

**THE FOREIGNIZATION OF *KHIRBET MASOOD***  
**AND**  
**THE DOMESTICATION OF *MASOOD'S RUIN***  
**IN TRANSLATION CHALLENGES**

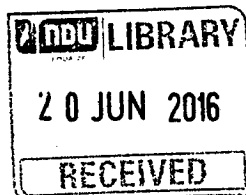
A Thesis  
Submitted in partial fulfillment  
of the requirements for the degree of  
Master of Arts in Translation

by

Nicole Richa

Department of English, Translation, and Education  
Notre Dame University – Louaize  
Lebanon

Fall & Spring 2013- 2014



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*Signature of Approval*

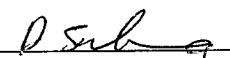
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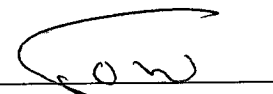
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Date

## ACKNOWLEDGMENTS

Thank you God for giving me today's opportunity and a precious life...

Hail Mary, full of grace, thank you for granting me the inspiration throughout this project; my prayers to you have never failed me...

Jean Paul II, the new Saint Pope, thank you for giving me the peace of mind during the writing process...

Thank you NDU, my second home, for embracing me and making my dreams a reality.

There are no words to express my heartfelt thanks to the Dean of the Faculty of Humanities, Dr. Marie Angela Willis (my former instructor of Literature), to the Chair of the Department of English, Translation, and Education, Dr. George Abdel Nour, to the Advisor of Translation and Interpretation Dr. Maya El Hage, and to all faculty members colleagues, and fellows.

Professor Mansour Eid, my dearest former instructor, thank you for providing me with a suitable tool, *Khirbet Masood*, which satisfies my taste for reading and my passion for translation. May your soul rest in peace!

Mrs. Jacqueline Eid, thank you for your outstanding cooperation and welcoming heart. Thank you for enhancing my choice for *Khirbet Masood*, and for being a credible consultant each time I needed clarifications about the source text. May God grant you a long life and good health.

I would like to express my special thanks to my special advisor Dr. Maya El Hage for encouraging my research and for allowing me to grow as a researcher. I would also like to express my special appreciation and many thanks to my committee members, Dr. Doumit Salameh and Dr. Tony Kopali, for their excellent guidance, tremendous caring, and insightful comments, and for making my defense an enjoyable moment.

A special thanks to my family. Words cannot express how grateful I am to you. Mom and Dad, thank you for all the sacrifices you've made to make me who I am today. Chady, my beloved brother, thank you for being my secret wings; you always "raise me up to more than I can be".

A special appreciation and thanks to my three special friends, the secret soldiers (kept anonymous upon their request), who were always my support in the hopeless moments when there was no one to answer my queries.

Last but not least, I would like to thank every person who supported me in writing, and encouraged me to strive towards my goal.

**DEDICATION**

In honor of whoever fought, survived, or lost their battle

And those who are still fighting for their life now...

**NEVER LOSE HOPE...!!!**

**Abstract**

The research paper aims to translate the first three chapters of the novel entitled *Khirbet Masood* and written by the contemporary novelist, Professor Mansour Eid (1944-2013), from Arabic to English. The translation process attempts to bridge both the Arabic and the English versions by rendering typically the same meaning knowing that the writer's writing style is the "apparent ease" "السهل الممتنع" which is clear and flowing; nevertheless, it is inimitable. Moreover, this paper tackles the various difficulties the translator encountered during the translation process; these difficulties include the reflection of Lebanese cultural values in order to help the English reader understand the sectarian conflicts in a lifelong sectarian society, the sufferings that Lebanese people encountered during the Lebanese war in their homeland, their migration struggles, and their patriotic love to their Phoenix homeland. It also studies the mechanism of translation based on theories related to cultural translations such as Vinay and Darbelnet's theory (mostly borrowing, modulation, equivalence, and adaptation methods), Nida's theory (dynamic equivalence method), and Newmark's (communicative method). Finally, the paper sheds light on the difficulties the translator faced during the translation process with respect to different aspects such as the translation of the apparent ease style "السهل الممتنع", the transliteration of proper nouns, the translation of Lebanese folkloric songs using Danica Seleskovitch and Marianne Lederer's interpretive model of translation, the translation of non-Classical Arabic/Spoken Lebanese, and finally the layout style of the target text.

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### **Introduction**

Muhammad Al-Basheer, a researcher at the University of Nouakchott, considers that, according to some books, the art of storytelling is a novelty which has been transmitted to Arabs through translation and through the relation among Arabic, European and foreign literatures. Al- Basheer also states that other books go beyond this theory, and considers that Europe took this art just as any other form of art from Arabs, for Arabs, during the Pre-Islamic, also called Period of Ignorance —Al-Jāhiliyya— had various and numerous stories. Moreover, Arabs were fond of history and stories, which revolve around their ancestors, kings, knights, and poets. Moreover, according to Al-Basheer, the contemporary Arabic novel production has reached a certain degree of authenticity to the extent that it is really amazing to say that the age of this art is only about few decades. In addition, some evidence clearly indicates that the Arabic literature did not only know the art of storytelling in all days through, but it also knew it in all its forms and arts (Al-Basheer, 2010).

As stated by Nadeer Al-Khazraji, the elements of a novel in general are as follows: topic, event, idea, plot, characters, temporal and spatial environments, narration, language, conflicts, resolution, results, and a message carrying wisdom and reality, which is relevant to any society at any place and any time (Al- Khazraji, 2013).

In accordance with the subject of my thesis, *Khirbet Masoud* or *Masood's Ruin* is a Lebanese novel, which comprises all the regular elements of a novel; what makes it peculiar, however, is not only its plot, but also its topic and the novelist's style.

Regarding the plot, Jose Masood was a Mexican university professor, and a descendent of an early Lebanese migrant to Mexico. He came to Lebanon to visit the land of



his forefathers in fulfillment of his grandfather's -Yusuf Masood- will. He originally came for a short visit in search for the ruin that his grandfather left behind in his village located in South Lebanon. During his journey, Jose found himself amidst strange events. He was caught by one of the powerful parties in the South and was assigned to house arrest. A silent, disguised man used to deliver him the food on a daily basis and communicate with him in writing, using scraps of papers. One night, the disguised man entered Jose's room and took the mask off his face; the man was a woman called Maryam whose nickname under the party was Zaynab. Jose and Maryam fell in love with each other. Maryam, on her part, was a widow and the mother of a boy, Hassan, whose father is a martyr in the Islamic Resistance. Despite the religious and cultural differences between Jose and Maryam, they got married and had a little girl, Maryana. The day Jose's parents decided to visit Lebanon for the first time, July 2006 war broke out. Consequently, Jose and his little family decided to go to Mexico to avoid Israeli assaults. On the outskirts of Zahleh town, an Israeli warplane spotted the family's car and bombarded it; Maryam and Hassan were killed forthwith, while Jose got his arm injured. As for Maryana, she survived to live with her father, Jose, in Mexico, the country she had never dreamt of living in forever.

In terms of the peculiarity of the novel at the topic level, *Khirbet Masood* is inspired from the series of the Lebanese War events, particularly the Israeli war on Lebanon in the summer of 2006. The novel overflows with honest human reactions (Mghames, 2013) against the struggles, which the Lebanese nation suffered throughout its history. It also represents the hopes and fears of this nation about the future, and its concerns about the homeland, culture, and values. The novel also sheds light on the significance of the Lebanese civilization.

Concerning the writer's style, it is the apparent-ease (Nesrin, 2004) or what is called السهل الممتنع in Arabic, which is a clear and flowing style, yet inimitable. This writing technique is not easy, as some might imagine, because it requires talent, experience, and resilience. Hence, as believed by Adnan Ahmad, the words, phrases, and sentences in the apparent-ease style flow just as leaves bloom on tree branches in spring (Ahmad, 2011). Turkey Al-Sakhry, in his article about the apparent-ease style considers that readers find the style rather easy at first sight. Nonetheless, when they probe the text deeper, they might find difficult to keep up with its proficiency, given that the text is exceptional and features an elegant and refined language as well as an amazing ability to generate ideas (Al-Sakhry, 2009).

My choice of translating this book raises several questions: Why Mansour Eid? Why *Khirbet Masood* and not any other book by Professor Eid? First, I chose Professor Eid because nothing is more honorable than translating the work of a person who "pours his entire self into his words". (Wehbe, 2008). Second, I opted for Professor Eid because he, as an instructor, impacted our life when I was a graduate student at Notre Dame University; his unforgettable smile and fatherly care have marked the path of my life. Third, I chose Mansour Eid simply because he is Mansour Eid.

On the other hand, I opted for the translation of *Khirbet Masood* and not another book by Professor Eid, because it is the story of a nation I belong to, a nation, which has been crucified by wars caused by sectarian conflicts throughout history. Yet, each time the phoenix comes for its resurrection. Moreover, this novel tells the story of many Lebanese migrants who relentlessly feel nostalgia for their homeland once taken by the wings of migration; this migration could not expunge the images of their beloved country from their soul, spirit, and mind (Al-Hourani, 2008). The novel also relates the impossible love story of two hearts from

different religious, cultural, and sectarian backgrounds within the same country, and the many obstacles they encounter as a result of these differences. The fact that the novel is written in the Arabic language —source language SL (See Appendix A)— makes the reader more inclined to sympathize with the writer and the story characters since they all belong to the same society and the same homeland. I have, therefore, undertaken the task to translate this novel into English —target language TL (See Appendix A) —, in order, to realize the writer's dream on the first hand, and to convey the author's message on the other hand—struggle to survive under conditions of war, sectarian conflicts, and the lack of openness to others within the same society—to Western readers. The translated version of this novel would make another bridge between both the Eastern and Western “nations”; it would allow foreigners to learn more about the Lebanese culture and enhance the image of Lebanon, whenever it has been seen tarnished or “obscene” abroad.

Before stating the aim of this paper, a definition of the term translation is worth giving at the beginning of this work. Translation is a “uni-directional process” (Catford, 1965, p. 20) in which the translator changes an original text – source text ST (See Appendix A) - written in the source language SL into a text – target text TT (See Appendix A)- written in the target language TL (Munday, 2008). In other words, translation is “the replacement of textual material in one language (SL) by equivalent textual material in other language (TL) (Catford, 1965, p. 20). The Russo-American structuralist Roman Jakobson describes three categories of translation: intralingual translation, intersemiotic translation, and interlingual translation. Intralingual translation occurs when we paraphrase or rewrite a text within the same language. Intersemiotic translation occurs when a written text is reproduced in any form of art such as music, film, or painting. Interlingual translation is the traditional form of translation, which occurs between two different verbal languages (Munday, 2008). However,

the main problem of translation in all its types, according to Jakobson in Susan Bassnett's book entitled *Translation Studies*, is that "there is ordinarily no full equivalence through translation" (Bassnett, 2002, p.22). This "no full equivalence" between two languages can be interpreted as loss and gain in the translation process. While transferring a text from SL to TL, the focus might not only be on what was lost, but also on what was gained since the translator can enrich the source text ST by adding some clarifications to the target text TT. Eugene Nida, with his formal and dynamic theory, (Munday, 2008) — which will be discussed later in this paper — is a rich source of information about the problems of loss in translation, especially when the translator faces the difficulty of terms or concepts which exist in the SL, but not in the TL (Bassnett, 2002).

Despite this gain and loss, which have been proven in the translation process, to what extent was I loyal to Mansoor Eid while translating the first three chapters of what he called — according to his wife — his masterpiece, *Khirbet Masood*? For the purpose of producing the most equivalent translation of the ST, I did an ongoing research in order to understand the source text and the writer's message. My research consisted of interviewing the writer's widow, Mrs. Jacqueline Eid, who provided me with hidden messages throughout the novel, and helped me analyze the reasons which stood behind writing this novel. I also referred to American native speakers to find the equivalents of some terms and expressions, which were problematic in the target language. In addition, I shortened long and complex sentences of the SL, and tried to picture them in my mind in order to understand and write these in a more simple way just as English language — TL — requires.

This paper tackles several problems, which vary from preserving the spirituality of the text to producing the most appropriate equivalent, in accordance to the rules of the target language TL — English language — in this case. Moreover, the problem resides in transferring the

content and the form faithfully, knowing that the translator is the mirror of the writer; in other words, he/she is also a writer, yet with restricted privilege. The paper discusses the theories of translation of Vinay and Darbelnet, Nida, and Newmark in the TT, particularly those related to cultural translation, in order to demonstrate how much the translator was able to translate the Lebanese cultural practices encountered in the novel, given that both the Lebanese and the American cultures vary to a great extent. Finally, the paper analyzes the difficulties we faced in terms of level of language (Classical Arabic vs. Spoken Lebanese, prose (including dialogue), Arabic songs lyrics, etc.), lexicology (the choice of proper nouns in the ST and their meanings, morphology (borrowed words), phonology (transliteration of proper nouns), semiotics, and semantics.

*RQ1: To what extent was the translator able to translate the cultural practices of the source culture into the target culture, through the use of Vinay and Darbelnet, Nida, and Newmark's theories of translation (especially their methods related to cultural translation), given that both the Lebanese and the American cultures - differ greatly?*

*RQ2: What are the difficulties the translator faced during the translation process concerning various aspects?*

# **SOURCE & TARGET TEXTS**

١

٢ أيار ١٩٩٩

توقفت سيارة الشكسي الآتية من مطار بيروت الدولي أمام الفندق البيروتي الفخم المظلل على شاطئ الروشة. لم تكن الحقيقة تشير إلى أن الزائر من السياح الأثرياء، بقدر ما أوحى للفتى الحتمال، أن ذلك الرجل الأسمر سائح عادي من الذين يتنقلون في أرجاء هذا العالم، طلباً للراحة والاستجمام. ومثل الحقيقة، كانت ثيابه البسيطة، تختلف عن ثياب رجال الأعمال المتأنقين، أو ثياب الزائرين العرب، القادمين من بلدان الخليج.

غير أن الذي أثار فضول السامعين، عند مدخل قاعة الاستقبال، كلمات انزلت من فم الضيف، تحمل في لفظها إيقاعات للغة العربية الفصحى، منعمة بلكنة غريبة. والالتسامة التي ارتسمت على وجه هذا الغريب فتحت له الطريق سريعاً، للوصول إلى قلوب الموظفين المرحجين به، في الصالون الخارجي للفندق.

راح موظف الاستقبال ينفحص «الباسبور»، ويدون المعلومات المطلوبة لحجز الغرفة، ثم رفع رأسه سائلاً بلغة انكليزية سليمة:

— قادم من المكسيك؟

٥

**CHAPTER I**

May 2<sup>nd</sup>, 1999

The taxi coming from Beirut International Airport stopped in front of the luxurious Beirut hotel which overlooks Rawsheh Beach. The visitor's suitcase indicated that he was far from being a wealthy tourist, as much as it inspired the porter that this dark-skinned man was a regular tourist, one of those who travel around the world seeking comfort and recreation. Similarly to the suitcase, his simple clothes differ from those of elegant businessmen or Arab visitors coming from the Gulf countries.

But what raised the curiosity of the listeners at the entrance of the reception hall were some words that slipped out of the visitor's mouth, carrying in their pronunciation Classical Arabic rhythms, toned up with a Western accent. A smile on the face of this foreigner earned him instantly the love of the employees who welcomed him in the lobby.

The receptionist checked the passport and logged the information needed for the room booking; he, then, lifted his head and asked with proper English:

“Are you coming from Mexico?”



أجاب السائح:

\* نعم، أنا قادم من المكسيك.

- سمعتك تتكلم العربية؟

\* نعم، أتكلم العربية الفصحى...

- هل أنت من أصل عربي؟

\* أنا من أصل لبناني... جدي لبناني مهاجر...

ابتسم الموظف بحبور وقال:

- أهلا بك في بلدك لبنان...

\* شكرا يا صديقي.

أثارت كلمة «صديقي» في أذن الموظف إيقاعا غريبا، فقلما يسمع هذه الكلمة على لسان الأجانب، غير أنه استعاد قناعته بأن من يحدثه هو من أصل لبناني، واللبنانيون يتعاطفون مع الغرباء بمثل هذه السرعة.

إنه الدم المتوسطي الذي يسري في عروق الأبناء، حاملا روح أولئك البحارة القدماء الذين أبدعوا حضارة الحرف، ونشروها في عالم البحر المتوسط حتى إفريقيا، وفي شواطئ أميركا الجنوبية، لكي يحدثوا الشعوب بلغة واحدة.

ابتسم الموظف وهو يسلم السائح مفتاح الغرفة، ثم قال:

“Yes, I come from Mexico”, replied the tourist.

“I heard you speaking Arabic.”

“Yes, I speak Classical Arabic...”

“Are you of Arabic origin?”

“I’m Lebanese...My grandfather is a Lebanese migrant...”

The employee smiled joyfully and said:

“Welcome to your country, Lebanon...”

“Thank you, my friend.”

The word “friend” struck a chord in the employee’s ear; he barely hears foreigners uttering such a word while talking to a stranger. However, he just regained his conviction that the person talking to him was from Lebanese descent, for Lebanese immediately sympathize with strangers.

It is the Mediterranean blood, which flows in the veins of generations, carrying the spirit of Phoenicians, those ancient sailors, who invented the alphabet and spread it in the Mediterranean world and beyond, reaching Africa and the coastline of South America, in order to communicate with people using a single language.

Handing the room key to the tourist, the employee smiled and said:

— أهلا بك، سيد خوسيه مسوود، غرفتك جاهزة، سيرشدك الشاب  
الحمال إليها.

\* وهل تطلّ على البحر؟

— نعم، هي تطلّ على البحر، على المنطقة التي نسميها صخرة  
الروشة.

كّرر خوسيه الشكر وهمّ بمرافقة الفتى الذي أسرع إلى حمل  
الحقيبة، لكنه تذكر أمرا، فعاد نحو الموظف وسأله:

\* هل لي بمعرفة اسمك؟

— إسمي، ناجي.

\* ناجي... وهل تكون هنا، في فترة الليل؟

— سأكون في خدمتك حتى الساعة صباحا، سيد خوسيه.

\* يسرني ذلك... أحب أن نتحدث معا في السهرة.

أشاعت هذه العبارة جوا من المرح بين المتحدثين، فبدت على  
وجه خوسيه مسحة من الرضا والاطمئنان، بينما كان ناجي يؤكد:  
— سأكون، هنا، بانتظارك، بعد العشاء، يا سيدي.

\*\*\*

الغرفة ٧٥ في الطّبة السابعة من الفندق، تطلّ غرفتها الصغيرة  
على البحر، على الصخرتين اللتين ترافق اسمهما مع روايات  
الحب والغرام، يوم كانت أهداف الموت، في هذه البلاد، ترتفع  
إلى مراتب العشق المقدس. صخرتا الروشة ملهمنسا أحلام

“Welcome, Mr. Jose Masud. Your room is ready. The porter will help you find it.”

“Does it have a view over the sea?”

“Yes, it overlooks the Rawsheh Rock.”

Jose thanked him again and was trying to follow the porter's steps, when he returned to the employee and asked him:

“May I know your name?”

“My name is Naji.”

“Naji, will you be here at night?”

“I will be at your service until 7:00 a.m., Mr. Jose.”

“I'm happy about that... I'd like us to chat in the evening.”

Jose's words created an elated atmosphere among both speakers, reflecting a tinge of satisfaction and reassurance on Jose's face while Naji was confirming:

“I'll be here waiting for you after dinner, sir.”

\*\*\*

The small balcony of room 75 in the seventh floor of the hotel overlooks the sea; more specifically, it overlooks the two rocks whose name was engraved with stories of love and romance, the day when-in this country- death transcended sacred passion. Rawsheh Rocks constitute a source of inspiration for sad romantic dreams;

رومنطيقية حزينة، تجذبان العشاق، والمعدّبين والبنائسين، والبنائسين، إلى اكتشاف حوريات البحر الهائحات في الأعماق، ولقائهن وراء لحج الموت الصاحب.

غير أن حوسيه لا يعرف من قصص هؤلاء العشاق ما يزعج خياله، أو يشير في نفسه كآبة الحالسين، فمشاهدة الأمواج المترافضة تحت أضواء قمر اكتمل شبابه، حملته إلى عالم آخر. عالم الذكريات البعيدة، الذكريات الممعة في القدم. الذكريات الراسخة في عمر رجل عجوز رحل عن هذه البلاد، منذ عشرات السنين، وظلت عيناه تستعيران من قطرات رطوبة البحر المتوسط دموعاً تنساب بعفوية وبراءة. فكلما تذكر ذلك العجوز يوم الوداع، في المزرعة الجبلية، ارتسمت على جبهته رهبة الندم، وخفياً الشوق الحارق، والحنين القاتل. إنه يوسف مسعود الشاب اللبناني المغامر الذي يُدَل اسمُه في الغربة، فصار حوسيه مسود، لا لخطأ في الهوية، بل لأن اللفظة اللبنانية التي دخل بها إلى بلاد المكسيك، لا تتوافق حروفها مع اللكنة اللاتينية التي يُتقنها أبناء الوطن الجديد.

كان يوسف في السابعة عشرة من عمره، يوم حملته رياح الهجرة إلى أميركا، بل إلى ما وراء البحر. ولا فرق بين البحر وأميركا، فكل إنسان يسلم نفسه للموج، يسلم روحه لذلك الشوق المضني، والطموح القاتل الذي تجسد بكلمة أميركا، منذ أن هجر اللبناني الأول هذه الديار إلى ما وراء البحر.

وأميركا على ضخامة حجمها واتساع أراضيها، وتعدّد بلدانها، وتنوع أجناسها، وألوانها، وشعوبها، هي في أحلام أولئك

these rocks attract lovers, sufferers, and miserable and desperate people, and prompt them to discover the wandering mermaids in the bottom of the ocean, and meet them beyond the deafening rage of death.

Jose, however, does not know anything about the stories of these lovers, which might disturb his imagination or awaken the dreamer's sadness in him. Therefore, watching the waves dancing under the light of a full moon carried him to another world, to the world of distant memories that are well rooted in time. These memories are embedded in the age of an old man who left this country, decades ago, yet his eyes kept beseeching the Mediterranean Sea moisture for tears flowing with spontaneity and innocence. Each time that old man remembers the farewell day at the farming village, his forehead reveals a feeling of a powerful remorse topped with secrets of a burning desire and a murderous nostalgia. He is Yusuf Masood, the young Lebanese adventurer whose name was altered abroad to Jose Masud, not for an error in his identity card, but because native speakers of the new homeland cannot pronounce the Lebanese name he carried with him to Mexico.

Yusuf was seventeen the day the winds of migration carried him to America, even more, beyond the seas. There seems to be no difference between America and the sea. Those who give in to the sea waves would be surrendering their soul to that arduous desire and murderous ambition embodied in the word America since the first Lebanese migrated from this land to the overseas.

