي؟	1	1	<i>Where are you taking me, father?</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
إلى جهة الريح يا ولدي...	2	2	<i>Where the wind blows, son.</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
				Pragmatic	R2	“Wind” alludes to the unknown.
و هما يخرجان من السهل، حيث	3	3	While leaving the plains where Bonaparte’s soldiers	Pragmatic	R2	Reference to fortifications erected by Napoleon’s soldiers at the end of the 18th century, when they invaded Palestine and besieged the city of Acre. Depends on reader’s prior knowledge.
أقام جنود بونابرت تلاً لِرصد	4	4	erected a hill to watch the shadows on ancient Acre’s wall,	Pragmatic	R2	Connotation of Acre depends on reader’s prior knowledge.
الظلال على سور عكا القديم	5	5	a father says to his son: <i>Do not be afraid.</i>			
— يقول أب لابنه: لا تخف. لا	6	6	<i>Do not be afraid of the whir of bullets.</i>	Text specific	S8	<i>Azīz</i> “violent motion” (Wehr) translated as ‘whir’. “Whir: A continuous vibratory sound” (OED).
تخف من ازيز الرصاص! إلتصق	7	7	<i>Hold fast to the ground.</i>	Pragmatic	S1/ S7	‘Ground’ changes emphasis of <i>turāb</i> . A synonym is soil, which seems a better alternative, as it contains the connotation to homeland that is needed here
بالتراب لتنجو! سننجو ونعلو على	8	8	<i>You will be saved and we will climb a mountain in the north</i>	Text specific	PR3	<i>litanjū</i> , ‘so you will be saved’, ST ‘so’ is omitted in TT

جبل في الشمال، ونرجع حين	9	9	<i>and come back when the soldiers return to their families in distant lands.</i>	Text specific	PR3	<i>sananjū</i> , 'we will be saved' is omitted in TT
يعود الجنود إلى أهلهم في البعيد	10					
—ومن يسكن البيت من بعدنا	11	10	<i>– And who will live in the house after us, O my father?</i>	Culture Specific	R7	Omission of <i>Yā</i> , 'Oh'.
يا أبي؟	12	11	<i>– It will remain as it is.</i>	Pragmatic	R2	House alludes to homeland and the difficulty of leaving it to others. Depends on reader's familiarity with the context.
— سيبقى على حاله مثلما كان	13					
يا ولدي!	14			Culture Specific, Text Specific	R7, PR3	Omission <i>Yā</i> , 'Oh'. PR3 Omission <i>waladī</i> , 'my son'.
تحسّس مفتاحه مثلما يتحسّس	15	12	He felt for his keys as he would his limbs, and his mind was at rest.	Text Specific	R2	Signifies that the key of the house is as important as his limbs, depends on reader's connotation.
أعضاءه، واطمأنّ. وقال له	16	13	And he said while crossing a fence of thorns:	Text Specific	PR3	Omission of <i>lahu</i> 'to him'.
وهما يعيران سياجًا من الشوك:	17	14	<i>O my son, remember! Here on the thorn of an Indian fig,</i>	Text Specific, Culture Specific	S7, R7	<i>Ṣabbārihi</i> 'his indian fig', translated as 'an indian fig'. R7 Omission of <i>Yā</i> , 'Oh'.
يا ابني تذكر! هنا صلب الإنجليز	18	15	<i>the English crucified your father for two nights</i>	Pragmatic	R2	Refers to the occupation of Palestine by the British in the 1920s, in preparation for the establishment of Israel. Depends on reader's prior knowledge.
اباك على شوك صباره ليلتين،	19	16	<i>but he never confessed. You will grow up, my son,</i>	Pragmatic	R2, R7	Confession refers to rebels who resisted the British occupation. Depends on reader's prior knowledge. R7: Omission of <i>Yā</i> , 'Oh'.
ولم يعترف أبدًا. سوف تكبر يا	20	17	<i>and tell those who inherited their rifles</i>			

