

Ana Mani Fiyach: A Deep Dive and Analysis in the Heart of a Moroccan Malhun Poem

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Abstract:

This article examines the various linguistic and cultural problems that point towards the practical impossibility (difficulty) of conveying in one language exactly what was originally said in another.

Consequently, this article looks at the different linguistic and cultural issues that indicate how difficult it is to convey accurately what was initially indicated in one language. Keeping in view how it is more complicated to preserve the creative and imaginative feeling of a literary text (Malhun poetry; considered as a Moroccan Cultural Heritage) while adapting it perfectly to the target language.

Malhun emerged as a distinct genre in the 17th century and has its roots in the oral poetic traditions of North Africa. Amateur poets and musicians at social gatherings, weddings, and other communal events historically performed it. Over time, Malhun has evolved and incorporated influences from other musical styles, but it remains an important cultural expression in Moroccan society, reflecting the country's rich cultural heritage and diversity.

During the past few years, Moroccan Malhun has seduced some translators. Many works of some reputable poets who were active and famous in the previous centuries have been already translated into French. Yet, only few or none have succeeded to be translated into English.

Translating poems and other literary works in general is difficult. Specifically, Moroccan poems are even harder to translate for so many reasons. That is why, this article attempts at exploring the problems in transferring Malhun poems from Arabic into English. In this regard, it discusses the main challenges that I have encountered during the translation process of Malhun poetry.

Key Words: *Challenges, Literary Translation, Issues in Literary Translation, Poems, Malhun poetry.*

Introduction:

Translation is the act of inferring meaning from one form to another. Translating literary works is, perhaps, always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values.

However, poetry is one of the most intimate, subjective, and creative forms of expression. As such, the ultimate goal of poetry translators is to convey the original poem's intent, meaning, and style as faithfully as possible. In some cases, the task may sound difficult since the poems are complex in rhymes, meter, rhythm, metaphors, and many other factors that could pose various problems in translating poetry including the choices of words, figurative languages used and metaphors. At the same time, the translator must also be able to transfer the emotions and thoughts of the poet.

Malhun poetry, a significant cultural and literary heritage of Morocco, is a form of oral poetry that intertwines eloquent language with profound cultural expressions. Originating in the 17th century, Malhun poetry is traditionally composed in the Moroccan Arabic dialect and often performed to musical accompaniment. It serves not only as a literary form but also as a medium of social commentary, historical record, and cultural preservation.

The term "Malhun" itself refers to the melodic nature of the poetry, as the word derives from the Arabic root "l-h-n," meaning melody or tune. Malhun poems are typically structured in a metrical and rhymed form, often composed of quatrains (stanzas of four lines) that convey deep emotions, moral lessons, and vivid imagery of everyday life, nature, and love.

In other words, it refers also to a traditional form of Moroccan music and poetry that developed in the rural regions of Morocco. It is characterized by its simple melodies, repetitive rhythms, and lyrical content that often focuses on themes such as love, nature, social issues and daily life. Malhun songs are typically sung in colloquial Moroccan Arabic and are often accompanied by simple instrumentation such as drums, flutes, and stringed instruments like the oud or guembri. It's an important part of Morocco's cultural heritage and continues to be performed in various settings, from informal gatherings to formal concerts. It is indeed an important part of Moroccan cultural heritage for centuries, passed down through oral tradition and performed at various social gatherings, weddings, and festivals. It continues to be cherished and preserved by musicians and enthusiasts across Morocco. This genre has its own set of meters and rhyming patterns distinct from classical Arabic poetry and has its own distinct style and repertoire which is characterized by its simpler language and musicality compared to classical Arabic poetry.

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This paper begins by exposing the idea that the translated material is part of the literary texts that have been put into oblivion because of the variety of the language in which it is written. Thanks to the new trend of cultural studies, such texts have started to gain some importance in the academic sphere.

The translation of Malhun poetry is deeply influenced by its cultural and historical contexts, which shape both the interpretation and the reception of the text. This genre, rooted in Moroccan identity, reflects a complex interplay of social voices and cultural narratives that translators must navigate. The following sections outline key aspects of these influences.

In fact, this variety quickly evolves, sometimes becoming more complex for the native speakers themselves. . Yet, if the translator does not have any cultural background in the source language, s/he would face difficulties conveying the whole meaning of the phenomena included in the original text. There are some significant purposes for translating this type of text, such as making a culture universal and giving advantage to the source text culture to cross borders and contribute to intercultural dialogue. This paper explores the necessity of revisiting marginalized history to unearth intentionally overlooked moments in the context of cultural translation.

informative, operative, and expressive functions For him and others, *malhūn* represents Moroccans' link to their pre-colonial past.

the 'local heritage' risked disappearing, Beloved of urban elites, including El Fassi, *melhoun*, sung poetry developed in southern Morocco, drew on Andalusian modes. Under pressure from Moroccans on its advisory committee, Radio-Maroc had been broadcasting the genre since late 1937. A special session in Fez, devoted to *melhoun*, featured talks by Mammeri from Marrakech (on its *chikhates*), Bahnini, Zaghari and Ba Heninni from Fez

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