Due to its huge size, immense territory, numerous countries, and diverse races, colors and people, America remains in the dreams of those

المسهاجرين الأوائل، قطعة من أرض الجنة، تخبيء الكنوز في كهوفها، وتُنبت الخيرات والثروات من ترابها. لكن أميركا في عقول الكثيرين من المقيمين على تراب هذا الوطن الصغير، هي أرض لا تعدى مساحتها حقله العدى التي يرعى فيها قطع الغنم. فمهما ابتعدت العجوة المتمرّدة تظلّ تحت بصر الراعي ورقابة كلبه، وجرس كرازه. لذلك فالعالم كله أميركا، والجغرافيا حلم لا يتعدى حكاية القلق والشوق، في ليلة واحدة من ليالي ألف ليلة وليلة.

عام ١٩١٢، قبيل اندلاع الحرب العالمية الأولى، ودّع يوسف مسعود أهله، ومزرعة حقله المنزلة، وأبناء القرى الصغيرة، والمزارع المنتشرة في الجوار، ورحل إلى البحر، إلى أميركا، بل إلى المجهول. والمجهول رماه عند شاطئ بلاد جديدة، تعرفها، بعد مضي وقت من عمر القلق والحيرة والجهل، إنها بلاد المكسيك. ولا فرق بعد ذلك بينها وبين حلم أميركا، فهي جزء من تلك الغربة التي أضنت حشاه شوقاً، قبل أن ترهق عمره تعباً وركضاً، وسعيّاً وراء لقمة العيش.

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وحوسيه الحفيد يتذكّر حزن جدّه، والروايات التي طالما غفا على تفاصيل أحداثها، ليلة بعد ليلة.

كانت مقدّمة الحكاية المسائية فسحة من اليكاه والتنهيدات، تخبيء وراءها أخباراً كثيرة يسمّعها حوسيه الصغير، وهو يتحدث إلى وجه جدّه حائراً، أيكي مثله أم يمسح دموع هذا الرجل

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early Lebanese migrants, a part of the earthly paradise hiding treasures in its caves and sprouting fortunes and wealth from its soil. However, in the minds of many Lebanese residing in this small country Lebanon, America is a piece of land whose area does not exceed that of a pasture for sheep. No matter how away the rebellious sheep goes, it remains under the shepherd's sight, his watchful dog, and his bellwether. The entire world is, therefore, America, and geography is no more than a story of anxiety and nostalgia from the *Thousand and One Nights*.

In 1912, shortly before the outbreak of World War I, Yusuf Masood bid farewell to his family, the village of Khillat-al-Manzaleh <sup>1</sup>and the people of his neighborhood, and he boarded the ocean, to America, to the unknown. The unknown dropped him off the shore of a new country he discovered after he had endured there a long time of anxiety, confusion, and ignorance. This country was Mexico. There was no difference between Mexico and the American dream. His journey in Mexico was part of this estrangement, which exhausted him with burning nostalgia, and wore him out struggling and persevering to secure bread on the table.

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Jose, the grandson, remembers, when on his grandpa's lap, he used to fall asleep night after night listening to his tales.

Every tale was a time for tears and sighs hiding a myriad of stories that Jose Junior heard while he stared at his grandfather; he was confused whether to sob like the old man, or to wipe away his tears

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<sup>1</sup> Khillat-al-Manzaleh is a village in the District of Jezeen in South Lebanon, <http://www.highbeam.com>, retrieved November 5, 2013



بأنامله الطرية، محاولاً تخفيف ألمه، بكلمات تترقق على شفثيه  
البريتين: أنا بحبك يا جدو.

وتلك الأخبار الصامنة التي لم يُفصح عنها الخنثار، كان يتركها  
للزمن، مع وصية عزيزة على قلبه، يرذدها باستمرار:

عليك يا ولدي الصغير، ذات يوم، ان تزور بلادي، وأرضي، ومقبرة  
والدي... عليك أن تزور، ذات يوم، لبنان، وتلك المزارع المنتشرة فوق  
الغلال الجنوبية. أبوك مرهق بالعمل، ومهووس بفكرة النجاح، وتحصيل  
المال، وقد لا يجد الفرصة ليزور ذلك البلد الحبيب... قد لا يتمكن من  
تحقيق حلمي... قد لا يشاهد أرض أجداده. أنا مؤمن بأن الله سيوفقك يا  
خوسيه، يا حفيدي الصغير، وستحقق أنت أميتي ووصيتي.

وبعد الدموع والنتهيدات، والوصية، يبدأ يوسف مسعود  
بالحديث، فيروي، ويروي لحفيده خوسيه أخبار تلك الرحلة التي  
نقلته من بلده لبنان، إلى هذه الأرض الغريبة التي يستونها  
المكسيك. هو يروي ترويحاً عن النفس، وفي خفايا رغباته أمل  
غامض في أن تترسخ تلك الصور المبهمة في مخيلة خوسيه  
الصغير.

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ويروي...

كانت أيام أيلول تميل إلى نهاياتها، في ذلك الصيف. وأيلول  
في مزارع منطقة الريحان الجنوبية وأرضها، ومسانها رمز  
للهجرة، فالأرض تجف، ويرحل الاخضرار، والطيور تملأ السماء  
في رحلتها الأبدية، والبراري تخلو من الغلال، وساعات النهار

with his soft fingers, trying to ease his pain with a few words flowing through his innocent lips: "I love you grandpa".

Those silent stories, over which the old man kept tight lips, were left for time to unravel; and with these stories, he constantly uttered a very dear will to his heart:

*Little son, one day, you must visit my country, my homeland, and my parents' tomb...One day, you must visit Lebanon, and the farming villages spread over the Southern hills. Your father is busy working and obsessed by the idea of success and making money, and may not be able to visit that beloved country...he may not be able to make my dream come true...He may not be able to see the land of his forefathers. I do believe that with God's blessings, you, Jose, my little grandson, may fulfill my dream and my will.*

Then, after sighing, shedding tears, and uttering his will, Yusuf Masood started telling his grandson, Jose, the story of that journey that carried him away from his country Lebanon to this strange land called Mexico. Telling his story served him as a relief for his soul while he was hiding a certain desire and hope that those vague images take hold in Jose Junior's imagination.

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And he continues telling...

September days of that summer were drawing to an end; the barren farms and shallow land along with the sky of the South Lebanon village of Al-Reehan turn September into a symbol of migration: the soil dries up; greeneries fade away; birds fill the sky for an eternal departure; freshly harvested fields lie abandoned; daylight hours

تقصص، ولسعات البرودة تغزو الأجساد. انه الشهر الذي تعيش  
أنسامه بين الضلوع، وفي المهج، قلقا من المجهول. والمجهول  
هو البحر الذي يسمونه المتوسط.

غادر الشاب يوسف مزرعة «عجلة المنزلة» قبل الفجر، لكي  
يتقي حرارة الشمس. واتجه سيرا على الأقدام نزولا نحو مزرعة  
الجرمق. بعد ساعتين وصل إلى سهل «الميدنة»، في مدخل بلدة  
كفررمان، مسرح قطعان الغنم والبقرة، ومنهى الطيور المحنومة.  
ومن السهل اتجه غربا نحو الساحل.

كانت أسماء القرى والبلدات تتوالى في ذاكرته، فقد عرفها  
جيدا منذ كان صغيرا، يرافق والده المسكاري إليها، ناقلين  
الحبوب، والسن، والعلف للمواشي. وصل إلى صيدا بعد الظهر  
فتوجه إلى محيط خان الافرنج، وضاحية المرفأ، حيث توقف  
عربات الخيل التي تنقل الركاب إلى بيروت.

كانت أصدااء الأصوات التي تتقطع مع الريح الشرقية الحارة  
القادمة من جهة الحاصباني، تحمل إلى قلبه نداءات الوداع  
الباكي، وصوت أمه تتردد نبرات الجارحة: عدا يا ولدي، ذات يوم...  
عدا يا حبيبي... عدا يا حشيشة قلبي...

واكتفى بهذه الكلمات القليلة، وأصم أذنيه قبل أن تترق روحه  
على صخرة من صخور جبل الريحان المشححة بخيصار الزمن  
الرمادي.

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shorten, and cold bites sneak into the bodies. September is the month whose gentle breeze seeks shelter in the ribs fearing the unknown, and the unknown is the sea called the Mediterranean Sea. The young man Yusuf left Khillat-al-Manzaleh village, before the break of dawn to eschew the heat of the sun; he headed walking towards Jermoq <sup>2</sup>village. Two hours later, he arrived to the Mizna plain <sup>3</sup>at the entrance of Kfarreman village, celebrated for grazing pastures and for birds swirling in its space. And from there, he headed west towards the coast.

The names of towns and villages flashed successively into his mind; he has known well these places since he was a child; he used to accompany his father, the muleteer, there, to transport grains, hay, and fodder for livestock. He arrived to Saida in the afternoon, so he headed towards the vicinity of Khan al-Franj<sup>4</sup> and the port where carriages wait to carry passengers to Beirut.

Echoes of voices, coming from Hasbani<sup>5</sup>'s side, bounced off the hot eastern wind and carried to his heart, along with the crying farewell calls, his mother's voice repeating with a hurtful tone: "Come back, son, one day...Come back, my sweetheart...Come back, apple of my eye".

He could not take any more of these few words, so he covered his ears fearing that his soul would fall apart over one of Reehan Mountain <sup>6</sup>rocks that are covered with the grey veil of life sorrows.

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<sup>2</sup> Jermoq is a town in the District of Jezeen in South Lebanon, <http://www.highbeam.com> , retrieved on November 5, 2013

<sup>3</sup> Mizna plain is located in the south of Kfarreman, District of Nabatieh, South Lebanon, <http://nabatieh.org> and <http://www.undp.org.lb> , retrieved on November 5, 2013

<sup>4</sup> Khan al-Franj, located in Saida, South Lebanon, is one of the largest caravansaries (khans) Emir Fakhreddine built in the 17<sup>th</sup> century A.D., and offered to the French in order to encourage trade relations between Mount Lebanon and France, <http://www.lonelyplanet.com/lebanon/south-of-beirut> , retrieved on November 5, 2013

<sup>5</sup> The Hasbani River is a river located in South Lebanon, [www.dailystar.com.lb](http://www.dailystar.com.lb), retrieved March 9, 2014

<sup>6</sup> The Reehan Mountain is located in South Lebanon, <http://jabalReehan.wordpress.com/> retrieved on November 5, 2013

في مرفأ بيروت كانت الباخرة ترسو بجلال ومهابة. لم يتخيل يوسف أن قطعة جبارة من الحديد تعوم على سطح الماء ولا تفرق. فلفظالما رأى الحديد يغرق في بركة مجاورة لكوخه، أو في البركة الكبيرة التي تتجمّع فيها مياه نبع الرياحان الغزيرة. وهو لم يتعلم في المدرسة نظرية الحجم والوزن، لذلك فصورة الباخرة العائمة أثارَت في نفسه دهشة ورهبة، وعجبا من هذا العالم الغريب الذي بدأ يشلمس أسككاله، منذ أن ركب عربة الخيل، على الطريق الساحلي الممتد بمحاذاة الشاطئ الجنوبي.

الباخرة ثابتة لا تتحرك، لكن عالمة الحديد بدأ يتحرك، وبدأ عمره يُقلع نحو الغربية.

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كان خوسيه الصغير، الغارق في حضن جدّه يشعر بمخلجات روحه تحيط رأسه، كأنها تهدده، فيسترسل في إغماء ناعمة، تسمح للخيار بالنقاط أنفاسه، ولجسم نزيّف قلبه من الانسكاب بين الكلمات. فتوقف الحكاية إلى ليلة أخرى، وبداية جديدة لحياة جديدة.

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نظر خوسيه من نافذة الغرفة إلى تموجات المياه، وتراقصها تحت ضوء القمر الذي يُلهب أجواء تلك الليلة الربيعية، فلفحته أنفاس البحر المشحونة بالرطوبة. نسي المكان والزمان، واستسلم من جديد إلى تلك الحكاية التي لا تنتهي فصولها، ولا يتوقف نزيّفها. هالبحر الذي حمل جدّه إلى البعيد، منذ ما يقارب المئة

In the Port of Beirut, the ship was anchored with majesty and solemnity. Yusuf couldn't imagine that a powerful piece of iron could float on the surface of water without sinking. He has often seen metal sinking in a pond in proximity to his cottage, or in the big pond where the Reehan Spring gushed abundantly. He has not learned at school the notions of weight and volume, so the image of the floating ship raised in him a feeling of fear mixed with astonishment; he was also amazed by this strange world, which he started discovering its wonders, as soon as he took the carriage on the coastal road alongside the southern shore.

Though the ship was anchored, his new world was on the move, and his life sailed towards the unknown.

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Jose Junior, sunken in his grandfather's bosom, was feeling his shivering soul beating over his head as if lulling him to fall asleep; the old man, then, holds his breath and stops his bleeding heart from further pouring out into the words. The story, therefore, awaits to be continued another night, with a new start for a new life.

Jose looked through the window of his room, watching the water undulating and dancing under the moonlight, which warmed up the atmosphere of that spring night; hence, the moisture-loaded sea breaths dampened his face. He lost perception of space and time, and gave in again to the joy of listening to that endlessly bleeding story. The sea that, a hundred years ago, carried his grandfather and his forefathers

عام، وحمل أجداد أجداده، منذ آلاف السنين، تحوّل، في هذه  
 الملحظتات، إلى أصوات هادرة تضحّج بها أرجاء الفندق، ففي  
 السماء قطعة جيارة من الحديد تسرح في الأثير وتستمر، كل يوم،  
 في رحيل قدرى، ناقلة الحالمين، والطامحين، والنهاريين، إلى  
 العالم الآخر.

وتعيده الذكرى إلى اليعبد، فيسمع من جديد تقمة الحكاية التي  
 كانت تنام معه في غفوات الطفولة...

... بعد يومين من الإقلاع هبت عاصفة بحرية كادت تحطّم  
 الباعرة، ولكن الله كان مع أولئك المسافرين، وقد النجا عدد  
 منهم إلى غرف أعدت زرائب لنقل الماشية. كانت روائح روث  
 اليقر تختق أجواء تلك الغرف، و ثقّلها بالرطوبة والعفن، لكن  
 الهروب إلى المخايء السفلي كان أكثر أمانا من البقاء على سطح  
 السفينة التي تضربها الرياح العاتية.

العاصفة لم تُغرق السفينة، ولكنها اقتلعت عن رأس يوسف  
 مسعود الكوفية واللبّادة، وحملتهما إلى الأمواج الصاخبة، حيث  
 خاض القماش الصوفي العتيق معركة الموت والحياة، قبل أن تثقله  
 المياه، فيغوص في أعوار المجهول.

في تلك اللحظات المخيفة انزلت من عيني يوسف دموع  
 كانت قد تجمّدت في صقيع الفراق، فيها هو يرى جزءا من ذاته  
 يضيع باكرا في البحر، يضيع قبل أن يمخر بعيدا عن تلك الجبال  
 التي قدّسها الرب في كتبه السماوية. وفي غمرة القلق والحيرة،  
 ومسحة من الندم، أمسك يوسف الشروال الذي يحيط بخاصرتيه  
 ورجليه، فضفاضاً، وقد تحوّل ملهاة للريح، وثقّه بقبضة يده، حتى

thousands of years earlier, was traded for a huge metal engine, roaring in the air; it is the plane, which carries the ambitious, dreamers, and fugitives to a new world.

Being taken too far by memory, he started hearing again the sequel of a story he used to listen to, before sleeping, when he was a child...

...two days after the ship sailed, a violent storm almost sank it, but through God's grace, all the passengers were saved. Some took refuge in the rooms used as stables for livestock. Cow dung odors asphyxiated those rooms and the mold and moisture worsened the situation. Nevertheless, the escape to these hideouts was way safer than the stay on the storm lashed deck. Although the storm couldn't sink the ship, it blew the *kaffiyeh*<sup>7</sup> and *lebbedeh*<sup>8</sup> from Yusuf's head into the violent waves, where just as Yusuf himself, the *lebbedeh* found itself hurled into battle in the depths of the unknown sea.

In those frightening moments, the tears, which froze in Yusuf's eyes, from the moment the ship had set sail, began to flow; he saw a part of himself wandering early in the sea, even before losing sight of those mountains, which God blessed in His heavenly books. Feeling anxiety, confusion, and remorse, Jose grabbed his *sirwal*<sup>9</sup>, blown up in the wind, and wrapped it with the grid of his hands;

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<sup>7</sup> Kaffiyeh is "a Bedouin Arab's kerchief worn as headdress, Kaffiyeh (2001). In *The New Oxford American Dictionary* (1<sup>st</sup> ed.). New York, NY: Oxford University Press, Inc.

<sup>8</sup> Lebbedeh is a traditional Lebanese headdress, Samaha. R. (April/May, 2014). *Lebbedeh: a traditional Lebanese headdress. The In-flight Magazine of Middle East Airlines Air Liban*, 140 (14), 92.

<sup>9</sup> *Sirwal* is a form of baggy trousers worn by men in the Arabian Peninsula, <http://www.wikipedia.com>, retrieved on November 17, 2013



شعر بالاطمئنان، وكأنه فيض على حفنة من حبات التراب  
الحبيب التي غادره منذ ساعات.

وتقوّه بكلام ضاعت إيقاعاته في الهباء:

إن متُّ هنا فسيكون كفتي هذا القماش الأسود العتيق، ولن يمزق  
جسدي سمك البحر...

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كانت نداءات الهاتف تتسارع من زاوية الغرفة، وها هو صوت  
ناجحي، موظف الاستقبال، يدعو حوسيه إلى العشاء، فمطعم  
الفندق فتح أبوابه للزبائن، ويقفلها بعد الساعة العاشرة.

إلى الطاولة المستديرة في المطعم حيث تتسع لأربعة من رواد  
الفندق، جلس حوسيه يتناول وجبة العشاء. كان يمتنى أن تزدهم  
الطاولات كلها، فيضطرّ أحدهم إلى مشاركته في الجلوس. غير أن  
الضمت الذي يطبق على لسانه لم يمنعه من التفكير في الهدف  
الذي جاء من أجله إلى هذه البلاد...

متى تبدأ رحلة الاستكشاف التي أعدها له جدّه منذ كان في  
عمر الطفولة؟

المسرح بات مهياً، فيها هو في لبنان، في الأرض التي أرقق  
الحنين إليها، شبح أولئك الرواد الأوائل الذين غزوا العالم  
بالأحلام، والطموح، والهمم، والشقاء، والدموع، والنجاح.  
وزمن إزاحة الستارة عن ذلك الماضي بات على مسافة قصيرة. قد  
يكون غداً أو بعد غد، إذا توافر لهذا الغريب من يرشده إلى أرض

He, then, felt secure, as if he caught a handful of earth from his beloved land, the land he had left hours ago.

He uttered words that vanished like smoke in the air:

“If I died here, this old black cloth would serve as my coffin, and the fish of the sea wouldn't be able to tear my body...”

Phone calls increased in the room; it was Naji, the receptionist, calling Jose to have his dinner because the hotel restaurant shuts the doors upon customers at 10:00 p.m.

At the four-person round table, Jose sat for dinner. He wished that the restaurant was overcrowded with customers, so that somebody would share his table. Yet, his silence did not prevent him from thinking about the purpose of his visit ...

When will start the journey that his grandfather had prepared him since he was a child?

The stage for this journey is all set; Jose is now in Lebanon, in the land which exhausted with nostalgia all those early migrants, who invaded the world with their dreams; ambitions; enthusiasm; struggles; tears; and success. The time to unveil that past is very near. This might happen tomorrow or the day after, provided Jose finds a guide to

الميعاد، إلى إطلالة الشمس من وراء حرمون، وإلى ليالي القمر  
الهائم بعشق الأرواح السابحة في ظلمة الوديان، وسرايبها  
المتشايكة.

تقدم ناجي بلطف الكياسة اللبنانية، وحيًا خوسيه قائلا:

— أرجو أن تكون قد استمتعت بالراحة يا سيد خوسيه.

\* أشعر وكأنني في أفضل حال.

— والطعام؟ هل أعجبتك الطعام اللبناني؟

\* اعتدت تذوق الطعام اللبناني منذ صغري... في منزلنا، غالبا ما  
تطعمنا الوالدة أصنافا من هذا الطعام: الثيول، المجذرة، الكبّة،  
الحمص، المشاوي...  
إيتسم ناجي ثم قال:

— هل ترغب بفتحجان قهوة؟

\* بل أفضل الشاي، في هذا الوقت.

وكوب الشاي كان مفتاح جلسة طيبة ظالت حتى منتصف  
الليل، فالعمل لدى ناجي يخفّ تدريجيا كلما انصرف الزمان إلى  
السهر خارج الفندق، أو إذا غاصوا في النوم. وما كان يمتناه  
خوسيه تحقق له، فيها رحلته تبدأ من هنا، والعالم الذي سيعرق في  
عياه بات اكتشافه قريبا.

سأل ناجي:

— ومن أية منطقة نرح جذك إلى المكسيك؟

the Promised Land, to where the sun rises from behind Mount Hermon<sup>10</sup>, and the moon, passionately, wanders with the endlessly desperate souls; these souls sail in the dark meandering valleys.

Naji approached Jose, greeted him with Lebanese courtesy, and said:

“I hope you enjoyed some rest”, Mr. Jose.

“I am at my best.”

“And the food? Did you like the Lebanese cuisine?”

“I’ve been used to it since I was a child...My mother often prepared us *Tabooleh*<sup>11</sup>, *Mujaddara*<sup>12</sup>, *Kibbeh*<sup>13</sup>, *Hummos*<sup>14</sup>, and grills...”

“Would you like a coffee?, asked Naji with a smile.”

“I’d rather take tea at this hour of the day.”

The glass of tea was the key to an agreeable discussion that lasted until midnight. Naji’s workload diminishes progressively, either when the hotel tenants go to sleep, or when they are out for the evening.

Jose’s wish was finally fulfilled; his journey will start here, and the world he seeks to probe its depths will be soon unveiled.

“What is your grandfather’s native village?”, asked Naji.

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<sup>10</sup> Mount Hermon is a mountain located in Nabatieh, South Lebanon, <http://lb.geoview.info> , retrieved on November 17, 2013

<sup>11</sup> A Lebanese salad made with fresh veggies, olive oil and spices; it can be eaten in pita bread- scooped onto pita bread, or eaten traditionally with a fork. <http://mideastfood.about.com> , retrieved on November 17, 2013.

<sup>12</sup> A Lebanese lentil dish, <http://www.habeeb.com>, retrieved on November 17, 2013.

<sup>13</sup> A Lebanese food containing ground meat or lamb with spices, <http://mideastfood.about.com> , retrieved on November 17, 2013.

<sup>14</sup> A very popular Middle Eastern chickpea puree that is used as an appetizer and served with pita bread, <http://mideastfood.about.com> , retrieved on November 17, 2013.