ابني، وتروي لمن يرثون بنادقهم	21	18	<i>the legacy of our blood on their iron.</i>	Pragmatic	PR3	<i>Sīra</i> ‘tale, biography’ (Wehr), translated as ‘legacy’ here, which changes the message. It refers to lessons of resistance, patience and non-compliance. Depends on reader’s prior knowledge.
سيرة الدم فوق الحديد...	22	~		Text Specific	S7	‘the blood’ is translated as ‘our blood’
				Text Specific	S7	‘the iron’ is translated as ‘their iron’
— لماذا تركت الحصان وحيداً؟	23	19	<i>– Why have you left the horse alone?</i>	Pragmatic	R2	The horse signifies the home and homeland. Depends on reader’s prior knowledge.
— لكي يؤنس البيت، يا ولدي،	24	20	<i>– To keep the house company, O my son,</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
فالبيوت تموت إذا غاب سكانها...	25	21	<i>for houses perish if their inhabitants go away.</i>	Pragmatic	R2	Signifies that houses, like humans, die when their inhabitants abandon them. Alludes to the importance of homeland to identity. Depends on reader’s prior knowledge.
تفتح الأبدية أبوابها، من بعيد،	26	22	Eternity opens its doors from afar to travelers at night.	Pragmatic	R2	Alludes to an uncertain and frightening future in exile. ‘Travelers at night’ refers to the displacement of Palestinians. Depends on reader’s familiarity with the context.
لسيارة الليل. تعوي ذئاب	27	23	Wolves in the wilderness howl at a frightened moon,	Pragmatic	S8	‘prairie wolves’ translated as “wolves of the wilderness”. Frightened moon indicates that even the moon is scared by the howling of the people due to the occupation. Depends on reader’s prior knowledge.

البراري على قمرٍ خائفٍ. ويقول	28	24	and a father says to his son: <i>Be strong like your grandfather!</i>	Pragmatic	R2	Grandfather alludes to the history of Palestinians. Depends on reader's prior knowledge.
أب لابنه: كُن قويا كجدك!	29	25	<i>Climb the last hill of oaks with me.</i>			
واصعد معي تلة السنديان الأخيرة	30	26	<i>Remember, son: here the last inkishari fell from his war mule—</i>	Pragmatic	R1	'inkishari' is a loan translation and transliteration of "janissary, a former body of Turkish infantry" (OED). Depends on reader's prior knowledge.
يا ابني، تذكر: هنا وقع الإنكشاري	31	27	<i>So remain defiant until our return.</i>	Pragmatic	R2	Reference to return to homeland. Depends on reader's prior knowledge.
عن بغلة الحرب، فاصمُد معي	32					
لنعود	33					
— متى يا أبي؟	34	28	<i>— When will that be, O my father?</i>	Culture Specific	R7	Omission of <i>Yā</i> , 'Oh'.
— غداً. ربما بعد يومين يا ابني!	35	29	<i>— Tomorrow. Perhaps in two days.</i>	Culture Specific	R7	Omission of 'my son'
				Pragmatic	R2	Emphasizes and repeats the urgency of return. Depends on reader's prior knowledge.
وكان غدٌ طائشٌ يمزغ الرياح	36	30	It was a heedless tomorrow that chewed on the wind	Text Specific	R2	Connects the unknown of the wind to the frighening future of tomorrow.
خلفهما في ليالي الشتاء الطويلة.	37	31	behind them on the long winter nights.			
وكان جنودٌ يُهوشع بن نون بينون	38	32	Joshua's soldiers built their fortress with the stones of their houses.	Pragmatic	R2	Reference to Joshua, depends on reader's prior knowledge. R5
قلعتهم من حجارة بيتهما. وهما	39	33	Breathless on the road to Cana: here our Lord passed one day.	Pragmatic	R2	Omission 'son of Nun' Depends on reader's familiarity with Cana in relation to Christianity, Islam or Judaism.
يلهتان على درب "قانا". هنا	40	34	Here he transformed water into wine.	Pragmatic	S8	'spoke many words' translated as 'said many things'.

