Levantine Arabic transcript:

ありません على مستوى إنا نرجم لموضوع الأكل، أبو في غجر الحمامة، علبش هي اسمها رجل الحمامة، كثير زاكية.

المرد، كان هذا كلاماً، مبعوثاً إلينا. بنغفي للأكل، بنغفي للقرص، بنغفي للحزن، بنغفي للك الأمور

إلى بتعش فيها بفيتنام، بنغفي للولد. بس كمان حافظاً على اللحن، بس برعش قديح حافظاً على الكلمات، اللحن

ضل زي ما. ينضف كلمات مخل كلمات، كلمات مخل كلمات، اللحن قدر زي ما هو. بس ما يمكن أن مش مطلع

بشكل كافي على موضوع الأغاني التراثية. بس برعش لأي مدى إنا حافظون على الكلمات الأصلية. في نفس كثير

أجتهدو في الموضوع هذا وحاولوا. يعني في مواقد كان موجودة من علاج ختباري كبار عمرهم شنانى ويعينان سنة

بغوا بالطريقة الأصلية، بالكلمات الأصلية، موجودة يوزع بمركب اللف. أشغلو على الموضوع بشكل كويش.

ومراكز كثيرة اشغلو على الموضوع بشكل كويش. أنا، أنا، دعي أسمع لنزري لك يمكن استبدالها بأغاني نزري للوحنا ولا

لعد الحليم. لو بدي أني عناح حن. عناح حب، حناح حن للدروسي. لو إذا كنت

بمس مزوبت بالناقة موجود. يمكن أن أستبدل كفرة مش مكن تتكيفي. يعني يتحمس قديش في ذلك عاطفيه

إذا تعطي قديش في ذلك طاقة عاطفيه تانذي كمان وتعملالي مع المقابل. يمكن بدون موسيقى أخرى، يعني

بالكلمات لحالاً.

English translation:

On the level of returning to the subject of food. There is ghagar al-hamami, an herb called rigil al-hammami. Very delicious. Al-muraair, also. All of this is mixed together.

We sing for the food; we sing for the sorrow; we sing for all the things we live in our life. We sing to the child. But we also preserve the tone, but I do not know how much we preserved the words. The tone remained as it is. We add words in the place of words, and the tone remained as it is. But many [times] … I’m not acquainted enough with the subject of traditional songs, but I do not know to what extent we preserved the original words. Many people have worked hard on the subject and tried … I mean there is raw material found with old people, eighty years of age, who sing the original words, the original way. They are found at the Art Center; they worked on the topic in a very good
way. And many centers worked on the subject in very good way. When I want to hear my tradition, I may also replace it with songs of Abd Al-Whaab or Abd Al-Haleem -- If I want to live in a state of imprisonment, a state of love, a state of sorrow, even a state of passion. I may hear my tradition. Because if we searched for its feeling correctly, we [would] find it. Maybe there are traditional songs that are joyful; maybe there are ones that bring tears. I mean, you do not feel how much emotion you have to give, how much emotional energy to take and deal with the opposite -- maybe without music even, with words only.

There is a debate on our Palestinian music. Where is the Palestinian music? Is there Palestinian music or not? There are sung words, but how much Palestinian music there is, I do not know. The musical makamat.1 If we want to trace the subject of Palestinian music and see on which makam it works. One makam on one tone, which is malfouf. Most of our Palestinian songs are on malfouf. A tone called malfouf. Is this Palestinian, or not Palestinian? I do not have a clear answer, or a specific answer to this subject. But, also, when I want to sing, sing available traditional songs, how correct is it that I add music to it? Do I add western music to it – guitar, for example? Or is it possibly like the Arabic rule which says in the Arabic language, “keep it still, stay safe.” If our western tools are all Qanun, Oud, Ney, Mizmar, Rabab, Daf, which is the Riq2 … To try to make traditional songs on this loom … a distortion happened to the subject. There are many songs that are put on tape – I do not to name who -- but the tone differs. The words maybe the same, but he sings them at a strange speed, as if we are really speaking about the time of speed, the time of speed and technology. Even the time of speed and technology … you put it for me in the song so that your majesty quickly boils -- and sing[s] and keep[s] going. But you are singing it on a tape; give it its right. On the keyboard, a western tone, he sings dal’onah. I mean, it does not work out. It does not fit together. So how much can we preserve the idea of the song? [If] I can’t develop, do not develop -- my brother, keep it as it is. Nothing is required from you. If you can develop yourself and develop the song; if you can’t, do not work in the wrong way, which might ruin everything for us and for you.

About CultureTalk: CultureTalk is produced by the Five College Center for the Study of World Languages and housed on the LangMedia Website. The project provides students of language and culture with samples of people talking about their lives in the languages they use everyday. The participants in CultureTalk interviews and discussions are of many different ages and walks of life. They are free to express themselves as they wish. The ideas and opinions presented here are those of the participants. Inclusion in CultureTalk does not represent endorsement of these ideas or opinions by the Five College Center for the Study of World Languages, Five Colleges, Incorporated, or any of its member institutions:

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1 Arabic maqām (Arabic: مَقَام, pl. maqāmāt or maqams) is the system of melodic modes used in traditional Arabic music, which is mainly melodic.

2 These are common musical instruments in the region.