- \* من منطقة جبل الريحان في الجنوب.
- جبل الريحان ... هل تتذكر اسم قريته؟
- \* أتذكر أسماء بعض القرى، ولا أعرف بالتحديد اسم قريته، لأنه كان يسكن بيضا متواضعا، في إحدى المزارع.
- هل تسمي لي اسم قرية أو مزرعة واحدة منها؟
- \* العيشية... النبطية... الحرمق... الوردانية... الصويرة...
- يتسم ناجي، وقال:
- جذي أصله من الحرمق...
- \* ما هذه الصدفة الطيبة؟ هل تعرف جيدا تلك الناحية...
- لا، لم أزرها أبدا...
- \* ولماذا؟
- أجاب ناجي موضحا:
- ولدت في بيروت بعدما فرح أبي إليها منذ بدء الحرب اللبنانية، عام ١٩٧٦ ولم تعد الأحوال العسكرية والأمنية تسمح لي بالزيارة.
- \* إذا، أنت لا تعرف عنها شيئا؟
- ما أعرفه، أنها منطقة خطيرة جدا، في هذه الأيام، إذ لا تزال مسرحا لعمليات قتالية يومية.
- سأله خوسيه:

“Mount Reehan, in the South.”

“Mount Reehan...what’s the name of his village?”

“I just remember the name of few villages, but I don’t know exactly his; all what I know is that he lived in a modest house in one of those villages.”

“Can you name one of these?”

“Al-Aishiyeh, Al-Nabatieh, Al-Jermoq, Al-Wardanieh, Al-Suwayreh<sup>15</sup>...”

“My grandfather is from Jermoq”, said Naji with a smile.

“What a nice coincidence! Do you know well that region...?”

“No, I’ve never been there.”

“Why?”

“I was born in Beirut after my father fled his village, in 1976, upon the onset of the Lebanese War . The military and security situation, then, prevented me from returning there.”

“So, you know nothing about it?”

“All what I know is that it’s now a very dangerous place; it is still the scene of daily armed conflicts.”

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<sup>15</sup> These (names mentioned successively) are villages and towns located in South Lebanon, <http://www.localiban.org> , retrieved on March 9, 2014.

- \* ماذا تقصد بذلك؟
- المنطقة، حالياً، خاضعة لنفوذ جيش لبنان الجنوبي التابع  
لسلطة إسرائيل، فهي أرض محتلة.
- \* وأين الخطر فيها؟
- إنها منطقة للعمليات العسكرية ضد العدو، فالمقاومة اللبنانية  
للاحتلال الاسرائيلي، تزرع الأرض بالمتفجرات.
- \* تعني أن الوصول إلى هناك غير آمن؟
- ربما كان مستحيلاً على الذين لا يعيشون هناك، ولا يعرفون  
المسالك الآمنة فيها.
- \* أليس من سبيل إلى دخول المنطقة؟
- قد تتمكن من الوصول، لأنك أجنبي، وتحمل باسبورا  
مكسيكية. في اعتقادي أنهم سيهملون عليك الأمر.
- \* سأحاول، في الغد، سوف أتصل بالسفارة المكسيكية لأعلمها  
بقدمي، وبقصدي، وبمكان وجودي، لعلهم يسهلون عليّ  
مهمتي.
- ربما... وأنا أعرف شاباً من أقرباء أحد النافذين هناك، فقد  
يستحصل لك على إذن يسمح لك بالزيارة.
- \* أشكرك يا صديقي، على مساعدتك.
- أهلاً بك، ولكن، احذر الوقوع في أخطار تلك المغامرة، فالأمر  
ليس سهلاً، والسفارة المكسيكية قد تمنع دخولك إلى هناك.

“What do you mean by that?”, asked Jose

“The area, currently, is under the occupation of the South Lebanese Army, which is under the command of Israel; it is an occupied territory.”

“Where is the risk then?”

“It is a base for military operations against the enemy; the Lebanese Resistance against the Israeli occupation buries landmines in that area.”

“Do you mean it is unsafe to reach that area?”

“It is unsafe for those who don't live there and ignore the safe roads.”

“Is there any way to penetrate this area?”

“You may enter because you are a foreigner holding a Mexican passport. I think they won't complicate things for you.”

“I'll try; tomorrow, I'll be calling the Mexican Embassy to inform them about my presence here, the purpose of my visit, and my residence, so that they would facilitate the task for me.”

“Maybe... I personally know a relative of some powerful people there; he might get you a pass for your visit.”

“Thank you, my friend, for your help.”

“You're most welcome. But be careful of this risky adventure. It is no easy task, and the Mexican Embassy might not grant you the authorization to access this area.”



\* جئت لهدف محدد، وعليّ أن أحققه، لن أعود إلى المكسيك قبل أن أنجز وعددي، وأحقق أمنية ذلك الخيار العجوز الذي لفظ أنفاسه الأخيرة وهو يقول لي: لا تنس... عدني بأن تزور تلك البلاد لتراتح روحي في قبرها. وها أنا هنا لكي أريح روحه في قبرها.

- كان عليك تأجيل مجيئك حتى تستنى لك ظروف مناسبة.

\* لم أكن أعلم بكل هذه التفاصيل، والمصاعب. نحن نعلم أن الحرب لم تنته في لبنان، ولكننا نشاهد على شاشات تلفزيوناتنا مظاهر حياة عادية عندكم، ولا نميّز الحرب عن السلم في هذا الوطن.

- أنت على حق يا سيد خموسيه، فنحن، أيضاً، لا نميّز بين الحرب والسلم في وطننا. في بلدنا كل شيء جائز ومتوافر. عندما تتجول في شوارع بيروت، سيدهشك هذا التناقض الذي نعيش فيه.

وأصراً ناجي عليّ تحذير خموسيه من خطورة الرحلة، متسانلاً:

- ولكن، لم تخبرني عن عمالك؟

\* أنا أستاذ في جامعة المكسيك الوطنية «يونام»، غير أنني حصلت على إذن، في هذه السنة، لكي أنجز بحوثاً في الدراسات الشرقية.

- وما هو موضوع بحوثك؟

\* يدور محور بحثي حول، أثر الحضارة المسيحية الشرقية في أميركا اللاتينية.

“I came here for a specific purpose, which I must achieve. I will not return to Mexico before I fulfill my promise and realize my grandfather’s wish, who, on his deathbed, said to me: “Don’t forget... promise me that you will visit that country, so that my soul rests in peace.” I am here, to relieve his soul.”

“You should have postponed your visit for a better time.”

“I was not aware of all those obstacles. We know that war hasn’t ended in Lebanon, but TV in Mexico shows us aspects of a normal life here to the point that we can make no more difference between war and peace in this country.”

“You’re completely right, Mr. Jose; it is also hard for us to distinguish war from peace in our own country, since everything is ready and accessible here. When you walk around in Beirut streets, the contradictions we live will surprise you.

Naji insisted on warning Jose about the dangers of this journey; he, then, asked him:

“What do you do for living?”

“I am a professor at the National Autonomous University of Mexico (UNAM); the university granted me the approval to conduct research on eastern studies this year.”

“What’s the subject of your research?”

“It’s about the influence of Eastern Christian Culture on Latin America.”

- إينسم ناجي وقال:
- وهل تبحث عن أسباب هجرة المسيحيين إلى الغرب؟
- \* هذا الموضوع جزء من دراسي وبحوثي.
- في اعتقادي أنك ستجد في تلك المنطقة إجابات كثيرة عن تساؤلاتك.

Naji said smiling:

“Do you do any research on the causes of the Christian emigration to the West?”

“This subject is part of my study and my research.”

“In my opinion, you will find answers in that region to most of your queries.”

الوصول إلى منطقة جبل الريحان في قضاء جزين يُلزم الزائرين سلوك طريق مختلف عن الطريق الساحلي الذي يمر بصيدا، ثم ينحرف شرقا نحو بلدة جزين. فعند الناحية الجنوبية لبلدة الدامور، انحرف المسافر شاهين بسيارته، شرقا، باتجاه منطقة الشوف الجبلية. كانت الدهشة الأولى في وادي ملتقى النهرين، حين أخذت السيارة طريقها صعودا نحو المنحدرات الجنوبية لنهر الدامور. بدأ الوادي في ذلك الصباح الربيعي معيدا للعصاة، يتصاعد من جانبيه ضباب الدفء، وكان حواشيه مجامر البخور المقدم على مذايح الآكهة.

هام حوسبه في تأمل الجنبات الخضراء الموشحة بألوان مختلفة، وضاع خياله في استعادة أمسيات الطفولة. فالجدة الذي يروي أخبار بلاده الجميلة، ويزرع في مخططة حفيده صور تلك المشاهد الساحرة، لم يعرف من بلاد المكسيك الواسعة سوى الأقيبة الرطبة، والأكواخ الباردة، والأسواق التي يتبارى فيها المهاجرون في عرض بضائعهم. كما لم يعلق في شبكة عينه، وتلافيف جوارحه إلا منحدرات بلاده، ووديانها التي ترسم له لوحات من الابداع الالهي. فيلاد الغربية، على اتساع مساحاتها، وتنوع طبيعتها، واختلاف مناخاتها، ليست هي في تفاصيل حياته

## CHAPTER II

Reaching the Reehan Mountain <sup>16</sup>region in the District of Jezeen<sup>17</sup> requires to take a road other than the seaside one that crosses Saida<sup>18</sup>; it veers eastward towards the town of Jezeen. At the southern side of the town of Damoor<sup>19</sup>, Shaheen, the driver headed eastward towards the mountainous Shuf<sup>20</sup> region. His first surprise was the valley at the confluence of the two rivers, when the car was heading up towards the southern turns of the Damoor River. In that spring morning, the valley appeared as a temple immersed in warm mist, just as incense burns at divine altars.

While Jose contemplated the lush woodlands tinted with a variety of hues, his imagination wandered recalling his childhood nights. His grandfather, who always told him the stories of his beautiful country, and engraved in his mind those charming scenes, knew nothing about the vast land of Mexico except its damp basements, cold huts, and markets where migrants competed in selling their goods. The slopes and valleys, sketched with divine creativity, are the only sceneries of his country, which remain etched in his memory and in his heart. The foreign land, despite its limitless space, natural diversity, and climate variety, represented in his

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<sup>16</sup> A region in South Lebanon

<sup>17</sup> A region in South Lebanon

<sup>18</sup> A region in South Lebanon

<sup>19</sup> A region in South Lebanon

<sup>20</sup> A region in South Lebanon

اليومية، إلا الشوارع المزدهرة بمساكن السمر المشتركين  
 لشحصيل العيش، أو أولئك المشسكعين أمام أبواب المعامل،  
 والمصانع، والمحال التجارية. والجنة التي تحدث عنها الكعب  
 السماوية، ويألف رجال الدين في وصف نعمها وخيراتها، وأعددين  
 بيها المؤمنيين البيرة، ترتسم صورها هنا وهناك، في هذه  
 المنحدرات، التي أعادت الي مخيلة الطفل حوسيه، ترددات تلك  
 الصلاة اليومية التي تلاها جدّه علي مسمعه، ورسخت إيقاعاتها  
 في أعماق روحه.

تلك الجنة، هيظت ملائكتها لتسكن في هذا الوادي! فيها هي  
 مياسم الوزال الصفراء تبوح بأسرارها، فترسل طيها مع التسميات،  
 مرخبة بالضييف الصغامر. وتلك الكوم الخضراء من أشجار  
 السنديان، تتألا من بين أغمارها نمصمات أرجوانية تأخذ  
 الألياب، تحثّ حوسيه على أن يستولد جناحي طائر غرير، ليهيم  
 بين تلك الأحراج، ناشدا تلك الرحاب.

وفي غفلة من انعدام الوعي، صرخ مشدوها:

\* ما أروع منظر تلك الشجيرات! ما اسمها يا سيد شاهين؟

-- هي شجيرات الزمزيق.

\* ماذا؟!

وعرق الغريب في الضحك، وراح يحاول أن يلفظ هذه الكلمة  
 التي لم يسمعها من قبل، ولم تأت يوما علي لسان جدّه. حاول أن  
 يلفظها مرة ومرات، ولكنه لم يتمكن إلا من حروف ناقصة:  
 الزمبق...

daily life nothing more than crowded streets full of dark-skinned residents rushing to earn their living, or loafers hanging around at the doors of shops and factories. Heaven — which holy books speak about, and clergymen exaggerate describing its graces and riches, and promise it to righteous believers— takes shape everywhere in those slopes; those slopes resounded through Jose's mind that daily prayer, which his grandfather recited to him, and whose rhythms laid in the depths of his soul.

The angels of that heaven landed to live in this very valley! Here are the yellow blossoms of *genista* shrubs revealing their secrets by spreading their fragrance in the breeze to welcome the adventurous visitor. Through groves of green oak trees, sparkle breath-taking purple acorns, which moved Jose to the point that he wished he could grow wings of an adventurous bird, and fly roaming those forests and chanting across those prairies.

Filled with awe, he shouted in an unconscious reaction:

“How splendid are these small trees! What are these called”, Mr. Shaheen?

“*Al-zamzarīq* trees” (*Judas trees*)

“What?!”

Jose burst out laughing, and tried to pronounce this word, which he never heard his grandfather mentioning before. He repeatedly tried to pronounce it; however, he could only utter few letters: *alzamīq*...



أجاب السائق وهو يغالب ضحكة تقطع حجرته:  
- الزمزيق... الزمزيق، يا سيد خوسيه. زهرها الأرجواني طيب  
المذاق، لكن، للأسف، لا تبقى على هذه التضارة أكثر من  
أسبوعين.

وعاد خوسيه إلى الابتسامة، وإلى محاولاته البائسة في اللفظ  
الجيد، ولكن، من غير جدوى، فاكتمنى بالقول:  
\* لبتى أجد مثلها في تلك المزرعة العتيقة.

حاول السائق أن يطمئن السائح، فقال:  
- ستجد هذه الشجرة في أي حرج من أحراج لبنان، ابتداء من  
الساحل وحتى المرتفعات الجبلية.

ولم يجب خوسيه على تعليق السائق، بل راح يتذكر شارع  
«الوادى الكبير» المتفرع من شارع «ريفورما» في العاصمة  
مكسيكو، حيث تصطف أشجار «الهاكرندا» الأرجوانية الزهر،  
وتمتد مع جانبي الطريق. وظالما كان منظر هذه الأشجار وألوان  
زهرها يلامس روحه، فيجد نفسه تحاكي أرواح أسلافه الفينيقيين  
الذين استخرجوا هذا اللون الروحاني من صدف الموركس.

ثم عاد إلى التأمل في تلك المنحدرات، قبل أن تطالعه من  
جديد البيوت التي تكون بلدة جديدة من البلدات الشوفية  
المزروعة على منحدرات الشلال المحيطة ببلدة دير القمر.

غير أن شاهين الذي ألف هذه المشاهد في تقالته اليومية، بين  
بيروت والجبل، لم يرق له صمت ضيفه، فراح يتحدث بأمرور

"*Al-zamzarīq*... *Al-zamzarīq*, Mr. Jose. The purple blossoms of this small tree are really tasty, but, unfortunately, their freshness does not last more than two weeks."

While smiling, Jose made again desperate attempts for an accurate pronunciation of the word, but in vain; he said:

"I wish I could find such trees on that old farm."

Trying to reassure the tourist, the driver said:

"You will find these trees in any forest in Lebanon from the coast up to the mountain."

Jose did not comment, but he went back in memories to the Grand Canyon Street branching off Reforma Street in Mexico City where *jacaranda trees*, with purple blossoms, sprout in rows alongside the shoulders of the road. The view of this vivid scenery has often touched his soul; this brought to his mind the Phoenicians, his forefathers, who extracted this spiritual hue from *murex* seashells.

He, then, continued contemplating those slopes and the houses of another new village, which unfolded before his eyes at every new turn. These villages of the Shuf<sup>21</sup> region are strewn across the hills neighboring the town of Deir el Qamar.

Shaheen, who was familiar with these sights because of his daily trips between Beirut<sup>22</sup> and the Shuf, was not pleased with his passenger's silence, so he engaged in a conversation with Jose about things

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<sup>21</sup> The District of Shuf located in the Governorate of Mount Lebanon, <http://www.localiban.org> , retrieved on November 27, 2013.

<sup>22</sup> Beirut is the capital of Lebanon

يعتبرها أكثر أهمية من تلك المشاهد الطبيعية التي يتردد ذكرها في الأغاني الفولكلورية اللبنانية، وقد حفظها من صوت الراديو الزراعق باستمرار، في سيارته، حتى بات يرددها في حالات غيابه، عن استيعاب ما يسمع:

جئات ع مة النظر، ما ينشيع منها نظر...

وهل في جعية السائق سوى مشكلات لبنان السياسية والأمنية؟ إنها الخبز اليومي الذي يتبارى الناس في ادعاء معرفته وإتقانه، وهم لا يفقهون من الحقيقة سوى ما يثلثون به، ويحقق لهم بطولة الصعرة الخرقاء.

وكان السائق نسي أن رفيقه في هذه الرحلة سائح مكسيكي، لا تثير اهتمامه مشكلات لبنان، فقال:

— هذه دير القمر، هي عاصمة بلدات الشوف. دير القمر استقبلت المسيحيين المهجّرين من منازلهم أيام حرب الجبل... والدا زوجتي كانا من بين أولئك المهجّرين... لقد عاش الناس، هنا، أياما صعبة يا أستاذ.

وقبل أن يستوعب خوسيه هذا السيل من المعلومات الجديدة تابع السائق عرض نظريات سياسية وأمنية، وعسكرية، تشغل تفاصيل حياته، كما يشغل الهواء، والخبز، والماء، ضرورات عيشه.

سأل خوسيه السائق:

\* من أي بلدة أنت؟

— العائلة أصلها من هذه المنطقة التي تسمى «الودايا»، ولكننا

he considered of more significance than those natural sceneries commonly sung in Lebanese folkloric songs; he always listened to these songs on the car radio and parroted:

*Endless heavens which leave the eyes hungry...*

Is there anything else other than Lebanon's security and political problems in the driver's mind? These problems are the daily bread people pretend mastering while, in fact, the only truth they know is limited to the futilities, which they view as the best of their knowledge.

The driver forgot that his companion is a Mexican tourist who cares less about Lebanon's problems, so he said:

"Here is Deir el-Qamar, the capital of Shuf District. Deir el-Qamar hosted all the displaced Christians during the Mountain War<sup>23</sup>...My wife's parents were both among those displaced, who suffered greatly in this region, sir."

Before Jose grasped this flow of information, the driver went on explaining theories on politics, security, and military strategies, which preoccupied all his life in the same way air, bread, and water do.

Jose asked the driver:

"What is your native village?"

"My family comes from "El-Wadaya<sup>24</sup>", but

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<sup>23</sup> The Mountain War, also called *Harb al-Jabal* was a subconflict of the Lebanese Civil War, which occurred at the Shuf District located south-east of the Lebanese Capital Beirut, <http://en.wikipedia.org> , retrieved on March 12, 2014

<sup>24</sup> A town in South Lebanon, <http://unjobs.org> , retrieved on November 28, 2013.

هُجَّرْنَا، فِي أَثَاءِ الْحَرْبِ، إِلَى إِحْدَى بِلَدَاتِ جَزِينِ. وَمَا زَلْنَا  
نَعِيشُ فِي تِلْكَ الْبِلْدَةِ.

كان عليّ حوسيه أن يفكّ كثيراً من الرموز، والألغاز التي بدأت  
تطالعه، كلما تعرّف بأحد من اللبنانيين، فكل واحد منهم يحمل  
قصة مختلفة، والعقد في هذه القصص كثيرة ومتنوعة. لم يعرف  
في المكسيك مثل هذه النماذج من تنوع الحياة وانشغالاتها.  
الناس هناك يعيشون مع الزمن حياة عادية بسيطة. هم يخالبون  
القدر، في الحاجة والفقر والعمل، والكثرة. وهذه المتطلبات  
الحياتية شؤون عادية، ألفها الناس في كل مكان وزمان، غير أن  
أحوال الحياة اليومية لدى هؤلاء الناس الذين يكتشفهم، هنا، في  
هذا الوطن الصغير، تبدو أكثر تعقيداً.

وتكثر التساؤلات في رأسه، ولم تسمح له الظروف بعد، بأن  
يجيب عليّ واحد منها. فكيف يسعى هو للمجيء إلى لبنان،  
ويقطع المسافات الطويلة، لكي يتعرّف الأماكن التي غابت وراء  
شبحوخة جده، ويحلف رحيله عن هذه الحياة، بينما لا يفكر  
ناجياً، في القيام بزيارة إلى بيت أبيه الذي يعد عن سكنه، ساعة  
ونصفاً من الزمن؟

وكيف يُهجّر هذا السائق عن بلده إلى بلدة أخرى لا تبعد عن  
الأولى أكثر من ثلاثين كيلومتراً، ونصف ساعة من الزمن؟ وكيف  
ترهق الحرب جزءاً من الوطن، وتقطع، وتعزله عن الأجزاء الباقية،  
بينما يسهر شبان المناطق الأخرى وفنساتها، في المقاهي  
والمطاعم، وتعجق بهم دور السينما، والملاهي الليلية؟ وكيف؟..

we were displaced during the war, and moved to one of the towns in Jezeen where we are still living now.”

Jose had to decipher lots of symbols and riddles each time he encountered a Lebanese; every Lebanese had a different story with myriad complexities. Jose, however, found life in Mexico to be less complicated; people, there, live a simple life.

They work hard to meet their needs, survive poverty, and defy their fate. Basic human needs are common to people anytime and anywhere, whereas the daily conditions of the people Jose was meeting in this small country seem more complex.

Life needs are usually considered regular affairs people got used to anytime and anywhere; however, the everyday life situations of the people here, in this small homeland, seem to be much more complicated.

Questions rushed in his head, but he was unable to answer any of these, for time has not arrived yet. Why was he eager to come to Lebanon traveling long distances to discover the places, which migration and death prevented his grandfather from visiting, whereas Naji never thought of visiting his grandfather's house situated a couple of hours away from his house?

Why was this driver displaced to another town situated at a thirty-minute distance from his hometown? Why has war divided this country, and isolated and exhausted some regions while other regions were enjoying the hustle and bustle <sup>25</sup>of life. And why...? And why...?

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<sup>25</sup> Despite the various wars Lebanese went through, Beirut abridges the contradictions of this complicated Orient. It has always been the capital of night life, youth, energy and resurrection; it is the capital that never sleeps and is always on fire even when it was bombarded, Rozelier, M. (2009). *Une vie de pintade a Beyrouth* (1st ed.). Paris: Librairie Generale Francaise.

والساؤلات لا تنتهي...

... وصوت السائق يوقظ غفلكه من جديد سائلا:

- هل حصلت علي إذن للدخول إلى منطقة جبل الريحان؟

\* لا، ولكنني أعلمت السفارة برغبتني؟

- قد لا يسمحون لك بالدخول إلى المنطقة، لأنها مسرح عمليات عسكرية خطيرة.

\* ومن يأذن لي بالدخول؟

- القيادة في جيش لبنان الجنوبي.

\* وهل الجيش الجنوبي يختلف عن الجيش اللبناني؟

هزّ السائق رأسه، وقال:

- بالتأكيد، يا سيد خوسيه، بالتأكيد، فالجيش الجنوبي لا يتلقى الأوامر من بيروت، بل من الجيش الإسرائيلي.

\* ماذا تقصد بذلك؟

- الدولة اللبنانية لا تعترف بهذا الجيش، ويقادته، بل تعيبرهم خونة، وخارجين على القانون.