مرَّ سَيِّدِنَا ذَاتَ يَوْمٍ. هُنَا	41	35	Here he said many things about love.	Pragmatic	R2	Depends on reader's religious knowledge. Refers to the message of love that Jesus spread in the holy land, Palestine. Omission <i>Yā</i> , 'Oh'. Historical reference, depends on reader's prior knowledge. Hyponymy shift. <i>Qaḍama</i> : "gnaw, nibble" (Wehr), translated to eaten.
جَعَلَ الْمَاءَ خَمْرًا. وَقَالَ كَلَامًا	42	36	<i>O my son, remember tomorrow.</i>	Culture Specific	R7	
كَثِيرًا عَنِ الْحَبِّ، يَا ابْنِي تَذَكَّرْ	43	37	<i>And remember the fortresses of the crusades</i>	Pragmatic	R2	
غَدًا. وَتَذَكَّرْ قَلَاعًا صَلِيبِيَّةً	44	38	<i>eaten by April's grasses after the soldiers left.</i>	Text Specific	S3	
قَدَمَتَهَا حَشَائِشَ نَيْسَانَ بَعْدَ	45					
رَحِيلَ الْجُنُودِ...	46					

9.3 Shaheen Translation

Mahmoud Darwish	Mohammad Shaheen	Translation Problem	Strategy	Details
أَبَدُ الصَّبَّارِ	The Eternity of the Prickly Pear	Text Specific	S3	Hyponymy shift. <i>Aṣṣabār</i> , 'Indian Fig' is a "prickly pear cactus" (OED).
إِلَى أَيْنَ تَأْخُذْنِي يَا أَبِي؟	1 1 <i>Where are you taking me, Father?</i>	Culture Specific	R7	Omission <i>Yā</i> , 'Oh'.
إِلَى جِهَةِ الرِّيحِ يَا وَلَدِي...	2 2 <i>Towards the wind, my son...</i>	Culture Specific	R7	Omission <i>Yā</i> , 'Oh'.
وَهُمَا يَخْرُجَانِ مِنَ السَّهْلِ، حَيْثُ	3 3 As together they came from the plain where	Pragmatic	R7/ PR3	"together" is added in the translation
أَقَامَ جُنُودَ بُونَابَرْتِ تَلًّا لِرِصْدِ	4 4 Bonaparte's troops had set up a mound to observe	Pragmatic	R2	Reference to fortifications erected by Napoleon's soldiers at the end of the 18th century, when they invaded Palestine and besieged the

						city of Acre. Depends on reader's prior knowledge.
الظلال على سور عكا القديم	5	5	Shadows on the old wall of Acre –	Pragmatic	R2	Connotation of Acre depends on reader's prior knowledge.
— يقول أب لابنه: لا تخف. لا	6	6	<i>A father says to his son: Fear not, fear not the whistle of bullets!</i>	Text Specific	S8	<i>Azīz</i> “violent motion” (Wehr) translated as ‘whistle’. “Whistle: Any similar sound, as of wind blowing through trees or rigging, of a missile flying through the air, etc” (OED).
تخف من ازيز الرصاص! التصق	7	7	<i>Lie flat</i>	Text Specific	S8	<i>Ittaṣaq</i> “hang on to” (Wehr) translated as “lie flat”.
بالتراب لتنجو! سننجو ونعلو على	8	8	<i>In the dust to be safe! We will be safe, we will climb</i>	Pragmatic	S3, S7	<i>turāb</i> ‘soil’ is translated as ‘dust’, hyponymy. S7 The translation changes the emphasis of soil, which contains the allusion to homeland that is needed here.
جبل في الشمال، ونرجع حين	9	9	<i>A hill to the North, and go back when</i>			
يعود الجنود إلى أهلهم في البعيد	10	10	The troops return to their own people far away			
—ومن يسكن البيت من بعدنا	11	11	<i>—And who will live in our house when we are away,</i>	Pragmatic	R2	House alludes to homeland and the difficulty of leaving it to others. Depends on reader's familiarity with the context.
يا أبي؟	12	12	<i>Father?</i>	Culture Specific	R7	Omission of <i>Yā</i> , ‘Oh’.
— سيبقى على حاله مثلما كان	13	13	<i>— It will remain just as it was,</i>			
يا ولدي!	14	14	<i>My son!</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’

تحسّس مفتاحه مثلما يتحسّس	15	15	He felt the key as he felt	Text Specific	R2	Signifies that the key of the house is as important as his limbs, depends on reader's connotation.
أعضاءه، واطمأنّ. وقال له	16	16	His limbs, and was reassured. He said to him,			
وهما يعبران سياجًا من الشوك:	17	17	<i>As they crossed over a thorn hedge,</i>			
يا ابني تذكر! هنا صلب الإنجليز	18	18	<i>My son, remember: here is where the British crucified</i>	Culture Specific	R7	R7 Omission of Yā, 'Oh'.
اباك على شوك صبارٍه ليلتين،	19	19	<i>Your father on a hedge of prickly pear for two nights,</i>	Text Specific	S7	<i>Ṣabbārihi</i> 'his hedge of prickly pear', translated as 'a hedge of prickly pear'.
ولم يعترف أبدًا. سوف تكبر يا	20	20	<i>But never did he confess. You will grow up</i>	Pragmatic	R2	"confess" Refers to rebels who resisted the British occupation. Depends on reader's prior knowledge.
ابني، وتروي لمن يرثون بنادقهم	21	21	<i>My son, and will tell to those who inherit their rifles</i>	Culture Specific	R7	Omission Yā, 'Oh'
سيرة الدم فوق الحديد...	22	22	The account of blood inscribed over iron...	Text Specific	PR3	"Inscribed" is added to the translation, is not present in the ST.
— لماذا تركت الحصان وحيداً؟	23	23	<i>— Why did you leave the horse alone?</i>	Pragmatic	R2	The horse signifies the home and homeland. Depends on reader's prior knowledge.
— لكي يؤنس البيت، يا ولدي،	24	24	<i>— To be company for the house, my son,</i>	Culture Specific	R7	Omission Yā, 'Oh'
فالبيوت تموت إذا غاب سكانها...	25	25	<i>For houses die when their inhabitants leave them...</i>	Pragmatic	R2	Signifies that houses, like humans, die when their inhabitants abandon them. Alludes to the importance of homeland to identity. Depends on reader's familiarity with the context.
تفتح الأبدية أبوابها، من بعيد،	26	26	Eternity opens its gates, far off,	Pragmatic	R2	Alludes to an uncertain and frightening future in exile.

لسيارة الليل. تعوي ذناب	27	27	To the stalkers of night.	Pragmatic	S1	Depends on reader's prior knowledge. <i>Sayyāra</i> , 'marchers, travelers' (Wehr) translated as "stalkers". "Stalk": To march proudly through a country" (OED). Refers to the displacement of Palestinians. Depends on reader's familiarity with the context.
البراري على قمرٍ خائفٍ. ويقول	28	28	In the fallows are wolves howling at a fearful Moon. A father	Text Specific	PR3 twice	<i>Barāri</i> 'prairie' is omitted. "Fallow" is added: "Ground that is left uncultivated after being ploughed and harrowed" (OED). Grandfather alludes to the history of Palestinians. Depends on reader's prior knowledge.
أبُّ لابنه: 'كن قويًّا كجدك!	29	29	<i>Says to his son: Be strong like your grandfather!</i>	Pragmatic	R2	
واصعد معي تلة السنديان الأخيرة	30	30	<i>Climb with me the last hill of holm oak,</i>			
يا ابني، تذكر: هنا وقع الإنكشاريُّ	31	31	<i>My son, remember: here is where the janissary fell</i>	Pragmatic	R2	"Janissary": "a former body of Turkish infantry" (OED). Depends on reader's prior knowledge.
عن بغلة الحرب، فاصمُد معي	32	32	<i>Off the mule of war, keep with me,</i>	Text Specific	S7, S8	<i>Faṣmod</i> "to betake" or "resist" (Wehr). "Betake: to resort, make one's way, turn one's course, go" (OED). "Keep with me" is a loose translation and changes the emphasis.
لنعود	33	33	So we shall go back.	Pragmatic	R2	Reference to return to homeland. Depends on reader's familiarity with the context.
— متى يا أبي؟	34	34	— <i>When, Father?</i>	Culture Specific	R7	Omission <i>Yā</i> , 'Oh'
— غدًا. ربما بعد يومين يا ابني!	35	35	— <i>Tomorrow. Perhaps in two days' time, son.</i>	Culture Specific	R7	Omission <i>Yā</i> , 'Oh'