\* خارجون على القانون؟!؟

- المسؤولون في الدولة يقولون ذلك... وأنا أيضا خارج على القانون، وكل من يعيش في تلك المنطقة خارج على القانون.

كاد خوسيه يقفز عن المقعد وهو يصرخ:

Questions were endless...

The driver's voice brought him back to reality; he asked him:

"Did you get a pass to enter the Mount Reehan region?"

"No, but I informed the embassy about my interest to visit this place."

"They might not grant you entry into this region because it has been the stage of dangerous armed conflicts."

"Who, then, would grant me the pass?"

"The command office in the South Lebanon Army."

"Is it different than the Lebanese Army?"

The driver nodded and said:

"For sure, sir, the South Lebanon Army does not receive orders from Beirut, but from the Israeli Army."

"What do you mean by that?"

"The Lebanese government does not recognize this army and its command; they consider them traitors and outlaws."

"Outlaws?!"

"Government officials say that...I am also considered an outlaw, and whoever lives in that region is also considered as such."

Jose, about to jump off his seat, shouted:



\* أنت خارج على القانون ايضاً، وها أنت قادم من بيروت...  
فلماذا لا يعتقلك رجال الأمن؟!

— جميع الذين يعيشون في تلك المنطقة خارجون على القانون.  
الدولة تعاقبنا كلنا، الدولة غائبة عن أرضنا، ونحن ندعوها لأن  
تعود إلى منطقتنا، ولكنها ترفض الدخول.

\* هل هذا معقول؟ الدولة ترفض أن تدخل إلى منطقتكم!

— هذه هي الحقيقة يا سيدي.

أجاب حوسيه:

\* أشعر وكأنني أعيش في عالم العجائب والغرائب، أو ربما في  
بلاد المجانين.

ضحك السائق عالياً، وأجاب:

— نعم، يا سيدي نحن نعيش في عالم المجانين. هذه هي  
الحقيقة.

\*\*\*

الحديث الغريب أبعث المثل عن الرحلة، وها هي السيارة تجتاز  
بلدة دير القمر باتجاه المختارة، وشاهين الذي شعر بمتعة الحوار  
راح يعرف السائح بالأماكن التي يمرّان فيها، مكرّراً تحذيره من  
عدم السماح له بالدخول إلى المنطقة الجنوبية، عند الحاجز  
الفاصل بين الشوف وجزيرين.

لاحظ شاهين ان أحاديثه أثارت اهتمام السائح، فأعجب  
بنفسه، وبراعته في التحليل السياسي، وتذكّر أنهما يمرّان في

“Are you taken for an outlaw although you come from Beirut? Why don't security men arrest you?”

“All those who live in that region are considered outlaws. The government penalizes us; the government has no control over our region; we openly request it to take control, but it is still refusing to do so.”

“Is this reasonable? The government refuses to enter your region!”

“This is the truth, sir.”

Jose replied:

“I feel as if I were living in a wonderland or in a crazy world.”

“The driver burst out laughing and replied:

“Yes sir, we live in a crazy world. This is the truth.”

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This unusual conversation drove boredom away and made the trip enjoyable; the car was passing through Deir el-Qamar towards Mokhtāra <sup>26</sup>village; Shaheen named to the tourist the regions they were passing through, and warned him again about the denial of entry to the southern region at the checkpoint between Shuf and Jezeen.

Shaheen noticed that his words drew the tourist's attention, so he was proud of himself and of his talent in political analysis; he, then, remembered that they were crossing

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<sup>26</sup> Mokhtāra is a village in Mount Lebanon in the District of Shuf, <http://www.discoverlebanon.com> , retrieved on November 30, 2013.

منطقة تكثر فيها التناقضات السياسية والأمنية والعسكرية، وعناصر الغرابة، فتابع حديثه:

منذ سنوات قليلة، كانت هذه الطريق التي تعبر داخل بلدات الشوف، غير آمنة للسكان المسيحيين القاصدين بلداتهم الجنوبية، بل كانت غير آمنة، أيضاً، للسكان المسيحيين الذين استوطنوا منذ مئات السنين هذه القرى والبلدات، بعدما جاء أجدادهم إليها من مناطق أخرى. وها هي الطريق الخطرة تصبح اليوم صمام الأمان لوصول الناس إلى ديارهم ومنازلهم. وبلدة المختارة، منذ سنوات، كانت مصدر الأوامر لطرده المسيحيين من الشوف، وها هي اليوم تصبح رمز الأمان في التعايش الوطني.

كان السائق يسترسل إلى هذه الخواطر، وكان رقيقه في هذه الرحلة خبير بالشؤون اللبنانية، فقد غرّب عن ياله أن الزائر مكسيكي، ولن يفهم أبعاد هذه الثرات التي تنزلق على شفّته. لكن حوسبه الذي كان يصغي إلى كل كلمة تقوّه بها السائق، بدأ يشعر بضيق أخرجه من هدوئه، فمال برأسه ناحية شباك السيارة وتهدّء عاليًا، مستعينا بالهواء النقي المطّيب برائحة زهر الوزال، في هذا اليوم الربيعي، ثم أطلق من صدره صرخة التأفف والانزعاج:

\* أفت... أفت... إنكم مجانين حقاً...

\*\*\*

لم يتوقّع حوسبه ما سينظره على مسافة قصيرة من خط سيره، بينما كانت السيارة تقترب من حاجز للجيش اللبناني، نصب على مسافة قصيرة من بلدة باتر الشوفية.

a region filled with political, security, and military contradictions; he continued saying:

A few years ago, this road, crossing the towns of the Shuf region, was insecure, not only for Christians who wished to visit their towns, but also for Christian residents who had settled in these villages, hundred years ago, after their ancestors hailed from other regions. This unsafe road has now become the only safe path for people to reach their homes in those regions.

Mokhtāra village had been, for years, the headquarters, where major decisions were made to expel Christians from Shuf. It has become today the symbol of safe national coexistence.

The driver held forth on security concerns in the southern Lebanese territory, as if his passenger-companion were an expert in Lebanese issues. He forgot that Jose was a Mexican person, who would never understand the trivialities slipping through his lips. But Jose, paying attention to every single word uttered by the driver, became nervous. Having abandoned his silence, he leaned his head towards the window, sighed loudly, and inhaled, breathing fresh air mixed with *genista* fragrance in this spring day. Full with exasperation, he, then, shouted complaining:

“Uff... uff... You really are crazy...”

Jose did not expect what was soon awaiting him on the road as the car was nearing the Lebanese Army checkpoint; this checkpoint was set at a short distance of Bāter<sup>27</sup> village in the Shuf region.

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<sup>27</sup> Bāter is a village located in Mount Lebanon in the District of Shuf, <http://www.locatelebanon.com>, retrieved on December 11, 2013.

العلم اللبناني يرتفع فوق الموقع العسكري المحاط بأكياس  
الرميل. هذا المشهد يبعث شينا من الحيرة في نفس السائح  
الغريب، وربما هو الشعور بالاطمئنان لرؤية العلم اللبناني. غير أن  
الأسئلة الكثيرة التي طالعه بها الجندي الواقف عند الحاجز،  
أعادت إليه القلق والانعراج.

قال الجندي:

- لا يمكنني أن أسمح لك بالدخول، من دون إذن القيادة، يا  
سيدي.

\* أنا أجنبي، وها هو ياسوري.

- أنت غريب عن المنطقة، والغريب لا يدخلون الى هنا، إلا بإذن  
من القيادة العسكرية في بيروت.

\* أنا في زيارة سياحية... أنا أستاذ جامعي، وها هي بطاقتي،  
لست صحافيا ولا جاسوسا.

- أهلا بك، ولكن هذا الأمر لا يعني.

\* هل الضابط المسؤول هنا؟ هل في إمكاني التحدث إلى أحد  
من المسؤولين؟

كاد الغضب يبدو على ملامح الجندي، غير أن الضابط الذي  
شاهد توقف السيارة غير الاعتيادي، خرج من الغرفة الحديدية  
التي يعتمدها مكيا خاصا به، ثم تقدم من السائح الغريب، ودعاه  
إلى الغرفة لمزيد من المعلومات عن حقيقة أمره.

The Lebanese flag was raised on the base fortified by sandbags. This scene caused the foreigner a certain feeling of confusion, or it was, perhaps, a feeling of security for seeing the Lebanese flag. The series of questions the soldier, at the checkpoint, asked Jose, brought back to the latter a feeling of anxiety and discomfort.

“Sir, I cannot let you enter without the authorization of my Command”, said the soldier.

“I am a foreigner, and here is my passport.”

“You are not familiar with the region, and foreigners cannot enter unless they have a pass from the Army Command in Beirut.”

“I am here for tourism...I am a university professor and here is my business card; I am neither a journalist, nor a spy.”

“You’re most welcome, but this matter does not concern me.”

“Is the officer in charge here? Can I talk to someone in charge?”

The feeling of anger appeared on the soldier’s face. When the officer noticed the unusual stopping of the car, he came out of his office — an iron-made room —, approached the foreign tourist, and invited him to his office to obtain further information about his true identity.

لم تغفل فترة التعارف، إذ أنهى الضابط حديثه قائلاً:  
 — سأسمح لك بالمرور على مسؤوليتك الخاصة، ومسؤولية  
 السفارة المكسيكية. ولكن أحذرك مرة أخرى من الدخول إلى  
 تلك المنطقة، فهي خطيرة جداً. مسؤوليتي تنتهي هنا، عند  
 حدود هذا الحاجز، بعد ذلك، عليك أن تتدبر أمرك.

أجاب خوسيه:

\* شكراً يا سيد، سأتدبر أمري، لا عليك، بدأت أستكشف أسرار  
 قضيتكم، ولكنني مصمم على تحقيق هدفي.

أجابه الضابط:

— حماك الله يا سيد خوسيه.

وعادت السيارة إلى رحلتها في عالم الغرائب باتجاه حاجز  
 آخر يقع على حدود بلدة جزين من الجهة الجنوبية، ويعرف باسم  
 البلدة نفسها.

توقفت السيارة على مسافة قصيرة من مكان بعض الشبان  
 المسلحين، فسأل خوسيه السائق؟

\* وهناك ماذا يجري؟

— إنه الحاجز الرئيس للدخول إلى جزين.

\* ومن يقف عنده؟

— شبان من جيش لبنان الجنوبي، الذي حدثت عنده.

استغرق خوسيه بالضحك عالياً وهو يقول:

The officer ended the short encounter, and said:

“I'll let you pass on your own responsibility and that of the Mexican Embassy. But I warn you again from entering that region; it is really dangerous. My responsibility ends here, at the border of this checkpoint; beyond it, you are on your own.”

“Thank you, sir. I'll manage by myself, don't worry. I just began to unravel the secrets of your cause, but I am determined to achieve my objective”, Jose replied.

“May God protect you, Mr. Jose”, replied the officer.

The car pursued its journey into the “wonderland” towards another checkpoint located on the southern border of the town of Jezeen, and known by the town's very name.

The car stopped at a short distance of some armed young men; Jose asked the driver:

“And here, what's going on?”

“It's the main checkpoint to enter Jezeen.”

“Who is standing there?”

“Young men from the South Lebanon Army I had told you about.”

Jose burst into laughter, and said:



\* اذا نحن الآن خارج لبنان!

قال السائق:

- روحك مرحة يا سيدي، ها أنت قد أدركت أسرار الواقع اللبناني. نحن الآن خارج لبنان، كما توقعت.

\* ولماذا توقفت عن التقدم، ما دامت بوابة العبور مفتوحة أمامك.

- صحيح أن البوابة الحديدية مفتوحة، ولكنني لم أتلق إشارة المرور التي تسمح لي بالتحرك.

\* ومن يعطيك إشارة المرور؟

- ذلك المسلح الذي يتمتنى في وسط الطريق.

\* ولماذا لم يشر إليك بالدخول؟

- لم يسمح له مزاجه بذلك.

\* وماذا يحدث لو تقدمت بسيارتك نحوه؟

- يطلق النار عليّ.

صرخ خوياً مستغرباً:

\* ماذا؟! يطلق النار عليك؟!!

- نعم، إنه يفعل ذلك، لا ليقتلني، بل ليرهيني.

\* ومتى يروق مزاجه؟

- لا أعرف، ربما الآن، وربما بعد دقائق، او بعد نصف ساعة.

“So, we are now outside Lebanon!”

“You have a sense of humor, sir. You have begun discovering the secrets of the Lebanese reality. We are now outside Lebanon, as you expected.”

“Why did you stop moving forward since the gate is open to you?”

“It’s true that the iron gate is open, but I haven’t yet received the signal to proceed.”

“And who gives you this signal?”

“The armed man moving back and forth in the middle of the road.”

“Why didn’t he give you signal to enter?”

“His is not in the mood to do so.”

“And what would happen if you moved forward?”

“He would shoot at me.”

“What? He would shoot at you?!”, shouted Jose surprised.

“Yes, he’d rather do that, not to kill, but to terrorize me.”

“When will he be in a good mood?”

“I have no idea! Maybe now, or in a few minutes, or within half an hour.”

رفع حوسيه قبضة يده وضرب بها المقعد بعصية ثائرة، ثم هتف:

\* آه يا جدي، إلى أين أرسلتني؟ رحمة الله عليك، فقد رحلت عن هذا العالم قبل أن تتعرف بلبنانك التعس هذا.

\*\*\*

والإشارة جاءت من قبل الشاب المسلح الذي يتمشى في وسط ساحة الحاجز، فتقدمت السيارة ببطء نحوه، وقد بان على ملامحه أمارات الغياوة، والتخلف، والغضب.

قال وهو يفتح صدره الرابض فوق بطنه المستدير:

\*\* من الأخ؟

فأجاب السائق:

- سائح مكسيكي...

\*\* سائح مكسيكي؟

وراح يقهقه عاليا، ثم قال:

\*\* هل تمزح يا أخوال...

- بل هي الحقيقة.

\*\* أنزله من السيارة، لماذا هو قادم إلى هنا؟

- يرغب في زيارة منطقة جبل الريحان.

Rebelliously, Jose raised his fist, and hit the seat furiously shouting:

“Oh, grandpa! Where, for God’s sake, did you send me? May God have mercy upon you; you left this world before getting to know your ill-fated Lebanon.”

The armed man at the checkpoint signaled the car to proceed. The car, then, moved slowly towards that man whose face expressed signs of naivety, stupidity, and anger.

Puffing his chest above his round belly, the armed man said:

“Who’s that man?”

“A Mexican tourist...”, replied the driver

“A Mexican tourist?”

He burst into laughter and said:

“Are you kidding me, son of ...”

“But, this is the truth.”

“Get him out of the car; why did he come here”

“He wants to visit the Reehan Mountain region.”

واسترسل المسلح بالضحك عالياً، وهو ينادي رفاقه ليشاهدوا هذا الغريب الأبله الذي يقصد هذه المنطقة، ثم توجه بالسؤال إلى السائق:

\*\* هل هو صحافي؟

- بل هو أستاذ جامعي.

\*\* إذا، هو معنوه حقاً، ومصاب بالجنون.

أجاب السائق بحذر:

- إنه يعرف اللغة العربية، فهو من أصل لبناني.

\*\* أين تأشيرة السماح له بالدخول؟ وكيف تأتي به إلى هنا من غير أن تعلمه بذلك؟

- لم يحصل على هذه التأشيرة، وربما تكون السفارة المكسيكية قد رعت أمر هذه الزيارة. عليك أن تسأله بنفسك، فهو يعرف اللغة العربية، كما قلت لك.

لفظة «السفارة» لها وقعها المختلف على آذان هؤلاء الناس، فهي ترمز إلى وجود النفوذ الأجنبي الذي يثير في النفوس بريفاً عجيباً، وسحراً لا يلامسه العقل إلا من خلال التحليلات التي يتسلل بها القوم في أيام اليأس، وفي ساعات الهروب من الواقع والحقيقة.

تبدلت لهجة المسلح وهو يقحم رأسه في نافذة السيارة، وقد شوّهته لحية عجبية، فقال للغريب:

\*\* تفضّل يا سيدي، عليك أن تقابل الضابط المسؤول.

\*\*\*

The armed man carried on laughing loudly and called his comrades to watch this idiot foreigner who was visiting this region; he, then, addressed a question to the driver:

“Is he a journalist?”

“A university professor.”

“He really is a fool.”

The driver answered cautiously:

“He knows Arabic since he is of Lebanese origin.”

“Where is his pass? How did you bring him here without telling him about the need of a pass?”

“He didn't obtain the pass, but, the Mexican Embassy might have arranged this visit.

You should ask him by yourself; he knows Arabic as I had told you.”

The word *embassy* has a special impact on those people; it is the symbol of existence of foreign influence, which ignites a special spark in people's soul and mind. The impact of this foreign influence may only be comprehended through analyses people enjoy making in times of despair, in an attempt to escape sad reality.

Squeezing his head into the car window, the armed man —with an ugly beard— modified his tone of voice, and said to the stranger:

“Please, sir, you have to meet the officer in charge.”

تحقق ثلاثة من المسلحين حول السائح المكسيكي وهم  
يتبادلون في عيونهم علامات التعجب، وعلى وجوههم ابتسامات  
لا معنى لها، ولا هوية، سوى الدهشة والاستغراب.

قال أحدهم، وهو فتى لم تنضح لحيته بعد:  
- أصطحبك يا سيدي إلى الضابط، فهو الذي يقرّر مصيرك هنا.

غير أن الفتى المسلح فوجئ، بسؤال طرحه خوّسيه:  
\* كم عمرك ايها الفتى؟  
- ستة عشر عاما.

\* لماذا أنت هنا، ولست في مدرسة أو جامعة؟

صدم السؤال الفتى المسلح، فتلعثم في الكلام، واستبدل  
الإجابة بابتسامة مبهمّة. غير أنه تمالك نفسه وقال، وهو يهز  
رأسه:  
- إنها الحرب يا سيدي... هذه هي الحرب...

\* وذلك العجوز زميلك، كم عمره؟

ضحك الفتى، وهو لا يزال يهز رأسه، ورقبته، وكتفيه، ويرتفع  
تحت حمل من السلاح والقذائف والجعب، ثم أجاب:  
- سيعون عاما...

صرخ خوّسيه:

\* ماذا؟ سيعون عاما؟!!

While looking at one another with surprise, three armed men, surrounded the Mexican tourist, and exchanged smiles that convey nothing but wonder and confusion.

• One of them, with a downy beard, said:

“Let me guide you to the officer, sir; he’s the one who decides your fate here.”

But the armed man was surprised by a question Jose asked him:

“How old are you, young man?”

“Sixteen years.”

“Why are you here, and not in school or university?”

The question shocked the young man; he stumbled and chose to answer with an ambiguous smile. He restrained himself, and shook his head saying:

“It is the war, sir... This is what war is...”

“And that old man, your comrade, how old is he?”

The young man laughed, faltering under the overwhelming load of arms, missiles, and quivers; he, then, replied:

“Seventy years...”

Jose shouted:

“What? Seventy years?!”



- نعم يا سيدي، إنه يحرس هنا، مكان ابنه الذي هرب إلى بيروت.

\* ولماذا هرب ابنه إلى بيروت؟

- ليتخلص من الخدمة العسكرية في الجيش الجنوبي... الخدمة هنا خطيرة جداً، وكثيرون من الشبان هربوا إلى بيروت، فأجبرت القيادة آباءهم على أن يحلوا مكانهم.

\* وإن لم يفعلوا؟

- لا يمكنهم الرفض.

\* وإن رفضوا؟

شعر الفتى بالضيق من تطفل هذا الغريب، فتبدل لون وجهه، وقال:

- ما شأني وهذه الأمور، عليك أن تسأل القيادة بنفسك، يبدو أنك تحمل معك المتاعب.

صمت حوسيه، وهو يتبع الفتى المسلح باتجاه بناء من طيقتين، يبعد عن الحاجز بضع مئات من الأمتار.

قال الفتى:

- هذا هو مقر القيادة. عليك أن تقابل الضابط المسؤول، وهو الذي يسمح لك بالبقاء هنا، أو يعيدك إلى بيروت.

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رحب المسؤول العسكري بالغريب، بعدما تلقى مكالمة هاتفية من مركز الحاجز تعلمه بالامر.

“Yes, sir, he’s on guard duty, replacing his son who fled to Beirut.”

“Why did his son flee to Beirut?”

“To escape the military service in the South Lebanon Army...The service here is very dangerous, and lots of young men fled to Beirut, so the military command forced their fathers to replace them.”

“What if the fathers don’t replace them?”

“They can’t refuse.”

“And if they refuse?!”

The young man was irritated by the curiosity of this stranger; he saw red, and said:

“That is none of my business; you should ask the command on your own. It seems you bring trouble our way.”

Keeping his lips sealed, Jose followed the young armed man towards a two-story building, located a few hundred meters away from the checkpoint.

The young man said:

“This is the headquarters. You have to meet the officer in charge; he’s the one who decides whether you stay here or you go back to Beirut.”

Following a phone call from the checkpoint notifying him about the foreigner’s presence, the officer welcomed Jose.

قال بصوت هاديء، ولهجة واثقة، ولغة انكليزية سليمة، وهو يقدم الكرسي للضيف:

— تفضل، اجلس...

أجاب خوسيه:

\* شكرا يا حضرة الضايظ.

رد المسؤول العسكري معرفا بنفسه:

— اسمي الحقيقي أمين، واسمي الحركي المعروف به هنا، أبو رجاء.

\* ماذا تقصد بالاسم الحركي؟

— الاسم الحركي هو الاسم العسكري، وتطلق هذه الأسماء المستعارة على المقاتلين، والمسؤولين العسكريين.

ابتسم خوسيه بعدما لمس نفحة من الاطمئنان تغلب على الحوار، ثم قال:

\* كنا نسمع بكثير من هذه الاسماء أيام حرككم مع الفلسطينيين: أبو عمّار... أبو الحسن... أبو...

أجاب الضايظ الشاب:

— لعن الله تلك الاسماء جميعها، يا سيد...

\* اسمي خوسيه مسود

— خوسيه مسود... يبدو أنك لبناني الأصل..

\* نعم، جدي هاجر إلى المكسيك منذ قرن تقريبا.

He offered the chair to the guest, and, with a gentle voice, a confident tone, and proper English, he said:

“Please, have a seat...”

Jose replied:

“Thank you, officer”

The officer introduced himself:

“My real name is Ameen, and my military nickname is Abū Rajā’.”

“What do you mean by military nickname?”

“It is the military name fighters and officers gain upon joining the party.”

After having sensed a feeling of security through the conversation, Jose smiled, and said:

“We used to hear a lot of these nicknames, such as Abū‘Ammar...Abū al-Hasan... Abū..., during your war against the Palestinians.”

The young officer replied:

“God damned all those names, sir...”

“My name is Jose Masud.”

“Jose Masud...It seems you are of Lebanese origin.”

“Yes, my grandfather migrated to Mexico almost a century ago.”