				Pragmatic	R2	Emphasizes and repeats the urgency of return. Depends on reader's prior knowledge.
وكان غدً طائشٌ يمزغ الريح	36	36	The next day was frivolous, wind murmuring	Text Specific	S7	Yamḍaghu: "to chew, to slur" (Wehr). "Slur: To become indistinct through imperfect articulation" (OED). Translated as "murmuring", synonym.
خلفهما في ليالي الشتاء الطويلة.	37	37	Behind them through the long winter nights.			
وكان جنودٌ يُهوشعُ بن نون بينون	38	38	The troops of Joshu Ben Nūn were building	Pragmatic	R2	Reference to Joshua, depends on reader's religious knowledge.
قلعتهم من حجارة بيتهما. وهما	39	39	A fortress from the stones of their house. They were both			
يلهتان على درب "قانا". هنا	40	40	Panting for breath on the track to 'Qana': here is where,	Pragmatic	R2	Reference to "Qana" depends on reader's religious knowledge.
مرَّ سيِّدنا ذات يوم. هنا	41	41	One day, Our Lord passed. Here is where	Pragmatic	R2	Reference to "our Lord" depends on reader's religious knowledge.
جعل الماء خمراً. وقال كلاماً	42	42	<i>He turned water into wine. He spoke</i>	Pragmatic	R2	Depends on reader's religious knowledge.
كثيراً عن الحب، يا ابني تذكر	43	43	<i>Much of love. 'My son, remember</i>	Pragmatic, Culture Specific	R2, R7	Depends on reader's religious knowledge. Refers to the message of love that Jesus spread in the holy land, Palestine. R7 Omission Yā, 'Oh'.
غداً. وتذكر قلاعاً صليبيةً	44	44	<i>Tomorrow. Remember the Crusader's fortresses</i>	Pragmatic	R2	Historical reference, depends on reader's prior knowledge.
قدمتها حشائش نيسان بعد	45	45	That April's grasses have nibbled away after			
رحيل الجنود...	46	46	The troops have gone...'			

9.4 Nijland Translation

Mahmoud Darwish	Kees Nijland and Asad Jaber	Translation		
		Problem	Strategy	Details
أبْدُ الصُّبَّارِ	De eeuwige cactussen	Text Specific	S3	<i>Aṣṣabār</i> “Indian Fig” (Wehr). Indian Fig: “Opuntia” (OED). Opuntia: “vijgencactus” (VanDale). Translated to > “Cactussen”
إلى أين تأخذني يا أبي؟	1 1 – <i>Waar breng je me naartoe, vader?</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
إلى جهة الريح يا ولدي...	2 2 – <i>Waar de wind waait, jongen...</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
و هُما يَخْرُجانَ مِنَ السَّهْلِ، حيثُ أقام جنود بونابرت تلاً لِرِصْدِ	3 3 Zij verlieten de vlakte 4 4 waar de soldaten van Bonaparte een heuvel	Pragmatic	R2	Reference to fortifications erected by Napoleon’s soldiers at the end of the 18th century, when they invaded Palestine and besieged the city of Acre. Depends on reader’s prior knowledge.
الظلال على سور عكا القديم	5 5 hadden opgeworpen om de schaduw op de muur	Pragmatic	R2	Connotation of “Akko” depends on reader’s prior knowledge.
— يقول أبُّ لابنه: لا تَخَفْ. لا	6 6 <i>van Akko in het oog te houden</i>			
تَخَفْ من ازيز الرصاص! إلتصق	7 7 <i>De vader zegt tegen zijn zoon, wees niet bang</i>	Text Specific	S8	<i>Itaṣaq</i> ‘hang on to’ (Wehr) translated as “blijf plat liggen”.
بالتراب لتنجو! سننجو ونعلو على	8 8 <i>voor fluitende kogels, blijf plat liggen</i>	Text Specific	S8	<i>Azīz</i> ‘violent motion’ (Wehr) translated as “fluitende”.
جبل في الشمال، ونرجع حين	9 9 <i>om te overleven. Wij zullen overleven, een berg</i>	Text Specific	S7, S8	‘ <i>Turāb</i> ‘soil’ is omitted.
يعود الجنود إلى أهلهم في البعيد	10 10 in het Noorden beklimmen en omkeren als 11 de soldaten teruggaan naar hun families ergens ver weg			

—ومن يسكن البيت من بعدنا	11	12	– <i>Wie gaat na ons in het huis wonen, vader?</i>	Culture Specific	R2, R7	House alludes to homeland and the difficulty of leaving it to others. Depends on reader’s familiarity with the context. R7 Omission <i>Yā</i> , ‘Oh’.
يا أبي؟	12	13	– <i>Het zal blijven als het was, mijn jongen</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
— سيبقى على حاله مثلما كان	13					
يا ولدي!	14					
تحسّس مفتاحه مثلما يتحسّس	15	14	Hij betastte zijn sleutel			
أعضاءه، واطمأنّ. وقال له	16	15	<i>zoals hij zijn lichaamdelen betastte, werd rustig en zei</i>	Text Specific	R2	Signifies that the key of the house is as important as his limbs, depends on reader’s connotation. Omission of <i>lahu</i> ‘to him’.
وهما يعيران سياجًا من الشوك:	17	16	<i>toen zij over een doornhaag klommen</i>	Text Specific	PR3	
يا ابني تذكر! هنا صلب الإنجليز	18	17	<i>Onthoud, mijn jongen! Hier kruisigden de Engelsen</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
اباك على شوك صباره ليلتين،	19	18	<i>jouw vader twee nachten aan een cactus</i>	Text Specific	S7	<i>Šabbārihi</i> ‘his cactus’ translated as “een cactus”.
ولم يعترف أبدًا. سوف تكبر يا	20	19	<i>en hij bekende niet. Jij zult opgroeien</i>	Pragmatic, Text Specific	R2, PR2	Confession refers to rebels who resisted the British occupation. Depends on reader’s prior knowledge. PR2 <i>Abadan</i> ‘never’ is omitted.
ابني، وتروي لمن يرثون بنادقهم	21	20	<i>en over bloedig ijzer vertellen</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
سيرة الدم فوق الحديد...	22	21	<i>aan wie de geweren erven</i>	Text Specific, Language Pair Specific	PR2 twice	<i>Sīrat addam fawqa lhadīd</i> ‘the tale of blood over iron’ translated as “over bloedig ijzer vertellen”. <i>Banādiqahum</i> ‘their rifles’ translated as “de geweren”.

— لماذا تركت الحصان وحيداً؟	23	22	– <i>Waarom heb je het paard alleen gelaten</i>	Pragmatic	R2	The horse signifies the home and homeland. Depends on reader's prior knowledge.
— لكي يونس البيت، يا ولدي،	24	23	– <i>Als gezelschap voor het huis</i>	Culture Specific, Text Specific	R2, PR3	Omission of <i>Yā</i> 'Oh'. PR3 Omission of <i>waladī</i> , 'my son'.
فالبيوتُ تموتُ إذا غاب سُكَّانها...	25	24	<i>want huizen sterven als de bewoners er niet zijn</i>	Pragmatic	R2	Signifies that houses, like humans, die when their inhabitants abandon them. Alludes to the importance of homeland to identity. Depends on reader's familiarity with the context.
تفتح الأبدية أبوابها، من بعيد،	26	25	<i>De eeuwigheid opent haar poorten uit de verte</i>	Pragmatic, Language Pair Specific	R2, R2	Alludes to an uncertain and frightening future in exile. Depends on reader's prior knowledge.
لسيارة الليل. تعوي ذئاب	27	26	<i>voor wie 's nachts komen, prairiewolven huilen</i>	Text Specific	PR2	<i>Sayyāra</i> 'travelers', translated as "wie ... komen"
البراري على قمرٍ خانفٍ. ويقول	28	27	<i>tegen een bange maan. De vader</i>	Pragmatic	R2	"Bange maan" indicates that even the moon is scared by the howling of the people due to the occupation. Depends on reader's prior knowledge.
أبُ لابنه: 'كن قويا كجدك!	29	28	<i>zegt tegen zijn zoon: wees zo sterk als je grootvader</i>	Pragmatic	R2	"Grootvader" alludes to the history of Palestinians. Depends on reader's prior knowledge.
واصعد معي تلة السنديان الأخيرة	30	29	<i>Beklim met mij de laatste heuvel steeneiken</i>			
يا ابني، تذكر: هنا وقع الإنكشاريُّ	31	30	<i>Onthoud mijn jongen: hier viel de Janitsaar*</i>	Text Specific	PR8	The translator added a note here: "23. Janitsaren. Speciale afdeling van het Ottomaanse leger vanaf de vijftiende eeuw tot de opheffing van het corps in 1826. Zij waren bekend om hun moed en kracht."