— وما هي الغاية من مجيئك إلى هنا؟

وراح خوسيه يسرد على مسمع الضابط قصته، والهدف الذي جاء به إلى هذه البلاد. غير أنه لم يشعر بالمتعة التي شعر بها، وهو يحادث الشاب ناجي، موظف الاستقبال في الفندق، فالطريق أرهقته، والتناقضات أتعبت تفكيره، والخوف من فشل رحلته يقلقه. لكن الشاب الجالس أمامه قد أعاد إلى نفسه بعضا من الهدوء. وجد فيه شابا متقفا، أدخله في حوار عن القدر الظالم الذي رمى به في دوامة الحرب، وبأمثاله من الشبان اللبنانيين المغلوب على أمرهم.

لم تختلف التحليلات السياسية والأمنية التي سمعها عن تحليلات شاهين سائق الشكسي، غير أن الضابط أنهى حديثه بكلام واضح وصريح:

— المنطقية التي تمصدها يا سيد خوسيه خطيرة جدا. بالنسبة إلينا لا نملك في صدق نواياك، وأنت تبقى مراقبا من قبل شبانا. ولكن الطرقات التي تسلكها مزروعة بالألغام. كان عليك ألا تقدم على هذه المغامرة.

\* هي وصية جدي، وعليّ أن أحققها.

— أقدر مشاعرك يا سيد خوسيه، وأفهمك جيدا. أعرف مشاعر أولئك المهاجرين وأشواقهم وحنينهم، ففي بلدتي مرجعيون لم يبق بيت إلا وهاجر أحد أبنائه إلى الغربة، وجميعهم يحملون هذا الشعور تجاه لبنان وأرضه. أكثر الشبان المتطوعين هنا، يبذلون دماءهم من أجل هذا الشعور المضني. حياتهم على

“And what is the purpose of your coming here?”

Jose started telling his story to the officer and explaining the purpose of his visit to Lebanon. He, however, did not enjoy the conversation as much as he did when he was chatting with Naji, the hotel receptionist. The road trip exhausted him, contradicting trivialities took their toll on his mind, and the fear that his trip would turn into a failure worried him. But the young man, sitting before him, infused calm in his spirit again. Jose found the young officer to be an educated man who drew him into a discussion over the injustice of fate, which trapped him as well as many other helpless young men in the vicious circle of war.

Analysis over political and security-related situation he heard was not much different from Shaheen's, the taxi driver. The officer, however, finished his words saying in clear terms:

“The region you plan on visiting, Mr. Jose, is truly dangerous. As for us, we do not doubt your true intentions; our men will keep an eye on you. But the roads you are going to take are strewn with landmines. You shouldn't have embarked on this adventure.”

“It is my grandfather's will and I have to fulfill it.”

“I do respect your feelings, Mr. Jose, and I do understand you well. I also understand the feeling of nostalgia of those migrants. In my town Marj'Ayoun<sup>28</sup>, not one family hasn't suffered the migration of, at least, one of its offspring. All these migrants share this feeling of nostalgia towards Lebanon and its land. Most of the youth volunteering in the party, here, give their blood for this consuming feeling of patriotism. Their life is

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<sup>28</sup> Marj'Ayoun is a Lebanese town in the Nabatieh Governorate in South Lebanon, <http://en.wikipedia.org>, retrieved on March 9, 2014

حدود الخطر الدائم، وهدفهم الوحيد أن تعود ديارهم إليهم،  
وأن يعودوا إليها.

\* والآن، ماذا عليّ أن أفعل؟

- يمكنك أن تمضي هذا النهار في بلدة جزين. سوف أرشدك إلى  
أحد فنادق البلدة، فتقضي الليلة هنا، وتنتقل صباحاً، بعد  
الساعة الثامنة، مع أحد رجالي وهو سينقلك إلى بلدة العيشية.

\* ولماذا لا أتابع سيري اليوم؟

- لأن السيارة العسكرية المصفحة التي سرافقك، أرسلناها في  
مهمة أمنية إلى منطقة أخرى.

\* وهل أنا بحاجة إلى ذلك؟

- من أجل سلامتك... لا تنس أنك مكسيكي، ونحن لا نريد  
حدوث أي سوء تفاهم، بيننا وبين أي سفارة أجنبية.

\* أنا هنا، على الرغم من تحذيرات السفارة لي، بعدم المجيء.

- هذا لا يهمنا نحن... هذا شأنك معهم... المهم ألاّ تتعرض  
للخطر وأنت في حمايتنا.

\* لا بأس، ربما ينسني لي، أن أتعرّف بالبلدة، وبالناس هنا.

- أنت هنا، في جزين، في إمكانك أن تشاهد الشلال، وتعرف  
الجيرف الجزيئية الشهيرة، وتنزّود بما تحتاج إليه، وغدا  
سيصطحبك مرافقي الخاص، أبو علي، إلى الحاجز الجنوبي

in constant danger, and their sole aim is to return to their homes.”

“Now, what shall I do?”

“You can spend this day in the town of Jezeen. I’ll guide you to a hotel in town where you spend the night; in the morning, you set off, after 8:00 a.m., with one of my men, who will drive you to Al-Aishiyeh town.”

“Why can’t I go today?”

“Because the armored military vehicle, which will take you, is not here; we sent it on a security mission to another region.

“Do I need that?”

“For your safety... Remember that you are Mexican, and we don’t want any misunderstanding to happen between us and any foreign embassy.”

“I’m here despite the embassy’s warnings not to come here.”

“It’s not a matter of concern to us...It’s a matter of concern to you with them...the most important thing is that you won’t face any danger while you are under our protection.”

“No problem; it might be an occasion for me to discover the town and the people here.”

“Here, in Jezeen, you can see the waterfall, find its famous handicrafts, and buy anything you need. Tomorrow, Abū Ali, my own bodyguard, will accompany you to the southern checkpoint



للمنطقة، عند بلدة كفر حونة، ومن هناك، نرسلك بسيارة  
مصفحة إلى حيث تشاء.

وأنهى المسؤول العسكري حديثه مع خوسيه بالتمنيات الطيبة،  
والمكالمة هاتفية تؤكد له حجز غرفة، في أحد فنادق بلدة  
الشلال.

في الفندق الجزيني المتواضع ألقى خوسيه جسده المتعب،  
على السرير، واستسلم للنوم العميق. لم يأبه بالكتيب الصغير الذي  
يحمل صورة الشلال، ويعرف بهذه المدينة الجبلية الهادئة،  
وبتاريخها، وبالحرث الجزينية التراثية التي وصلت شهرتها إلى  
البيوت الثرية في المعترب اللباني، وهو تلقى منها هدية صغيرة،  
هي مقطع الورق الذي يضعه على مكتبه الخاص في الجامعة.  
كذلك فقد أرقهته الأحداث والتناقضات التي مرّت به طيلة ذلك  
النهار، حيث الحقائق اختلطت بالخرائب، كما اختلطت، في  
نفسه، مشاعر القلق والحيرة والندم، بمشاعر الفرح والبهجة  
والدهشة.

of the region located in Kfarhouna town; from there, we will send you, in an armored car, to any place you want.”

The military officer ended his conversation with Jose by wishing him all the best. He also called the hotel to confirm him the room booking.

In the modest hotel room, Jose laid down his exhausted body on the bed, and fell in a deep sleep. He did not bother looking at the brochure, whose cover illustrates the Jezeen Waterfall picture. This brochure tells about this quiet, rural town, its history, and its famous traditional crafts. The reputation of these crafts reached the wealthy Lebanese houses abroad. Jose had received of these a small gift; it was a paper clip he placed on his office desk at the university. The unpleasant incidents Jose went through all day long exhausted him; facts mixed with fiction, just as, in his heart, anxiety, confusion, and remorse mixed with joy, happiness, and surprise.

## ٣

الطريق إلى الأراضي المقدسة يسلكها الحجيج بؤله المرئيين،  
وشغف العشاق، وإيمان النساك، والمتصوفين. وكما سار العرب  
إلى الشرق، إلى القدس، بحافله المسلحة، منذ مئات السنين،  
أحسن حوسيه وهو يخنيء داخل السيارة المصفحة، والمدججة  
بالسلاح، أنه واحد من أولئك المحاربين الذين قدموا إلى الأرض  
المقدسة للتضحية والصلاة. ولكن «قدسه» التي يقصد ديارها،  
ليست إلا خرائب أكلها النسيان، وها هو آتٍ من وراء البحار  
ليوقظ الصمت الهامد في سياتها.

لم يستمتع بمشاهدة الطبيعة التي ملبت أرواح أجداده، في  
هذه الأرجاء الممستدة حتى قمة حرمون، بل شعر بأن اجترار  
أنفاسه، في جوف العلبة الحديدية المحصنة، يكاد يخنقه.

فجأة توقف الضجيج المتصاعد من العجلات الصاخبة فقال  
أبو علي:

— أنت الآن في ساحة بلدة العيشية يا سيد حوسيه. أصبحت في  
مأمن من خطر الطريق والألغام. سوف أعرفك بمختار البلدة،  
وهو يساعذك.

\* أشكرك يا أبا علي، سأتدبر أمري.

## ٤

**CHAPTER III**

Pilgrims journey to the Holy Land with the passion of devotees and lovers, and the faith of hermits and mystics. Hiding in the armored car stocked with weapons, Jose felt as if he were one of those warriors, who, hundreds of years ago, came in massive armed troops from the West, and conquered the East, Jerusalem — the Holy Land — to save Christendom. His "Jerusalem", however, was nothing but ruins devoured by oblivion, and, he, now, is coming from behind the oceans to awaken its obstinate silence.

He could not enjoy watching the Nature, which took away the souls of his forefathers, in this stretch of land extending until Mount Hermon; he rather felt suffocating for lack of fresh air in the armored vehicle.

Suddenly the noise coming from the bustling wheels stopped, and Abū Ali said:

“You are now in the town square of Al-Aishiyeh, Mr. Jose, so you are safe from the dangers of the road and landmines. I will introduce you to the town mayor, who will help you.”

“Thank you, Abū Ali. I will handle the situation myself.”

— إذا احتجت لأي مساعدة فنحن في خدمتك... المختار يتصل بنا عند الضرورة.

\*\*\*

رحب المختار بالضيف الغريب، وهو لا يُخفي وراء عينيه استغراباً مما يسمع. راجع ذاكرته تكراراً فلم يتذكر الاسماء التي أوردتها حوسبه على مسمعه، ولا يعرف في البلدة بيتاً عتيقاً، أو حربة متهمة، تعود ملكيتها لعائلة نزلت عن البلدة، وتُنسب إلى آل مسعود.

أكد حوسبه للمختار أن اسم العيشية كان يردد دائماً على لسان الجدّ، ثم أخرج من محفظته ورقة بالية كتبت عليها كلمات عربية، أكل الزمان حروفها، وقال:

\* هذه الورقة حملها ذلك المهاجر في ثيابه، وقد بلّسها مياه البحر، يوم رحله عن هذه البلاد.

ثم تابع بلهجة هادئة وآسرة:

\* كان جدّي يضع هذه الورقة في صندوق معدني، تحت صورة للعداء مريم، وفي أيام الآحاد والأعياد يضيء أمامها شمعة عسليّة، ويصلي... وعند ساعة نزاعه، تسمرت عيناه في الصورة والصندوق، وتموّه بكلمات متقطعة: «لا تنس يا ولدي... وصيتي في ذلك الصندوق...»

أمسك المختار الورقة الصفراء وراح يفك رموز بعض كلماتها، فقرأ كلمة ما زالت ترتسم واضحة الحروف، بين السطور المشوّهة. «مزرعة العيشية...»

٤٢

“If you need any help, we’ll be at your service...The mayor usually calls us when necessary.”

-       \*\*\*

The mayor, unable to hide his surprise of what Jose was saying, welcomed the foreign guest. He probed his memory, but failed to recall any of the names Jose had mentioned. He was not aware of the existence of any old house, not even a ruin, which a family, known by Masood, could have owned before migrating from the village.

Jose confirmed to the mayor that his grandfather often mentioned the name of Al-Aishiyeh village; he, then, pulled out of his wallet a wretched piece of paper on which were written Arabic scripts obliterated by time, and said:

“This paper, which that migrant carried in his clothes, was dampened by seawater the day he left this country.”

He, then, carried on saying with a quiet and compelling tone:

“My grandfather placed his will in a metal box, underneath the picture of the Virgin Mary. He often lighted up a honeycomb candle, on Sundays and holidays, and prayed before this picture...And on his deathbed, he stared at the picture and the box, and uttered intermittently: “Don’t forget my son... my will lies in this box...””

The mayor held the yellow paper and started deciphering some words; he could read only one word that was still clear. “Al-Aishiyeh village...”

قال المختار:

- يبدو أن هذه الورقة تؤكد كلامك يا سيد خوسيه، ولكنني لا أعرف مكانا هنا، يعود إلى اسم مسعود. وليس في البلدة قطعة أرض تملكها عائلة مهاجرة إلى المكسيك. حتى أنني لم أسمع بوجود مقبرة عميقة تنسب إلى تلك الأسرة.

هزّ خوسيه رأسه بقلق وحيرة، ثم قال:

\* لا بأس... لا عليك يا حضرة المختار، سأبحث بنفسي، عن طريقة توصلني إلى هدفي.

لكنّ وجه المختار بدا عليه بعض الانفراج فقال:

- ربما أتمكن من مساعدتك، يا سيد خوسيه، فعلى مسافة ليست بعيدة من بلدتنا، يعيش معاز عجوز، مع زوجته. هو يعرف المنطقة كلها، وقد يرشدك ذلك المعاز إلى أي أثر لتلك العائلة.

\* ما اسم ذلك المعاز؟

- لطوف...

رأت هذه الكلمة في أذن خوسيه كالشعاع المشوّج، بل حرق قلبه، وألهبت ذاكرته، فهتف صارخا:

\* لطوف... لطوف... سمعت بهذا الاسم على لسان جدّي. طالما ردّد هذا الاسم، قد يكون لطوف مفتاح الحلّ للوصول إلى هدفي. لطوف سيرشدني إلى أثر من آثار تلك المزرعة.

قال المختار:

- يقع كوخ لطوف عند المدخل الشرقي الجنوبي للبلدة.

The mayor said:

“It seems that this piece of paper proves what you said, Mr. Jose, but I don't know any place here, which belonged to the Masood family. There is no one piece of land in this town, which was the property of a family who migrated to Mexico. I haven't even heard about a cemetery attributed to that family.”

Upset, Jose shook his head confusingly, and said:

“Forget it...no worries, mayor. I'll find a way by myself to reach my objective.

The mayor's face reflected signs of relief; he, then, said:

“Wait, Mr. Jose; I can maybe help you. At a short distance from our town, lives an old shepherd with his wife; he knows the entire region. He might guide you to find any trace of that family.”

“What's the name of that shepherd?”

“Lattoof...”

As a light beam, this word struck a chord with Jose; it also pierced his heart and stirred his memories, so he shouted:

“Lattoof...Lattoof...I heard my grandfather saying this word. I often heard my grandfather mentioning this name. Lattoof might be the key to the solution; he might help me gain my end. Lattoof is the one to guide me to Masood's ruin.”

The mayor said:

“Lattoof's hut is located at the east southern entrance of the town.”



\* أشكرك يا حضرة المختار... سأقصد كوخ ذلك المغاز بنفسى.

- بل أرسل معك أحد الصبية ليدلّك على أقرب مسلك آمن يصلك بمكانه، ولكن احذر السير على جانبي الطرقات، فهي مزروعة بالألغام من قبل رجال المقاومة.

قال خوسيه:

\* سمعت هذا التحذير مرارا، سأتفادى هذا الخطر قدر الامكان.

قال المختار:

- سأكون في خدمتك يا سيد خوسيه، عندما تحتاج إلى أي مساعدة... أمل أن تأتي لزيارتي عندما تشاء... رافقتك السلامة.

\*\*\*

ودّع خوسيه المختار متوجّهاً، بصحبة الفتى، نحو المرتفع الجنوبي الشرقي لبلدة العيشية، حيث تكثرت المنعطفات اللولبية المقلّبة، وسط حرج تكاثف فيه أشجار السندبان، وتغطّي تربته نباتات الشوك والعلق. كان الموكب فتى في الرابعة عشرة من العمر، وسائقاً غريباً، يحمل على ظهره حقيبة ثقيلة مألّها بالشباب، وأوراق بيضاء؛ ويعلق على كتفه آلة تصوير متطورة، وكيساً محشواً بالخبز، والمعلبات، وقنينة ماء، وقطع الشوكولاتة؛ ويحمل في قلبه اضطراباً لم يشعر به يوماً في حياته.

ها هي الأرض المقدّسة، تظاً قدما خوسيه تربتها، والمعبد بات قريبا...

“Thank you mayor...I will visit that shepherd by myself.”

“I’ll send a boy with you to guide you through the safest path to reach his hut. But be careful; don’t walk on either side of the road because the Resistance forces strew these with landmines.”

Jose said:

“I’ve heard this warning quite often. I’ll try to avoid that danger as much as possible.”

The mayor said:

“I’ll be at your service, Mr. Jose, any time you need help...I wish you visit me any time you want...Have a safe trip.”

Jose bid goodbye to the mayor, and walked along with the boy towards the east southern highland of Al-Aishiyeh village. Endless dead-end spiral turns abound in this highland amidst a thick grove of oak trees, wild berry shrubs and other bushes. The escort comprised a fourteen-year old boy and a foreign tourist carrying on his back a heavy luggage full of clothes and a pack of white papers, and over his shoulder, a sophisticated camera, a bag loaded with bread, canned food, a bottle of water, and bars of chocolate; this tourist carried also in his heart a feeling of disturbance he had never felt before.

Here is the “Holy Land” where Jose has set foot, and “the temple” will be soon discovered.

راح خوسيه يستدرج الفتى إلى الكلام، لعله يخفف من القلق  
الذي أصابه، غير أن أفكاره مشوشة، وأنفاسه تحيظ صدره،  
والشمس الساطعة ألهمت الأجواء بالحرارة، فأضرمت في جسده  
نارا متوقدة.

عاد وعي خوسيه إليه، عندما سمع الفتى يقول له:  
— انظر يا سيدي. . . انظر إلى تلك الكومة السمراء من الحجارة،  
عند أسفل المنحدر، هذا هو كوخ المعاز لطوف. تصل إليه إذا  
سلكت هذه الطريق الترابية.

ثم ودّع الفتى الزائر الغريب، وعاد أدراجه إلى بلدة العيشية.

كانت المخطوطة الأولى التي عطاها خوسيه نحو المنحدر  
تأرجح بين الرغبة في الإقدام على مناهل الزمن المنحدر وراء  
الفناء، والخوف من الخيبة في مغامرة محفوفة بخطر الموت،  
وسط هذا العالم المجهول.

تعثرت قدم خوسيه اليسرى تحت ثقل الحمل الذي يرسو على  
كفيه وظهره، بل تحت ثقل الشرود الذي يشغل باله، فسقط على  
قفاه، مبعثرا الغبار الذي راح يعلق بشابه، ويضطل إلى أنفه ورجليه.  
أحسن وهو يتنصق بالأرض بأن حيوطا سحرية بدأت تسئل من  
تحت الصخور، كأنها أنامل الجنّ والسحرة، تسعى لأن تربط  
أوصاله بالجنود الضارية تحت الثراب.

هي طريق الجملجلة التي صعدت شقاء ابن الانسان، بين  
ضربات السباط الموجهة، والأشواك المكللة رأس المخلص

Jose drew the boy to talk, so that he could set his mind at ease; the boy, however, felt some confusion and shortness of breath. The sun, which was very strong, worsened the situation, and set Jose on fire.

Jose regained consciousness when he heard the boy saying:

“Look, sir...Look at this black heap of stones at the bottom of the slope. This is the hut of the shepherd Lattoof. You can reach it if you take this dirt road.”

The boy bid farewell to the foreign visitor and returned to Al-Aishiyeh village.

When he made the first step towards the slope, Jose swayed between the desire of searching for a vanished ruin and the fear of being deceived in this fatal adventure in the middle of nowhere.

Jose's left foot tripped under the load on his back and shoulders, and his entire body faltered under the overwhelming burden of hesitation. He slipped, and landed on his bottom; he, then, shook the dust, which was sneaking into his nose and lungs, off his clothes. While on the ground, he felt as if magical threads crept from under the rocks, like fingertips of jinn, seeking to connect his limbs to the deep roots beneath the soil.

Jose's trip resembles the Way to Calvary; this Way witnessed the suffering of the Son of Man, who sustained horrible flogging, was crowned with thorns,

بالألم، قبل أن يُسَمَّر جسده على صليب فداء للبشرية. وطريق  
الجلجلة المفضية، هنا، مختلفة عن طريق المخلص. الطريق هنا  
انحدار نحو معمودية الروح عند أسفل التلة، بحثا عن الخلاص  
نفس هذا الغريب.

أحسن خوسيه بأن رجليه لن تحملاه إلى التقطة السمراء التي  
أرشده إليها ذاك الفتى، فقد يزحف طويلا في المنعرجات الوعرة،  
وعلى الشوالات الحجرية، فيتمزق جسده من انفرط الحجارة  
المبعثرة تحت قدميه، ومن الأشواك التي تغدر به، وتهاجمه  
معرضة سبله.

صرخ عاليا:

\* ما يالك يا رجل؟ ما هذا التردد، والقلق القاتل؟ ماذا أصابك يا  
خوسيه؟

وسمع أصداء صوته تنساب في المنحدر، فيعود رجوعا إلى  
أذنيه حاملا إيقاعات الزمن المتدحر... إيقاعات أصوات الوداع  
التي ما زالت تردد، هنا، بين الصخور، وفي حنايا الأشجار، وفي  
مهجة التراب، منذ عشرات السنين.

وداعا يا أمي، وداعا يا أبي، وداعا أينها الأرض الحبيبة...  
وداعا...

... وداعا يا حبيبي... أرجوك، يا حبيبي... أرجوك، يا  
يوسف... تذكّرني دائما... يا حبيشة كيدي... لا تنس أمك...  
يوسف... يوسف...

and crucified on the cross for the redemption of mankind. The Way to Calvary, in Jose's case, differs from the one of the Savior. This way heads downhill for a new baptism, the baptism of the soul, in a bid for this foreigner's salvation.

Jose was dragging himself along to the spot where the boy ushered him. He might crawl for a long time on the sinuous path, and on the spike stones; his body was torn by the shattered stones flying from under his feet, and by the thorny bushes, obstructing his path.

He cried out loud:

"What's the matter, man? What's this hesitation and murdering anxiety? What's wrong with you, Jose?"

He heard his voice echoing along the slope and resounding the rhythms of a vanished time... These were the voices of farewell, which had been echoing, here, by the rocks, the trees, and the soil for decades.

Goodbye, mother. Goodbye, father. Goodbye, beloved homeland... Goodbye...

... Goodbye, my sweetheart... Please, my love... Please, Yusuf... Keep me always in your mind... Apple of my eye... Don't forget your mother... Yusuf... Yusuf...

... وداعاً يا بنيّ ... وفقك الله، يا يوسف... كن رجلاً قويا،  
وغدّ إلينا كبيراً... غدّ إلينا بكموز أميركا...

... وداعاً يا نهدةً من صدري... يا نسمةً مُعطرةً برائحة الصعتر  
والوزال والتوفى... وداعاً يا أنشودة تسرح طويلاً في هينمات  
رحابي:

هيهات يا بوالزلف عيني يا موليا،  
يا بحر ما أظلمك، يا دموع عيني.