عن بغلة الحرب، فاصمُد معي	32	31	van zijn paard, hou vol		S7, S8	<i>Faṣmod</i> “to betake” or “resist” (Wehr). “Betake: to resort, make one’s way, turn one’s course, go” (OED). Translated as “hou vol”. Refers to return to homeland. Depends on reader’s familiarity with the context.
لنعود	33	32	om met mij terug te gaan	Pragmatic	R2	
— متى يا أبي؟	34	33	– <i>Wanneer, vader?</i>	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
— غداً. ربما بعد يومين يا ابني!	35	34	– Morgen, misschien overmorgen, mijn jongen	Culture Specific	R7	Omission <i>Yā</i> , ‘Oh’.
				Pragmatic	R2	Emphasizes and repeats the urgency of return. Depends on reader’s prior knowledge.
وكان غدً طائشٌ يمصغ الرياح	36	35	Een roekeloze morgen kauwde wind	Language Pair Specific, Pragmatic	R2, R2	Inanimate subject with active verb is ungrammatical in Dutch.
خلفهما في ليالي الشتاء الطويلة.	37	36	achter hen in lange winternachten			
وكان جنودٌ يُهوشعُ بن نون بينون	38	37	en de soldaten van Joshoea ben Noen* bouwden	Text Specific	PR8	The translator added a note here: “23. Joshua ben Noen, Jozua, de zoon van Nun. (Deuteronomium, 31:1-8, 34:9 en Jozua)”.
قلعتهم من حجارة بيتهما. وهما	39	38	een burcht met de stenen van hun huis terwijl zij	Pragmatic	R2	Reference to Joshoea ben Noen, depends on reader’s religious knowledge.
يلهتان على درب “قانا”. هنا	40	39	hijgend naar Kana liepen: hier	Pragmatic	R2	Reference to “Kana” depends on reader’s religious knowledge.
مرَّ سيِّدنا ذات يوم. هنا	41	40	<i>kwam Jezus voorbij. Hier</i>	Text Specific, Pragmatic	PR2	<i>Sayyidunā</i> ‘our lord’ (Wehr), made more explicit to “Jezus”.
جعل الماء خمراً. وقال كلاماً	42	41	<i>veranderde hij water in wijn en sprak lang</i>	Pragmatic	R2	Depends on reader’s religious knowledge.

كثيرًا عن الحب، يا ابني تذكر	43	42	<i>over liefde. Jongen, denk aan</i>	Pragmatic, Culture Specific	R2, R7	Depends on reader's religious knowledge. Refers to the message of love that Jesus spread in the holy land, Palestine. R7 Omission Yā, 'Oh'.
غداً. وتذكر قلاعاً صليبية	44	43	morgen, denk aan de kruisridderburchten	Text Specific	PR1	<i>Qala'</i> "fortress, stronghold, fort" (Wehr) translated to "kruisridderburcht", ungrammatical Dutch.
قدمتها حشائش نيسان بعد	45	44	waaraan het voorjaarsgras knaagde nadat	Text Specific, Language Pair Specific	S3, R2	<i>Nīsān</i> 'April' translated as "voorjaar" 'spring'. R2 <i>qādamathā ḥashāisha nīsān</i> translated as "waaraan het voorjaarsgras knaagde", ungrammatical in Dutch.
رحيل الجنود...	46	45	de soldaten waren weggegaan			