وانسابت قطرات دموع حارة عليّ حدّ حوسيه، بعثت فيه  
اندفاعاً الحياة المتجددة في هذه الأرض الحبية. فنهض يخطي  
ثابتة يتحدّى ضياعه وغربته، وراح يهبط في المنعرجات، متحرّرا  
من كوابيسه، ثم أطلق من حنجرته أنشودة الحداء التي طالما  
سمعها تطلق من حنجرة جدّه، في مناسبات الفرح، عندما تجتمع  
الأسرة كلها إلى مائدة الطعام، وفي الأعياد الكبيرة:

لبنان، يا مَلْفَى الحنين  
ترُكنا ديارنا باكيين  
وخيابة غُبرات الشراب  
بكر، غ أرضك راجعين

والأصدقاء راحت تساب في العيد، وتمشايك، ويعود رجعها  
مرات ومرات، قبل أن يستفدها الهباء.

\*\*\*

٤٧

...Goodbye, my son... May God grant you success, Yusuf...Be strong, and return to us a great man...carrying America's treasures...

...Goodbye, light of my life...You are a fragrant breeze of thyme, *genista*, and hyssop... You are a song resounding through the spacious land:

*O lord of my heart! How unbearable is not to see thee!*

*How unjust were you, O sea!*

*You stole away my love,*

*Left me alone shedding tears*

*And denied me the joy of laugh*

Warm tears flowed down Jose's cheek, and filled his heart with life in this beloved homeland. He walked at a steady pace defying his alienation and estrangement. He started descending the sinuous path fleeing his nightmares; he, then, started singing the song the cameleer sang to urge forward the camels. He always heard his grandfather singing this song at joyful occasions, when family gathered for meals, and on holidays:

*Oh Lebanon! The gathering place of nostalgia*

*We left your land with tears filling our eyes*

*In the name of your soil*

*To your land, tomorrow, we will return*

The echoes went very far, intertwined, and resounded several times before fading in the air.



نباح الكلب المتقطع نبه العجوزين الساكنين في الكوخ إلى  
 قدوم غريب. قد يكون صيادا غابرا نحو السواقي والأدغال التي  
 يختبئ فيها قطع الخنازير البرية. أو يكون حطابا أو راعيا، أو  
 واحدا من الشباب المسلحين الذين يقصدونهما، يوما بعد آخر  
 للاطمئنان عنهما، وحمل الخبز والطعام إليهما...

لم تتوقع المرأة العجوز التي أسكت الكلب المقعد عن النباح،  
 أن يتقدم منها شاب غريب بسلامح وجهه وشعره، وبالأمثلة  
 المحمولة على ظهره، وشحبة تحمل إشارات التودد والاحترام.

\* صياح الخير، يا جدتي...

- «صياح الخير، من أنت يا ابني؟»

\* اسمي خوسيه...

- «خوسيه؟! أنت يهودي؟...»

\* لا يا جدتي، أنا لست يهوديا.

وايتمسم خوسيه مرتاحا لهذه البداية المرححة، وهو يخمن سبب  
 توقعها هذا. فالغريباء، كما عرف، من أخبار السائق، والناس الذين  
 قابلهم، ومن مراقبة تصرفاتهم، هم اليهود الذين يجولون بحرية،  
 في هذه المنطقة الخاضعة لنفوذهم وسيطرتهم.

قال خوسيه مخاطبا المرأة التي أحنت الأيام ظهرها، وحولت  
 جلدها جافا مثل «كرنية» نبتة القرع:  
 \* ألا تدعونني للجلوس والاستراحة؟

The dog watching the hut started barking when the stranger approached warning the two elderly living there. The stranger might be a hunter going to the brooks and woods where hides a herd of boars. He, either, might be a woodcutter, a shepherd, or one of the armed men, who checks on these elderly, day after another, and brings them bread and food...

The old woman calmed the barking dog; she did not, however, expect a young strange man, carrying a luggage on his back, to approach and greet her respectfully.

“Good morning, grandma...”

“Good morning. Who are you, son?”

“My name is Jose...”

“Jose?! Are you Jewish?...”

“No, grandma. I’m not.”

Being at ease at this fun start, Jose smiled trying to estimate what she expected. Strangers, as the driver told him and according to the people he met, are the Jews who roam freely in this area, which falls under their influence and control.

Jose asked the woman whose back is weighed down by age, and skin wizened like old squash:

“Won’t you invite me to sit and relax?”

– «تفضل، قعود هون ع القريز بفتة الشوتة.. الشمس قوية هالنهار،  
والحرارة عالية. قعود، قعود رخ جيلك بريق المي تشرب..»

جلس حوسبه في الظل على الافريز قرب «تسكة الحبق»، فمد  
يده وداعب النبتة، فانطلق من ثناياها عطر يعث الانشراح في  
صدره، فايضم قائلاً:

\* يبدو أن روحك طيبة جداً، يا جدتي... بماذا أتاديك؟

– أنا اسمي ظريفة...

\* ظريفة!.. ظريفة!.. هذا واضح جداً من استقبالك!..

ابنسمت العجوز، فظهرت من بين شفيتها أسنان بيضاء، لم  
تصل إليها نخاريب الزمن. ثم قالت وكأنها تحدث نفسها:  
– «هياك ابن حرام...»

لم يفهم حوسبه المغزى الذي تقصده العجوز، ولكنه شعر  
وكان هذه العبارة علامة للتحبب والترحيب.

وبينما كانت المرأة تأتي، نحوه، بإبريق الفخار «الريشاني»،  
سألها:

\* هل أنت زوجة المعاز لطوف، يا سني؟

– «نعم، أنا مرتولها المقصوف العمر، لطوف... «مين هداك علينا»؟

أجاب حوسبه:

\* أنا قادم من المهجر... أنا شاب مكسيكي...

“Have a seat! Sit here, on the ledge, in the shade of the mulberry tree...The sun is strong today, and the temperature is high. Sit down; sit down. I'll get you the water pitcher.”

Jose sat on the ledge, in the shade, next to the basil pot<sup>29</sup>; he rubbed his hand over the plant, so its scent spread all around, and lightened his spirit. He smiled, and said:

“It seems you have a very good spirit grandma... What's your name?”

“My name is *Zarifeh*...” (*Beautiful with good manners*)

“*Zarifeh!*... *Zarifeh!*...It shows that you are nice from the way you welcomed me!”

When the woman smiled, her lips framed white teeth which hadn't been damaged by age yet. She, then, said to herself:

“It seems you are a bastard...”

Jose did not understand what the old woman meant, but he thought that this was an expression for endearment and greeting.

While the woman was walking towards him to offer him the *Rishāni*<sup>30</sup> clay pitcher, he asked her:

“Are you the wife of the shepherd Lattoof, grandma?”

“Yes, I am... Who guided you to us?”

Jose answered:

“I come from abroad...I am Mexican...”

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<sup>29</sup> Basil was grown in a pot near the door so that visitors could rub their hands over it before coming into the house, ensuring that however sweaty the day, guests could always arrive sweetly-scented, Warren S. B. (August 2013). *Bet You Didn't Know This About Beirut!* (2<sup>nd</sup> ed.) (p. 27). Verdun, Beirut, Lebanon: Turning Point Books.

<sup>30</sup> *Rishāni* refers to Rashayya el-Fakhār, a Lebanese village located in South Lebanon, famous for its pottery works, <http://en.wikipedia.org> & [www.unifil-unmissions.org](http://www.unifil-unmissions.org), retrieved on January 19, 2014.

# **ANALYSIS**

## Chapter I-The Application of Translation Theories

### Translation: Definition and Methodology

“Translation is an art” (Vinay & Darbelnet, 1995, p.6); therefore, the process of translation invokes the choice of the translator. The latter might opt for a term or an expression, which takes precedence over many others a different translator may choose. It is to be noted that the prevailing translation in this text is a suggestion among several other possible ones. My translation, however, is based on research using print and online monolingual and bilingual dictionaries, books, and articles. It is also based on readings which are related to the novel, and on consulting experts in the field of translation as well as American native speakers. This part of the paper, the analysis part, comprises mainly two subparts. The first discusses several theories — Vinay & Darbelnet, Nida, and Newmark— particularly, the methods related to cultural translation in order to prove the loyalty of the translator knowing that the source text (ST) carries a cultural message, and that both Lebanese and American cultures present various peculiarities. The second subpart of the analysis sheds light on the difficulties the translator encountered during the translation process. These difficulties include the apparent ease *السهل الممتنع*, the transliteration of Arabic proper nouns into English, the translation of Lebanese folkloric songs (Danica Sleskovitch and Marianne Lederer’s interpretive model of translation) and Spoken Lebanese, and the layout style of the target text (TT) based on the features of the target language (TL).

### Vinay and Darbelnet’s Theory

First, how did Vinay and Darbelnet establish their theory? Jean-Paul Vinay and Jean Darbelnet, two Paris-born Canadian residents, during their trip on the New York-Montreal highway, realized that the road signs told them what countryside they were passing through.

They also noticed that these road signs were very clear in both cities, New York and Montreal, yet they were written quite differently. According to them, this difference in the writing of the signs is called stylistics (Vinay & Darbelnet, 1995): By comparing the two languages, French and English, through road signs, they founded a translation theory, which in its turn, did not only contributed to the foundation of the Canadian School of Translation (Jean-Paul Vinay and Jean Darbelnet, 2013), but also to the foundation of translation theories which remain valid until today. Vinay and Darbelnet's seven methods of translation are divided into direct and indirect or oblique translation; direct translation methods include borrowing, calque, and literal translation, whereas indirect translation covers transposition, modulation, equivalence, and adaptation (Munday, 2008).

#### **Direct methods.**

##### ***Borrowing.***

Borrowing occurs when a source language (SL) word is transferred as it is into the target language (TL) (Munday, 2008); the borrowed word doesn't stand by itself, but carries a whole culture (Vinay & Darbelnet, 1995). The borrowing method of translation intersects with lexicology, which means the study of a word, and its semantic, morphological, and phonological behavior (An introduction to lexicography, n.d.). Several words existed in the ST of *Khirbet Masood* as borrowed words such as *khakaranda* خاكرندا and *Murex* موركس; these words were also rendered into English as borrowed words *Jacaranda* and *Murex*. Other words existed in the ST as Arabic words such as *kūfiyya* كوفية and *shirwāl* شروال; these were translated in the TT as borrowed words keeping their Arabic origin; *kūfiyya* كوفية became *kaffiyeh* (found in the English glossary) in the TT and *shirwāl* شروال became *sirwal*. *Wazzāl* وزال and *zamzarīq* زمزريق were translated into *genista* and *Judas tree*; these Arabic words became in the TT borrowed words of different origins. I am going to discuss the different forms and characteristics of each borrowed word —phonetically and morphologically—,

define its meaning, and highlight its origin referring to monolingual and bilingual dictionaries.

The word *khakaranda* خاكرندا is *jacaranda* in English; *Jacaranda* is a borrowed word, which came into English from Portuguese. It means “a tropical American tree that has blue trumpet-shaped flowers, fernlike leaves, and fragrant timber” (Jacaranda, 2001, p. 904). Phonetically, the pronunciation of this word has been altered from *khakaranda* in Portuguese into /ʃakarənda/ (Jacaranda, 2001) in English.

The borrowed word *murex* موركس in Arabic was translated into *murex* in English. *Murex* is “any of various marine gastropods of the genus *Murex* common in tropical seas and having rough spiny shells, especially *M. trunculus*, the source of Tyrian purple” (“Murex”, 2014). This word has its origin in New Latin *Mūrex*, which, in its turn, is rooted in Latin *mūrex* and means a purple fish (“Murex”, 2014). Phonetically, this word went through various alterations in its pronunciation; in Arabic, it is pronounced /moorēks/, whereas in English, it is pronounced /myōōrēks/ (“Murex”, 2014), differently than in French, which pronounces it /myrēks/ (Murex, 2010, p. 1658). From a morphological point of view, the word *murex* has adapted to the English language rule of the plural; it has its plural either *murices* in Latin, or *murexes* (“Murex”, 2014) in English by adding the suffix –es to the singular form of the nouns ending with letter “x” (Katamba, 2006).

The word *kaffiyeh* means “a Bedouin Arab’s kerchief worn as a headdress” (Kaffiyeh, 2001, p.924). This word has its origin in the early 19<sup>th</sup> century and comes from Arabic *keffiyya*, *kūfiyya* (Kaffiyeh, 2001). The English language borrowed this word and its denotation; in other words, it has adopted the word and the entire culture that accompanies it without any modifications in the form or meaning. *Kaffiyeh* went through phonetic and morphological modifications. Phonetically, its pronunciation has changed from *keffiyya* and *kūfiyya* in Arabic (Kaffiyeh, 2001) into *Kaffiyeh* in American English and *Keffiyeh* in British and



Canadian English (“Keffiyeh”, 2013). Morphologically, *kaffiyeh* adapted to the system of the TL concerning its plural form and became *kaffiyehs* (“Keffiyeh”, 2013) with the inflectional suffix {s- plural} (Katamba, 2006) instead of *kaffiyāt*, knowing that *kūfiyya* كوفية in Arabic is in the feminine form *إسم مؤنث* and has its plural in the regular feminine plural *جمع المؤنث السالم* *kūfiyyāt*/كوفيات/ by adding the inflection "ألف وتاء" (Al- Dahdah, 2008, p.58) to its singular form *kūfiyya* كوفية.

The word *sirwal* comes from the Arabic word *serwāl* سروال and Turkish *şalvar*. It is a “form of Arabic baggy trousers worn in the Arabian Peninsula and other primarily Muslim countries. It is also worn in the Greek countryside and other places in the Balkans. The word has a Persian origin *shalwār*” (“Sirwal”, 2013). This borrowed word carries its denotation as well as the Arabic culture into the English language; it has not faced any alterations in the meaning. However, phonetically, it has changed from *shirwal* /š/ "شروال" (Eid, 2008, p.13) into *sirwal* /s/. It is to be noted that this word has been proven borrowed by a native speaker editor, whom I consulted; however, I could not find any credible source, other than Wikipedia, to prove its existence as a borrowed word into the English language. All the online dictionaries have taken Wikipedia as reference. Moreover, from a semiotic point of view, the whole act of the sentence "Jose grabbed his *sirwal*, (...), and wrapped it in the grid of his hands" is the symbol of adherence to customs and traditions; it has been rendered carrying the same semiotic message in the TT.

*Genista* is the translation of the Arabic word *al-wazzāl* الوزال (“Wazzāl”, 2014). It is the Latin noun of the broom plant, which is “any of several yellow-flowered leguminous heathland shrubs belonging to or formerly included in the genus *Genista*” (Genista, 2002, p. 1084).

*Zamzarīq* زمزريق has its translation as *Judas tree*. The English language has literally translated the Latin *arbor Judae* into *Judas tree*. The name comes from the belief that Judas Iscariot hanged himself from a tree of this kind (“Judas tree”, 1894). The phonetic change, in this

case, appears in the word *Judae* /ae/ in Latin, which has become *Judas* /as/ in English. Morphologically, the word *arbor* has its equivalent *tree* in English. The word *tree* consists of one free morpheme, which stands on its own; an absence of affixation is noticed (Katamba, 2006).

### *Calque.*

The second method of translation in Vinay and Darbelnet's theory —indirect method— is calque. It is a “special kind of borrowing” (Munday, 2008, p. 56). This method is similar to borrowing, where expressions are borrowed from another language and translated literally, element by element (Vinay & Darbelnet, 1995). Calque and borrowing sometimes involve some semantic changes, which turns the same word in the SL and in the TL into false friends also called false cognates (Munday, 2008). Here is the case of the word *frīz* فريز in Spoken Lebanese, which means "الحائط أو سطح البيت، ما يخرج منه ليقى الجدران من الماء" (Frayha, 1995, p. 127). The word *frieze* does exist in the TL as a borrowed word, but it presents a different meaning; it has its origin in Medieval Latin *frisīa*; it, then, came into French as *frise*, then into English *frieze*, which means “a broad horizontal band of sculpted or painted decoration” (Frieze, 2001, p. 679). Therefore, *frieze* and *frīz* فريز are false friends since they present a semantic alteration. فريز in Non-Classical Arabic or Spoken Lebanese —إفريز in Classical Arabic — has several translations in English such as “frieze”, “edge”, “curb”, “sidewalk”, “platform”, and “molding” (ifrīz, 1994, p.24). However, after having consulted *The New Oxford American Dictionary* (monolingual dictionary), I found out that none of these words was suitable. Therefore, I opted for “ledge” because it means *al-hāfa* الحافة in the ST— after having referred to an American native speaker and an expert in translation.

***Literal translation.***

Third, literal translation is also an indirect method of translation in Vinay & Darbelnet's theory. It is the "word by word" translation (Munday, 2008, p. 57). Literal translation is more used in the translation of legal texts النص القانوني, yet it is less used with exposition السرد (Hatim, 1997) and not used at all for the translation of literary texts, especially poetry; the translation of poetry involves the creation of a new text in the TL (Vinay & Darbelnet, 1995). Literal translation is unsuitable in the following cases: when it "has no meaning, when it gives a different meaning, when it is impossible for structural reasons, and when it does not have a corresponding expression within the metalinguistic experience of the TL" (Munday, 2008, p.57). This method has hardly ever been used in the translation of *Khirbet Masood* because *Khirbet Masood* is a novel, and novels come under the genre of exposition السرد ; in addition, literal translation, as mentioned previously, is less used with exposition (Hatim, 1997).

**Indirect methods.*****Transposition.***

Concerning Vinay & Darbelnet's indirect methods of translation, transposition involves a grammatical change of the words— the "change of one part of speech for another" (Munday, 2008, p.57) — without any change in the meaning (Vinay & Darbelnet, 1995). The aim of this paper is the study of cultural translation; however, transposition has nothing to do with culture; since it is more concerned with syntax— grammatical and structural alterations—, it has been briefly discussed in this study.

***Modulation.***

Modulation is a variation of the form of the message in the TL (Vinay & Darbelnet, 1995), which operates with a change of semantics and of the point of view of the SL

(Munday, 2008). Munday states that, according to Vinay and Darbelnet, modulation is “the touchstone of a good translator” (Vinay & Darbelnet, 1995. as cited in Munday, 2008, p. 58). Modulation presents different types such as: abstract vs. concrete, cause and effect, a part of the whole, a part for another, changing the point of view, negation, means and result, space for time, and change of symbol (including fixed and new metaphors). Here are various examples of modulation in *Khirbet Masood*. "الوصول إلى قلوب الموظفين" was rendered “to gain the love of the employees”; "قلوب" vs. “love”, it is a change of symbol modulation including a metaphor. First, let me define “metaphor”. A metaphor is “a figure of speech in which a word or a phrase is used in a non-basic sense suggesting a likeness or analogy with another more basic sense of the same word or phrase” (Dickins, Hervey, & Higgins, 2002, p.147). The modulation above is the type of situation vs. the real thing metaphor (“Metaphor Examples”, 2014). In this case, the situation of “earning the love of the employees” in the TT is compared to a real situation "الوصول إلى القلوب" in the ST. "ابدعوا حضارة الحرف" has been rendered “invented the alphabet”; it is a cause/effect modulation: if somebody invents, it means "أبدع". "ترافق إسمهما مع روايات الحب" vs. “whose name was engraved with stories of love”; it is a change of the point of view modulation including a metaphor which involves virtually different vehicles in both the ST—“ترافق الإسم”— and the TT—“the name was engraved”. "أهداف الموت" vs. “death” is a means and result modulation; the means "أهداف الموت" leads to the result “death”. "الرجع الموت الصاخب" vs. “the rage of death”; "الرجع جمع لرجع" means "الموج الشديد"; "الرجع" has been translated “rage”; it is a real vs. concrete modulation; "الموج الشديد" is real and “rage” is concrete. "الصاخب" has become “deafening”; it is a cause/effect modulation; if it is "صاخب", it causes deafness. "قمر اكتمل شبابه" vs. “a full moon”; it is a change in the point of view modulation including a metaphor. The ST metaphor "اكتمل شبابه" has been translated into a non-metaphorical TT term “full”. "الممعة في القدم" vs. “well rooted in time”; it is a change of the point of view modulation carrying a metaphor. The TT uses a different metaphor from the

ST; however, both the ST "الممعة في القدم" and the TT "well rooted in time" metaphors reflect the same message "distant". "الذكريات الراسخة في عمر رجل عجوز" vs. "memories embedded in the age of an old man" is also a metaphor; this form of metaphor involves virtually the same vehicle in both the ST and the TT. "ظلت عيناه تستعيران" vs. "his eyes kept beseeching" is a cause/effect modulation including a metaphor. If you beseech, you borrow تستعير. The TT vehicle "ارتسمت" of this metaphor here is slightly different than the ST "beseeching". "ارتسمت" vs. "his forehead reveals" is a concrete "ارتسمت" vs. abstract "reveals" modulation with a metaphor. The metaphor in this example involves a different form of the vehicle between the ST "ارتسمت" and the TT "reveals". "يسلم نفسه للموج" vs. "give in to the sea waves" is a change in the point of view modulation. "الغربة" vs. "estrangement" is a change in the point of view modulation carrying a metaphor in the TT; the ST term "الغربة" has been translated by a metaphorical TT term "estrangement". "أضنت حشاه" has become "exhausted him"; it is part of the whole modulation; "حشاه" is part of the whole "him". "كلمات تترقق" vs. "words flowing" is a metaphor, which involves virtually the same vehicle in the TT as in the ST. "لم يفصح عنها الختار" vs. "over which the old man kept tight lips" is a negation modulation; it consists of giving the opposite meaning of the ST; "لم يفصح عن الشيء" is opposite to "keep tight lips over something". "ترويحاً عن النفس" vs. "a relief for his soul" is a cause/effect modulation; "الترويح عن النفس" هو ترفيه النفس و تسليتها; it has the effect of "relief" meaning a feeling of reassurance and relaxation. "تميل إلى نهاياتها" vs. "draw to an end" is an abstract vs. concrete modulation including a metaphor in the ST and an idiom in the target text; "تميل" is concrete, and "to draw to an end" meaning "to end" is abstract. This metaphor in the ST has been rendered in a non-metaphorical term in the TT. "تعيش أنسامه بين الضلوع" vs. "breeze seeks shelter"; it is a cause/effect modulation; if you seek a shelter, you find a refuge to live. "مسرح" vs. "celebrated for"; it is an abstract vs. concrete modulation; "مسرح" is concrete, and "celebrated" is abstract. This example can also be a cause/effect modulation; if

it's a "مسرح", its effect is "fame". We can also find a metaphor in the ST "مسرح" in this example of modulation which connotes that the village is famous for grazing pastures; this metaphor involves a different vehicle— "celebrated for"— in the TT. "اكتفى" vs. "he could not take any more" is a negation modulation; it gives the opposite meaning "could not take any more" of the ST "اكتفى". "عالمه الجديد بدأ يتحرك" vs. "his new world was on the move"; it is an abstract vs. concrete modulation carrying a metaphor in both the ST and the TT. "يتحرك" is concrete vs. "on the move", which is abstract. Yet, both the concrete and the abstract have a metaphor embedded in them; in this metaphor, the real situation of "العالم يتحرك" has been translated into a metaphorical idiom "on the move"; they both connote that Yusuf's life is moving towards a new beginning in the new world, Mexico. "عمره يقلع" vs. "his life sailed"; "العمر" and "life" are part of the whole modulation since "العمر" is part of the whole "life". "البحر تحول إلى" vs. "the sea was traded for", it is a change of the point of view modulation; "تحول إلى" means "استُبدِل" which has been translated as "was traded for". "معركة الموت و الحياة" vs. "battle" is a cause/effect modulation; the effect of a battle is "موت" أو "حياة". "القماش الصوفي" vs. "kaffiyeh" is a part of the whole modulation; "القماش الصوفي العتيق" is part of the whole "kaffiyeh". "تحول ملهاة للريح" vs. "blown up to the wind" is a change in the point of view modulation with a metaphor in the ST; the wind does not play with a toy; the virtual metaphorical expression "تحول ملهاة للريح" in the ST has been rendered in a non-metaphorical way in the "blown up to the wind" in the TT. "نداءات الهاتف تتسارع من زاوية الغرفة" vs. "phone calls increased in the room" is a part of the whole modulation; "زاوية الغرفة" is part of the whole "the room". "أن تزدحم الطاولات" vs. "the restaurant was overcrowded" is a part of the whole modulation; "الطاولات" are part of the whole "restaurant". "الرواد الأوائل" vs. "early migrants" is a space for time modulation; "الأوائل" is space vs. time "early". "الطعام اللبناني" vs. "Lebanese cuisine" is an abstract vs. concrete modulation; "الطعام" is concrete and "cuisine" is abstract. "العمل" vs. "workload" is part of the whole modulation; workload is part of "العمل".

"يغرق في عيابه" vs. "probe its depths": it is a change of the point of view modulation carrying a metaphor; the metaphor in the ST has been rendered in a metaphorical way in the TT; they both connote the difficulties Jose is facing in Lebanon, and the immensity of the task he engaged in to gain his end. "مسرّحًا لعمليات قتالية" vs. "scene of daily armed conflicts" is a part of the whole modulation; "scene" is part of the whole "مسرح". "تزرع الأرض بالمتفجرات" vs. "buries landmines in that area" is a change in the point of view modulation with a metaphor in both the ST "تزرع" and the TT "buries". "سيسهلون علي الأمر" vs. "they won't complicate things for you" and "والسفارة المكسيكية قد تمنع دخولك إلى هناك" vs. "the Mexican Embassy might not grant you the authorization" are both examples of a negation modulation; the ST is the opposite of the TT. "إستعادة أمسيات الطفولة" vs. "recalling his childhood nights" is an abstract vs. concrete modulation; "إستعادة" is the concrete and the abstract is "recall". "يزرع في مخيلة حفيده" vs. "engraved in his mind" is a change in the point of view modulation with a metaphor in the ST and in the TT; "يزرع" and "engraved" both connote that the grandfather had filled Jose's mind with the pictures of the beautiful landscapes in Lebanon, and that Jose would never forget these pictures. "عرض بضائعهم" vs. "selling their goods" is a cause effect modulation; the reason of displaying "عرض" the goods is to "sell" them. In the expression "الجنة ترتسم صورها" vs. "heaven takes shape", two types of modulation are noticed with a metaphor embedded in both the ST and the TT. The first type is abstract vs. concrete modulation; "صور الجنة" is the concrete and "heaven" is the abstract. The second type is a change in the point of view modulation with a metaphor in both the ST and the TT; "takes shape" which means "تتجسد" ("Takes shape", 2014) is a different form of "ترتسم" to render the same message — the natural landscapes in Lebanon are similar to heaven. "غرق في الضحك" vs. "burst out laughing" is a change in the point of view modulation. "لم يتمكن إلا من حروف ناقصة" vs. "he could only utter few letters" is a negation modulation. "مع جانبي الطريق" vs. "alongside the shoulders of the road" is a change in the point of view modulation; the non-metaphorical ST "جانبي الطريق" has

been translated into a metaphorical TT expression “shoulders of the road” which means both sides of the road. "تطالعه البيوت" vs. “the houses unfolded before his eyes” is a change of the point of view modulation; the ST and the metaphor in the TT carry the same message, the houses appear in front of his eyes and grab his attention. "لا يفقهون من الحقيقة سوى" vs. “the only truth they know” is a negation modulation; the ST is in the negative form, whereas the TT is in the affirmative form. "ما يتلهون به" vs. “futilities” is a change in the point of view modulation; the ST and the TT reflect the same meaning, which is the truth that makes them busy; it has no meaning. "ثلاثين كيلومتراً" vs. “thirty-minute distance” is a space for time modulation; "ثلاثين كيلومتراً" refers to space and “thirty-minute” refers to time. "الدولة غائبة عن أرضنا" vs. “the government has no control” is a negation modulation; the TT has the opposite meaning of the ST. "أبعد الملل عن الرحلة" vs. “made the trip enjoyable” is a cause/effect modulation; the result of driving boredom away of the trip makes it enjoyable. "جاء أجدادهم إليها" vs. “their ancestors hailed from other regions” is a cause/effect modulation; the effect of hailing from a region is coming from that region. "رفيقه" vs. “passenger-companion” is a cause/effect modulation; if he is a “passenger-companion”, he is a companion. "أخرجه من هدونه" vs. “became nervous” is a change in the point of view modulation with a metaphor in the ST; the situation of “becoming nervous” in the TT is compared to a real situation "الخروج من الهدوء" in the ST. "ما سينتظره على مسافة قصيرة من خط سيره" vs. “was soon awaiting him” is a space for time modulation; "مسافة قصيرة" is the space and “soon” is the time. "سأتدبر أمري" and "عليك أن تتدبر أمرك" has been rendered differently depending on the context in the ST; in both cases they involve a change in the point of view modulation: "سأتدبر أمري" vs. “I’ll manage by myself”. "أصطحبك" vs. “guide you” is a cause/effect modulation; يصطحبه ليرشده إلى الضابط المسؤول, he accompanies him to guide him to the officer in charge. "زميلك" vs. “comrade” is a cause/effect modulation; if he is his "زميل" in the party, he, then, is his “comrade”. "تبدل لون



"وجهه" vs. "he saw red" is a change in the point of view modulation; when the color of the face changes, it expresses different feelings: cold, anger, fear, etc... , but in the context of the ST, it is anger; the feeling of anger has been rendered in the idiomatic expression "saw red" in the TT. "صمت خوسيه" vs. "keeping his lips sealed" is a change in the point of view modulation; "صمت" here goes beyond "did not talk"; it means "he did not gossip with the armed man on their way to the officer in charge; the idiom "keeping his lips sealed" perfectly transmits this message. The ST metaphor "أرهقته" has been translated with the use of an idiom "took their toll on his mind" to render the message that trivialities had a bad effect on him; it is a modulation with a change in the point of view. "أدخله في حوار" vs. "draw him into a discussion" is a change in the point of view modulation involving a metaphor in the ST and an idiom in the TT; the metaphor and the figurative meaning of the idiom reflect the same message which is "involving someone in something" ("Draw into", 2014). "مزروعة بالألغام" vs. "strewn with landmines" involve a cause/effect modulation; if the land is "مزروعة بالألغام" , landmines are, therefore, spread here and there — "strewn". "لا تنس" vs. "remember" is a negation modulation; the ST "لا تنس" is the opposite of the TT "remember". "في الفندق الجزيني" vs. "in the hotel room" is a part of the whole modulation; "the hotel room" is part of the whole "hotel". "إجترار أنفاسه" vs. "suffocating" is a cause/effect modulation with a metaphor in the ST; "إجترار أنفاسه" connotes "shortness of breath", which has the effect of "suffocating". "لم يتذكر" vs. "failed to recall" is a negation modulation; the ST is negative vs. the TT affirmative. "كلمات" vs. "scripts" is a change in the point of view modulation; a "word" is the smallest unit of language either spoken or written, whereas a "script" is a style of writing. "وصيتي في ذلك الصندوق" is equal to "وصيتي موجودة في ذلك الصندوق" vs. "my will lies in this box"; it is a change in the point of view modulation "موجودة" vs. "lies" with a metaphor in the TT; the will does not lie in real situation; "lies" connote "exists and is in a state of stagnation until Jose comes and takes action by making this will come true". "ألهبت ذاكرته" vs. "stirred his memories" is a

change in the point of view modulation carrying a metaphor in both the ST and the TT; the real situation "الهيبت" vs. "stir" renders figuratively the same meaning "aroused his memory and his feelings". "على لسان" vs. "mentioning" is an abstract vs. concrete modulation; "اللسان" is concrete, and "mention" is abstract. "وسط هذا العالم المجهول" vs. "in the middle of nowhere" is a change in the point of view modulation; "العالم المجهول" and "the middle of nowhere" render the meaning of "a place which is very far from where most people live". "رجليه لن تحمله" vs. "dragging himself" is change in the point of view modulation where the literal meaning of the TT —"to move slowly and with effort"— render the figurative meaning of the ST. "بعثت فيه" "إندفاع الحياة" vs. "filled his heart with life" is a part of the whole modulation; if "بعثت فيه الحياة" meaning "أنعشته" / "revived him", it "has revived his heart", then; it is part of the whole "him". "حولت جلدها جافاً" vs. "wizened" is a cause/effect modulation; if it is "wizened"/"ذابل", its skin, then, becomes dry. "صدره" vs. "spirit" is an abstract "spirit" vs. concrete "صدره" modulation. "بماذا أناديك" vs. "what's your name?" is a change in the point of view modulation; the same meaning has been rendered using different vehicles. "لم تصل إليها نخاريب الزمن" vs. "hadn't been damaged by age" is a cause effect modulation with a metaphor in the ST; "نخاريب" are the honeycomb holes ("Nakhārīb", 2014); the ST metaphor has been rendered in a non-metaphorical vehicle in the TT to render the same meaning "decay hadn't destroyed her teeth".

### *Equivalence.*

Equivalence refers to rendering one and the same situation in a SL into a TL using totally different stylistic and structural methods (Munday, 2008). This method produces equivalent texts in the meaning; it is pragmatic/semantic oriented. What is more, this method is more concerned with the translation of idioms, proverbs, clichés, nominal or adjectival phrases, and onomatopoeia (vocal imitation of a sound) (Vinay & Darbelnet, 1995). We can find various examples of equivalence in the TT of this paper. "اثارت كلمة "صديقي" في أذن الموظف

"إيقاعًا غريبًا" has its equivalence an idiom in English "struck a chord", which means "to cause someone to remember something" ("Strike a chord", 2014). It is to be noted that this example is also a modulation since there is a change in the point of view between the ST and the TT; equivalence, as mentioned previously, involves the translation of an idiomatic expression from the SL into the TL; the sentence in the ST here is not an idiomatic expression, whereas in the TT, it has been rendered as an idiom. It is a change in the viewpoint because "أثارت إيقاعًا غريبًا" and "strike a chord" meaning "to be familiar" operate a change in the form of the message, in other words, a semantic change, or else a change in the point of view. The cliché "سعيًا وراء لقمة عيشه" has been translated as "to secure bread on the table", which is an idiom meaning —according to a native speaker— "to earn his living". The expression "تميل إلى نهاياتها" has become in the TT "drawing to an end", which means "to end" ("Draw", 2014). "الفجر" has been translated "the break of dawn"; it means "the earliest light of the day" ("At the crack of dawn", 2014). "تتوالى في ذاكرته" has its equivalence "flashed into his mind", which means "to enter one's mind for an instant" ("Flash into mind", 2014). "ضاعت إيقاعاته في الهباء" has had its equivalence "vanished like smoke in the air"; in this case, equivalence produced equivalent texts in the meaning using intertextuality in the TT; the TT "vanished like smoke" stands in relation with the bible "they will vanish like smoke vanishes" (Psalm 68:2). "مشدوهاً" vs. the adjectival phrase "filled with awe" meaning "to have an overwhelming sense of fear, wonder, and amazement" (Troxel, 2012). The expression "لفظ أنفاسه الأخيرة" has had its equivalence the idiom "on his deathbed"; the TT is equivalent to the ST by rendering the same meaning "when Jose's grandfather was about to die". "يحرس" has its equivalence in the TT "on guard duty" ("Guard duty", 2014). "أف" has had its equivalence the onomatopoeia ("Uff, n.d.) "uff", which expresses disgust or dislike of something ("Uff, 2014). Some short expressions and phrases in the ST have fixed equivalence forms in the TT; here are examples of some of these expressions, which are commonly used and found in books for teaching the

basics of the SL and the TL. "أشعر وكأني في أفضل حال" vs. "I am at my best" meaning "I am at my most satisfactory conditions" ("At best" 2014). "أهلاً بك" vs. "You're most welcome". "لم تخبرني عن عملك؟" vs. "what do you do for a living?" meaning "what's your occupation?"; this example can also be considered a modulation since it involves a change in the point of view; instead of making a literal translation and rendering "لم تخبرني عن عملك" in "what's your occupation", I have made a change in the point of view opting for "what do you do for living", which is more common in American English—according to an American native speaker—for the purpose of asking a person about her job. "لتحصيل العيش", according to an American native speaker, has its equivalence "to earn their living". "من أي بلدة أنت؟" vs. "what is your native village?"; this expression in the TT has another version "where are you from?", but "where are you from?", according to an American native speaker, carries a duplicate meaning; the first meaning is "where were you born?", which is uncommon language; the second meaning is "which area are you living in?"; however, in the ST, the first meaning takes precedence over the second one, and to avoid confusion I opted for "what is your native village" in the TT. "كم عمرك؟" vs. "How old are you?"; this is a fixed expression in both the ST and the TT to ask a person about her age. The expression "ما شأنني وهذه الأمور" means "لا دخل" "That is none of my business" ("None of my business", 2014). The equivalence of "تفضل، اجلس" is conventionally known "Please, have a seat". However, this equivalence also involves a concrete vs. abstract modulation where "seat" is concrete and "اجلس" is the abstract. "لعن الله" has had its equivalence "God damn", according to a native speaker. "التمنيات الطيبة" has had its equivalence "all the best". "رافقتك" "رأفتك" has its equivalence "bon voyage" in French ("rāfaqatka assalama", 2014), which has its equivalence in English "have a safe trip". "وفقك الله" has had its equivalence "may God grant you success" ("waffaqaka Allah", 2014).

*Adaptation.*

Adaptation is problematic in translation (Vinay & Darbelnet, 1995); it involves rendering a message which refers to a situation; this situation is present in the SL, but not in the TL (Munday, 2008). Adaptation presents two types: intralinguistics (within the same language), and interlinguistics and cultural (from a certain culture to another) (Vinay & Darbelnet, 1995). The examples of adaptation in *Khirbet Masood* are all interlinguistics since both the ST and the TT are written in two different languages —Arabic and English — which belong to two different cultures —Lebanese and American. Here are the examples of adaptation in the TT. "السابعة صباحًا" has been rendered "7:00 a.m.". "يا حشيشة قلبي" has been rendered "apple of my eye"; the denotative meaning of "حشيشة القلب" is نبات شجيري يُستعمل لعلاج "الكثير من الأمراض بخاصة الإكتئاب" (Amrād al-izām wa al-mafāsel, n.d.), whereas the connotative meaning is a person someone loves most and is very proud of; after having asked an American native speaker for an expression or phrase that expresses endearment and cherishment for one's child, I received the answer "apple of my eye"; then, I checked the meaning of "apple of my eye" in a monolingual dictionary and found that it refers to "someone that one cherishes above all others" ("Apple of my eye", 2014); therefore, I opted for "apple of my eye" to translate "حشيشة قلبي". "الساعة العاشرة" has become "10:00 p.m.". Although the ST does not mention "مساء", the translator guessed that it is "p.m." and not "a.m." from the meaning of the whole sentence "the hotel restaurant shuts the doors upon customers" in the evening after "dinner". "يا أخو ال..." was, in my opinion, left by the ST's writer for the reader to guess the whole word since it is a swear word; it has been rendered as "son of..."—"son of a bitch"— which means a "despicable person" (Son of a bitch, 2009), who deserves hatred; "أخو..." exists in the SL, but not in the TL; thus "son of a bitch" was an option beside "motherfucker" to render the same situation between the SL and the TL. "بنا من طبتين" has become "two-story building", which means, in American English, a building

“having two floors or levels” (“Two-story”, 2014). “صباحًا، بعد الساعة الثامنة” vs. “8:00 a.m.” is also an adaptation. “يا حشيشة كيدي” has the same meaning as “يا حشيشة قلبي”; thus, it has been translated, similarly to “يا حشيشة قلبي”, to “apple of my eye” as it is explained previously. “يا نهدة من صدري” is an expression which belongs to the same family of “يا حشيشة قلبي” and “يا حشيشة كيدي” according to different Lebanese elderly I have questioned; it means you are the cause of my happiness because if you breathe you are alive, and if you are alive you are happy; therefore, breath is the cause for happiness. On the other hand, a Lebanese American reported that the ST expression is similar to apple of my eye, so to avoid repetition in the TT— since “apple of my eye” has been used twice — I searched for a correspondent synonym to it, and opted for “light of my life” among many other possibilities such as “sweetheart”, “honey”, “darling”, “dearest”, “angel”, etc... (“Apple of eye”, 2013); “light of my life” means “a person someone loves most”, in other words, “the delight of a person, the love of a person, what makes a person happy” (“Be the light of life”, 2014).

### Nida and Newmark's Translation Theories

#### Formal equivalence (Nida) vs. semantic translation (Newmark).

Eugen Nida established to his own theory of translation, in the year 1940, when he was translating the Bible (Munday, 2008). Nida's theory of translation is called “formal and dynamic equivalence and the principle of equivalent effect” (Munday, 2008, p. 42). His formal equivalence method is more concerned about achieving semantic correspondence and focuses on the message itself in terms of form and content; in other words, the message in the TL has to be as close as possible to the one in the SL. Newmark's semantic translation is similar to Nida's formal equivalence. Semantic translation remains in the SL culture. It focuses on the process of the translation only; the translation is not fixed, but needs to be

reviewed with every generation. The TT is inferior to the ST, thus, it always presents a loss in the meaning. Finally, semantic translation has tendency to overtranslate (Munday, 2008).

**Dynamic equivalence (Nida) vs. communicative translation (Newmark).**

In his dynamic equivalence, Nida considers that there can be no fully exact translations (Bierma, 2011) because “there can be no absolute correspondence between languages” (Nida, 1964. as cited in Candlin & Hall, 2001, p. 21). This method involves several techniques such as adding or removing information, changing the material, writing footnotes , (Candlin & Hall, 2001) and “modifying the source text by removing any element likely to be perceived as alien, if not totally incomprehensible, by the target audience” (Candlin & Hall, 2001, p.20). By using these techniques, the dynamic equivalence becomes one of the vehicles to transfer cultural challenges between ST and TL. Dynamic equivalence is “the closest natural equivalent to the source language message” (Nida, 1964. as cited in Munday, 2008, p. 42). This definition comprises three meaningful terms: equivalent, natural, and closest. Equivalent is in relation with the ST, natural with the TT, and closest is the bridge which fills the cultural gap between both the SL and the TL, and brings them close together to the maximum (Munday, 2008). In the dynamic equivalence case, “foreignisation”— keeping the cultural values of the ST and carrying them to the audience of the TT— takes precedence over “domestication” —causing the ST to adapt to the cultural values of the TT— in order to create an “equivalent effect” (Munday, 2008, p. 43) on the TT’s reader similar to the one created on the ST’s reader (Candlin & Hall, 2001). Newmark’s communicative translation resembles Nida’s dynamic equivalence —both deal with cultural translation— in the effect it produces on the reader. Newmark, however, kept himself away from “the full principle of equivalent effect” (Munday, 2008, p.44); he considers that it is impossible for the text to produce the same effect on the target reader as on the source reader if the text does not adapt to the space and time of the TL (Munday, 2008).

*Nida's dynamic equivalence techniques.*

The different techniques of Nida's dynamic equivalence are noticeable in different parts in the TT of *Khirbet Masood*.

*The technique of removing or omission.*

Before illustrating the examples of the removing technique, I will provide a brief definition thereof. Removing information intersects with "omission" (Dickins et al., 2002, p.23), which mostly occurs in case of Arabic/English translation, especially when the information conveyed is redundant and undesirably complicate the meaning of the TT (Dickins et al., 2002). In the sentence "وهمّ بمرافقة الفتى الذي أسرع إلى حمل الحقيبة", I omitted the sentence "الذي أسرع إلى حمل الحقيبة" and the whole sentence has become "Jose was trying to follow the porter's step" because once we mention "porter", it becomes unnecessary to explain his job, since the job of the porter is to carry luggage. "لا تتعدى مساحتها حقله العدى" has been translated as "whose area does not exceed that of a pasture for sheep"; the ST mentions "العدس" because sheep —according to an old expert in farming— prefer lentils to any other leguminous plant for its flattened seed unlike chickpeas and beans, soft leaves, and sweet (not salty) taste unlike chickpeas, too. Lentils also increase sheep milk production. A process of foreignization of the TT has been noticed here, since I omitted "العدس" and changed it into "pasture" without mentioning "lentils" because, in the US, livestock diet has tendency to become less grain-based, although it is cheaper and faster, knowing that it causes serious and fatal problems to cattle, thus, health problems to the consumer. Considering pasture-based diet for livestock tends to be a better solution for the US farming (GRACE Communications Foundation, 2014). The communicative translation method of Newmark's theory applies also to this example. "It is rooted in its contemporary context" (Munday, 2008, p.45) by reflecting



the contemporary situation of farming in the US. The TT, in this case, is clearer than the ST—"حقلّة العدس"—was not as clear as "pasture for sheep", which was smoother, simpler, and clearer" (Munday, 2008, p. 45); it might raise some questions in the mind of the source reader, although it presents a semantic content loss (Munday, 2008). "أبناء القرى الصغيرة والمزارع" has been omitted in the TT and replaced by "the people of his neighborhood" because the target reader ignores the geography of Khillat-al-Manzaleh village and the way farming villages surround its borders. Moreover, the source reader might not know this because, according to the late writer's wife, Khillat-al-Manzaleh is a very small town not well-known, even by locals; only Lebanese southerners might have heard about it, and keeping this superfluous information might cause confusion to the reader. "ففي السماء قطعة جبارة" underwent the loss of "في السماء" and has become "it is the plane" without "in the space" because once we mention "plane" it is capable of flight only in the space. In "أنا مرثو" "المقصوف العمر" has been totally removed from the TT; according to an Arabic language teacher, it is an expression adults use to address children when they get mad at them, especially in the old days. In the eastern culture, especially in the past, adults had a certain authority upon children and had more the right to cope with them violently and make pressure on them by calling them with more or less bad words — nowadays, however, dealing with children has become more open and understanding. On the other hand, the target audience has another perspective of dealing with children; they treat them more comprehensibly by using modern strategies without causing them any psychological harm using bad words. This explains the non-existence of a correspondent term to this expression and the loss of the expression "مقصوف العمر" in the TT in order not to reflect a bad image of the Lebanese culture in terms of dealing with children, and not to create a misunderstanding for the target reader. In this example, from Newmark's point of view, there is a tendency to undertranslate (the total removal of "مقصوف العمر" causes a loss of semantic content).

*The technique of adding information.*

The technique of adding information appears in “the barren farms and shallow land” which was in the ST "مزارع منطقة الريحان و أرضها"; “barren” and “shallow” were added to render the same strong meaning, and make the target reader feel with his five senses the sense of emptiness that people feel in the villages in September. "أنشودة الحداء" has been translated as “the song the cameleer sang to urge forward the camels”; the TT sentence contained additional information to keep the cultural values of the ST and transmit them to the audience of the TT.

*The technique of changing the material.*

The technique of changing the material applies in the following examples. The Lebanese war "الحرب اللبنانية" that raged in Lebanon in the mid 1970s has different appellations such as “Lebanese War” or “Lebanese Civil War” depending on the side; each appellation has a specific political connotation; most writers— according to an expert in the field of translation I consulted, who confirmed this view — use “Lebanese War” instead of “Lebanese Civil War” because they consider it the war of others on the Lebanese territory. "عمليات قتالية" and "عمليات عسكرية" have been differently translated; "عمليات قتالية" are military operations between militants (non-official militias); therefore, it has been rendered as “armed conflicts”. However, when "عمليات عسكرية" meant operations conducted by non-official armed parties (militias), it has been translated “armed conflicts”, whereas, when it meant operations carried by the national army against the enemy, it has become “military operations”. This is how I was able to create an equivalent effect on the reader between the ST and the TT. In addition, after having read various media articles in different online newspapers, an equivalent effect has been created on the reader by using the capital “C” in “Command” for the National Army Command vs. the small “c” in command for the command of a particular party. In the expression "في تنقلاته اليومية بين بيروت و الجبل", the word "الجبل" does not mean the mountain; it

can be translated into different options “Al-Jabal”, “the Shuf”, Jabal al-duruz”, “Muhāfazat Jabal Lubnan” (The Governorate of Mount Lebanon); these appellations involve political connotations and come as a result of the Mountain War (Harb el-Jabal, 1982-1983), which was part of the Lebanese War; after I referred to the late author's wife, the best choice was “the Shuf” in order to avoid confusion in the reader's mind.

In the above examples, applies the concept of polysemy; a definition of polysemy is worth giving before analyzing its application. Polysemy is “the existence of several meanings in a single word” (“Polysemy”, 2014). The example of "عمليات عسكرية" is polysemous in the ST— in some cases it meant military operations made by the national army against the enemy, and in other cases it meant armed conflicts conducted by armed parties in conflict. Thus, "عمليات عسكرية" has become monosemous in the TT, being rendered as “military operations” or “armed conflicts” as the context required. Moreover, "القيادة" presents a polysemous aspect in the ST— it has two meanings: the Command of the national army and the command of a certain party— ,but it has become monosemous in the TT by the use of a capital “C” for the national army Command and a small “c” for the party command. Finally, "الجبل" is also polysemous in the ST carrying various meanings (as mentioned above), yet it had become monosemous in the TT by being rendered “the Shuf”

*The technique of adding footnotes.*

Finally, I will discuss in this part, Nida's technique of adding footnotes. Footnotes are spread over the TT especially in the case of cultural translation. Each time the name of a region was mentioned in the text, a footnote followed the name bearing in mind that the target audience may not necessarily know the geography of the Lebanese territory and the location of each region on the map. It is to be noted that the location of the region is sometimes needed to be known since it conveys a specific meaning to the text. Both words “lebbedeh” “اللبادة” and “kaffiyeh” “الكوفية” in the sentence “اقتلعت عن رأس يوسف الكوفية و اللبادة” were followed by a

footnote to tell the target audience about the Lebanese traditional headdress. In my opinion, the writer, by mentioning both of them in the same sentence went beyond conveying the denotative meaning of these; he wanted to convey a certain connotation. Semiotics has a lot to do here, in this example; “*al-kūfiyya*” “الكوفية” refers to Muslims, whereas “*al-labbāda*” “اللبادة” refers to Christians; the occurrence of both in the same sentence is a symbol of national coexistence, which Lebanon is celebrated for. The writer, then, said, “خاض القماش” “خاض القماش الصوفي العتيق”; “الصوفي العتيق معركة الموت و الحياة” “الصوفي العتيق” is the *lebbedeh* and not the *kaffiyeh* because the *lebbedeh* is made of “wool of young lambs” (Samaha, 2014), whereas the *kaffiyeh*—according to my own knowledge, as Lebanese, regarding our traditional dress code—is made of cotton. Therefore, the *lebbedeh*, which refers to Christians, and which hurled into battle, represents Yusuf, who was Christian, and who himself hurled into the battle of life on his way to the new world he was heading. In addition, footnotes were also added to various Lebanese dishes mentioned in the text such as *Tabooleh*, *Mujaddara*, *Kibbeh*, and *Hummos* to provide the target audience with additional information about the Lebanese cuisine. The expression “Basil pot” was also followed by a footnote to explain to the target reader the traditional concept of “تنكة الحبق”, —the visitors could rub their hand over the basil plant and arrive sweetly scented— which is placed in general at the threshold of every Lebanese house, especially in villages (See Appendix B). Finally, the footnote following “the hustle and bustle of life” explains that despite the various wars Lebanese have lived, Beirut abridges the contradictions of this complicated Orient. It has always been the capital of night life, youth, energy, and resurrection; it is the city that never sleeps, and is always “on fire” even when it was bombarded yesterday (Rozelier, 2009). Foreignization occurred by using the target expression “hustle and bustle”, which means the lifestyle of modern life or a life full of activities, yet the TT has also been domesticated by writing a footnote which explains that while different regions in Lebanon were getting shelled, many

others were living more than a normal life; they were “on fire” with people filling restaurants, clubs, cinemas and theaters.

## Chapter II - Difficulties Encountered

The second part of the analysis tackles the difficulties I encountered during the translation process. These difficulties made the spice of the translation process; these include the writer's style—*السهل الممتنع* or the apparent ease—, the transliteration of proper nouns, the translation of folkloric songs and non-Classical Arabic, and the layout of the TT based on the features of the TL.

### Apparent Ease Style

The apparent ease style (Nesrin, 2004) *السهل الممتنع* was one of the difficulties I faced while translating this novel. This style is apparently easy, yet it consists of long sentences full of poetic figures and metaphors. In the ST, the apparent ease mostly appeared in the parts involved with exposition *السرد* (Hatim, 1997) and description. This explains the occurrence of endless forms of modulation in both the ST and the TT, especially where metaphors abound because this type of modulation corresponds more to the apparent ease style. Moreover, as mentioned previously, the apparent ease involves long-winded sentences, which characterize the Arabic flowery style of writing celebrated for repetitions, extra details, and digressions *الإستطراد*. The English language, however, is more concise and precise. There are a few examples in the TT, which show how I adapted the ST to the rules of the English writing style by shortening some sentences and avoiding repetitions and superfluous information, yet without causing a loss of meaning. For instance, the long sentence *"كان خوسيه الصغير، الغارق في حزن جده يشعر بخلجات روحه تخبط رأسه، كأنها تهدده، فيسترسل في إغفاءة ناعمة، تسمح للختيار بالتقاط أنفاسه، ولجم نزيه قلبه من الإنسكاب بين الكلمات."* has been shortened and made two sentences in the TT. It has become "Jose Junior, sunken in his grandfather's bosom, was feeling his shivering soul beating over his head as if lulling him to fall asleep (first sentence); the old man, then, holds

his breath and stops his bleeding heart from further pouring out into the words” (second sentence). In the sentence "انهى حديثه بمكالمة هاتفية تؤكد له حجز غرفة، في أحد فنادق بلدة الشلال", I removed the detail "في أحد فنادق بلدة الشلال" because it has been mentioned in the previous paragraph that Jezeen is famous for the waterfall; there is no need to repeat this detail twice in the TT. However, although the English language, unlike Arabic, is concise and precise, I was sometimes obliged to add some details to some contexts in order to render the full meaning of the ST in the TT. For instance, the Arabic sentence "لا ولكنني أعلمت السفارة برغبتي" has been rendered as “No, but I informed the embassy about my interest to visit this place.”. In this example I added “to visit this place” because without it the meaning would have remained unclear.

## Proper Nouns

### Meaning of proper nouns.

Similarly to the writer's choice of proper nouns in the ST, the transliteration of these in the TT did not go unnoticed. Most of the characters are aptly named, especially in the first three chapters of the novel, which I have translated. First, I will give the meaning of each noun. “Jose” is the Spanish and Portuguese form of “Joseph” (Campbell, 1996). He lives up to his name; similarly to Saint Joseph, who was a loyal servant to God — God put Jesus under his charge— in his fatherly care to Jesus, he, fulfilled his grandfather's will that was put under his charge, too. “Naji” derives from “*munājāt*” , “مناجاة” , which means “حديث سرّي وحميم” / “intimate conversation” (“*Mūnājāt*”, 2014); and this is what happened in the novel; the most interesting conversation for Jose throughout the novel was the one he had with Naji, the hotel receptionist. “Shaheen” is a Persian word which means “eagle” “العقاب” (El Hage, 2009); Shaheen, in the novel, is very similar to the eagle that roams the prairies waiting for his prey; he makes daily trips shuttling between Beirut and the Shuf, and turning the passengers into

preys by holding discussions with them and pulling out their best hidden news. Ameen is also called Abū Rajā'; this same person carries two meaningful names; "Ameen", in Arabic, means "trustworthy" (Jana, 2012); in his hands lies the consignment, the national case of his homeland; he is Abū Rajā', which means the care taker of this consignment and the father of hope (Tamer, 2012), who— according to the doctrine of the party he adheres to— sacrifices his life to defend this homeland. "Zarifeh" means "beautiful with good manners" (Tamer, 2012); this is how Zarifeh, the shepherd's wife, typically was; she welcomed Jose with enthusiasm and generosity, invited him to sit in the shed of the tree, and offered him the clay pitcher to drink. "Lattoof" is a Lebanese dialectical variant of "Latīf", which is rooted in the Arabic word "latafa" "لَطْفَ", meaning "to be helpful and reassuring" (Latafa, 2014); in fact, the shepherd Lattoof was so helpful by guiding Jose to his grandfather's ruin; he also reassured him by providing him with the information needed.

### **Transliteration of proper nouns.**

Second, what is transliteration? It is the correspondence between the characters in both the SL and the TL; it is also called "transcription" (Husni & Newman, 2013, p.270). Either transcription or transliteration is "romanization" (Husni & Newman, 2013, p.270), which means rendering the characters of another language in Roman (Latin) alphabet (Husni & Newman, 2013). There is an endless variety of transcriptions for proper nouns. Using the US system of transcriptions (Husni & Newman, 2013) (See Appendix C), I blended the two rules to render the proper nouns assigned to characters (See Appendix D), regions, villages, and districts, and to borrowed words from Arabic such as Lebanese food (See Appendix C). I selected the "closest to the Arabic" such as "*Ahmad* rather than *Ahmed*", and the "economy of the number of characters" such as "Hasan rather than Hassan" (Husni & Newman, 2013, p.278).



### Lebanese Folkloric Songs

In addition, the translation of songs found in the ST was also one of the problems. Before discussing the translation process, I will give the reader of this paper an overview about the Lebanese popular traditional songs.

#### Overview.

Happiness and joy characterize the Lebanese people. They differ in their various popular traditional customs. These customs are nothing but a sensational expression of emotions, and these emotions emanate from joy and sorrow, bravery and pride, love and beauty, chanting the homeland, homesickness and nostalgia, separation and reunion, wealth and thankfulness, modesty of life, loyalty and charity, fraternity and mutual support, vigilance and affection. Lebanese people overflow with emotions; they express their daily life emotions freely through popular traditional songs full of meanings and feelings. Every song carries a specific story through itself, and has a specific meaning. Lots of folkloric songs are accompanied by dances whose rhythm is specific to every region and its proper lifestyle (Makhoul, 2009).

#### **Method of translation: Danica Seleskovitch and Marianne Lederer's interpretive method of translation.**

Songs are written scripts for the ear and not for the eye. While translating the songs, I tried to keep the rhyming effect, as much as I could, to provide the target reader the opportunity to perceive it as a song, similarly to the source audience. In the ST, "mulayya" "مُلَيَّا" rhymes with "aynayya" "عَيْنِي" , whereas in the TT, "thee" rhymes with "sea", and "love" with "laugh". In this case, I was able to approximately render the same meaning with a

certain rhyming effect suitable for oral performance. In other cases, it was impossible to find rhyming words, which reflect the same meaning; therefore, there was a rhyming loss. Similarly to written genres, "oral genres texts involve written texts such as songs, plays, and sermons" (Dickins et al., 2002, p. 179). Since "oral texts avoid information overload" (Dickins et al., p.180) — this makes the text hard to follow—, I respected this rule in the TT by playing the role of creating its meaning; this process of creating the meaning is based on the principle of interpretation, which uses logical reasoning to render the overall meaning as gathered from the context.

In this context, applies the interpretive model of translation of Danica Seleskovitch and Marianne Lederer, which comprises a three-stage process: "understanding", "deverbalization", and "re-expression" (Munday, 2008, p. 63). Understanding involves using "linguistic competence" (Munday, 2008, p. 63) to understand the facts in the text and to grasp the author's intention. In order to understand the meaning of the ST before re-creating it, I searched for the meaning of each word I did not previously know. Deverbalization involves the transfer through sense and not words (Munday, 2008). Therefore, after having understood the meaning of each word separately, I gathered the meaning of the words (overall meaning). Then, through re-expression, I composed the TT (Munday, 2008). For instance, in "هيهات يا بو" "هيهات" means "how far! /how impossible! /I wish it would" ("Hayhāt", 2014); "أبو الزلف" is the beautiful woman or the handsome man (Makhoul, 2009), "موليا" is the Lord of my heart; the whole meaning of this context is that the lover is shedding tears "دموع" "عيني" for not being able to see "عيني" the Lord of his/her heart "موليا", for the sea has taken him/her away with no return "يا بحر ما أظلمك". In this example, after having understood the underlying meaning, I produced the rhyming effect (examples mentioned above). By using the same concept and following the same process, I rendered the other two songs "جَنَاتٌ عَمَدٌ" "البنان يا ملقى الحنين..." and "النظر..."

### Non-Classical Arabic/Spoken Lebanese

#### Method of translation.

The translation of Non- Classical Arabic was not a major difficulty, yet the way I dealt with it is worth discussing. Non- Classical Arabic العامية (Frayha, 1995) is the spoken Lebanese المحكية اللبنانية (Notre Dame University, 2009). It seldom appears in written scripts; in *Khirbet Masood*, however, it was spoken by the shepherd, Lattoof, and his wife. Similarly to songs, non-Classical Arabic is the language of the ear and not the language of the eye; this explains its appellation Spoken Lebanese. The fact of seeing this language as a written script made it a strange element in the novel, although it was familiar to my ear (being a Lebanese native speaker). However, I made myself perceive it as familiar to my eye to let the translation process happen and keep the tonality— keeping the tonality of the ST is a golden rule for a good translator— of the text I was translating. The tonality of the text is made of a set of stylistic characters called “level of language”. Here, in the case of non-Classical Arabic, the level of language played its role. I simplified the language as much as I could to indirectly explain to the target audience that any shepherd and his entourage receive a very low level of education, if no level at all, and speak a low level of language, also called “familiar language”, which goes under “vulgar language”. Familiar language is the highest level of vulgar language among “popular language”, “slang”, and “jargons”; it is the oral language known worldwide of a population (Vinay & Darbelnet, 1995).

#### Register of language.

Moreover, in terms of level of language, the tonality system played a role in the translation process here. Tonality system is a system of oppositions, or a set of terms related to the same idea, yet these words are used in different contexts (Vinay & Darbelnet, 1995).

Since translators must preserve the tonality of the text. I associated the choice of my terms in the TT to the tone of the ST. "تطلّ على البحر" has been rendered differently in the conversation and the exposition السرد; in the conversation it has been translated "does it have a view over the sea?", whereas in the exposition, it has become "it overlooks the sea"; however, "have a view over the sea" and "overlook the sea" have the same meaning; "have a view" is more casual than "overlook", which belongs to literary language (a register of language used in literary writing and full of figures of speech, comparisons, and metaphors), which, in its turn, comes under the category of standard language (Vinay & Darbelnet, 1995). Both sentences "بدأتُ أستكشفُ أسرارَ قضيّتكم" and "أدركتُ أسرارَ الواقع" mean "discover the secrets"; when Jose— the university professor— uttered these words, they have been rendered as "unravel the secrets"; a higher level of language was needed then when the armed man— considered to be less educated than Jose— uttered the same words, which have become "discovering the secrets"; "discovering the secrets" is more casual.

### **Layout Style of the Target Text**

Last, but not least, the foreignization of the ST in terms of layout was the last difficulty encountered. This foreignization occurred by applying the layout style standard rules of the TL in the TT. Having checked the layout style of various English books, every line in a dialogue started with quotation marks, unlike Arabic, which started with a dash. A comma has been placed at the end of every direct speech and before the verbs of indirect speech such as: ..., he said / ..., he replied /... ,he uttered, etc. Borrowed words, songs, and the will have been italicized, unlike Arabic, which wrote the songs and the will in bold font. Concerning line spacing, English skips a line each time a new idea, not related to the previous one, begins.

### Conclusion

The translation of *Khirbet Masood* goes beyond the foreignization of *Khirbet Masood* and the domestication of *Masood's Ruin* ; it is more than transferring cultural values from a source culture to a target culture based on the theories of translation of Vinay and Darbelnet, Nida, Newmark, Danica Seleskovitch and Marianne Lederer. It is a tremendous participation with the writer of the source text in the creation of a “new” masterpiece entitled *Masood's Ruin*.

*Khirbet Masood* is a copy of the original since the original is the truth of the Lebanese reality, which Lebanese have lived, and which has been impacted by contradictions and controversies; these controversies involve a mixture of wars and sectarian conflicts on one hand, and resistance, survival, and resurrection on the other. Thus, *Masood's Ruin* is a copy of another copy. In this copy, I tried as much as I could to preserve the content of the text in terms of form and sense, and to render all the structures and images, even if these seem awkward in some instances. I wish I were able to offer the reader an intelligible text, which carries the same impressions and atmosphere knowing that the act of writing by itself (the source text) does not render the full equivalent of the original (reality); therefore, how can a copy of the copy bridge the gap between the source text and the target text knowing that “there can be no absolute correspondence between languages”?

The tools to fill this gap were theories. I did not, however, carry all these theories and apply these in the target text. Yet, I made the translation process happen, then, searched for sections in the text where these theories were applied. Thus, I consider that translation theories are somehow “innate”— a translator, similarly to any other artist, is born with an aptitude to become a translator— and not totally acquired in the brain of every translator;

these are an unconscious built-in system in the translator's brain; yet this system evolves and becomes sophisticated through the skills acquired during university education journey.

As Italo Calvino once said, "Without translation, I would be limited to the borders of my own country. The translator is my most important ally. He introduces me to the world." From this perspective, *Masood's Ruin* should be this "ally", which will introduce the world to Lebanon and Lebanon to the world.

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## **APPENDICES**

Appendix A  
List of abbreviations

SL	source language
ST	source text
TL	target language
TT	target text

Appendix B  
Basil Pot Illustrations



Figure 1- By author

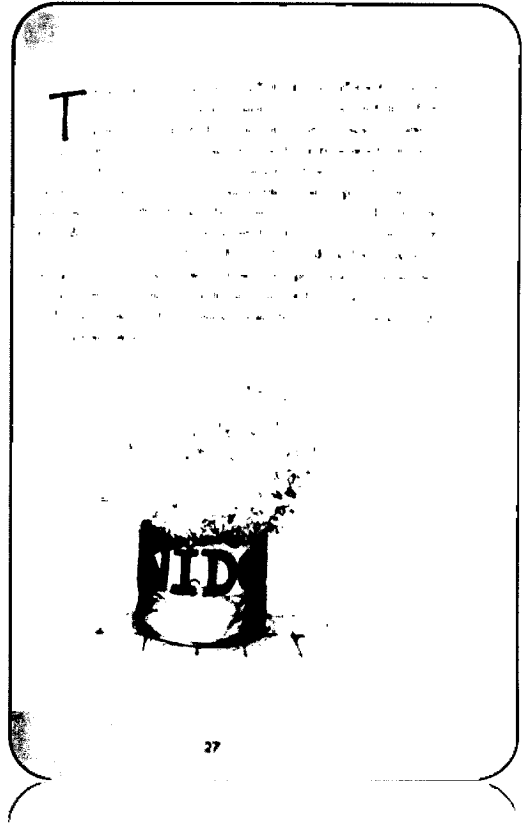


Figure 2- Warren S. B. (August 2013). *Bet You Didn't Know This About Beirut!* (2<sup>nd</sup> ed.) (p. 27). Verdun, Beirut, Lebanon: Turning Point Books.



Appendix C  
Correspondences for Standard Arabic Characters

Arabic Letter	US	Arabic Letter	US
ء	'	ض	dd/D
ب	b	ط	tt/T
ت	t	ع	'
ث	th	غ	gh
ج	j,dj,	ف	f
ح	h	ق	q
خ	kh	ك	k
د	d	ل	l
ذ	th	م	m
ر	r	ن	n
ز	z	ه	h
س	s	و	w
ش	sh	ي	y
ص	ss or S		

Table 1- Husni, R. & Newman, D. L. (2013). *A-Z of Arabic-English-Arabic translation*. Westbourne Grove, London: Saqi

Appendix D  
Transliteration of Arabic Names in the Novel

English Transliteration	Arabic Noun
Abū al-Hasan	أبو الحسن
Abū Ammar	أبو عمار
Abū Rajā'	أبو رجاء
Al-Aishiyeh	العيشية
Al-Jermog	الجرمق
Al-Nabatieh	النبطية
Al-Reehan	الريحان
Al-Suwayreh	الصويرة
Al-Wardanieh	الوردانية
Al-zamzarīq	الزّمزريق
Ameen	أمين
Bāter	باتر
Beirut	بيروت
Beiruti	بيروتي
Damoor	دامور
Deir el-Qamar	دير القمر
Hummos	حمص
Jezeen	جزين
Jose Masud	خوسيه مسعود
Kaffiyeh	كوفية/كفّية
Khan-al-Franj	خان الفرنج
Khillat-al-Manzaleh	خلة المنزلة
Khirbet Masood	خربة مسعود
Kibbeh	كبة
Lattoof	لطوف
Marj Ayoun	مرجعيون
Mizna plain	سهل الميمنة
Mokhtāra	المختارة
Mount Hermon	جبل حرمون
Mujaddara	مجذرة
Naji	ناجي
Rawsheh	روشة
Rishāni	ريشاني
Shaheen	شاهين
Shuf	الشوف
Sirwāl	سروال (شروال)
Tabooleh	تبولة
The Hasbani River	نهر الحاصباني
The Reehan Mountain	جبل الريحان
Yusuf Masood	يوسف مسعود
Zarifeh	ظريفة

Table 2- By author