



TRANSLATING THE OPENING AND CLOSING FORMULAE OF MOROCCAN FOLKTALES INTO ENGLISHⁱ

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Abstract:

When storytellers tell a folktale, they usually initiate their performance with opening lines to catch their audience's attention and mark the end of the folktale by other rhythmic lines this time to hint the end to their listeners. Similar to folktales, the opening and closing formulae are dynamic. Their dynamicity is controlled by the audience and their cultural background. The present article investigates the translation of the opening and closing formulae of Moroccan folktales translated by Moroccan and non-Moroccan translators. Therefore, the article will be devoted to informing the translation strategies applied when it comes to rendering the opening and closing formulae. This is going to be implemented through the analysis of folktales translated by Richard Hamilton which are "*The King and His Prime Minister*" and "*The Girl from Fez*", and folktales translated by Malika El Ouali Alami "*Beautiful Almond*", and "*The Merchant's Daughter*". The findings prove that the different translation methods adopted by Hamilton involve omitting these formulae to be replaced by titles to catch readers' attention while Alami tries to switch between the two methods, i.e. (a) translating these formulae and getting target readers closer to the source culture, and (b) replacing the opening formulae with the ones familiar to the western readers.

Keywords: opening formula, closing formula, Moroccan folktales, translation

ملخص:

عندما يروي الحكواتيون حكاية شعبية، فإنهم يستفتحون أداءهم بالصيغ التقديمية لجذب انتباه الجمهور. وللإشارة إلى نهاية القصة يختتم الحكواتيون الأداء بعبارات اختتامية إيقاعية. على غرار الحكايات نفسها، فإن الصيغ الافتتاحية والختامية للحكايات الشعبية متغيرة ومتجددة حيث تتماشى مع الجمهور وخلفيته الثقافية. يتناول هذا المقال دراسة تقنيات الترجمة المستعملة لنقل الصيغ الافتتاحية والختامية للحكايات الشعبية المغربية من قبل مترجمين مغاربة وأجانب إلى اللغة الإنجليزية وذلك من خلال تحليل ترجمة ريتشارد هاملتون للحكايتين "الملك والوزير" و "فتاة فاس" وكذلك ترجمة مليكة الوالي علمي للحكايتين "الوزة البهية" و "لاله عيشه بنت التاجر". خلصت نتائج البحث إلى أن مختلف تقنيات الترجمة المعتمدة من طرف هاملتون تقوم على حذف هذه المقدمات والخواتم ليستبدلها بالعناوين من أجل جذب انتباه القارئ في حين تحاول علمي إلى المزج بين الطريقتين (أ) ترجمه هذه المقدمات لتقريب القارئ المستقبل من الثقافة الأصل، (ب) استبدال المقدمات بتلك التي يعتادها القراء الغربيين.

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Résumé :

Lorsque les conteurs racontent un conte populaire, ils commencent généralement leur performance par des lignes d'ouverture pour attirer l'attention de leur public et marquent la fin du conte populaire par d'autres lignes rythmiques, cette fois pour suggérer la fin à leurs auditeurs. Semblables aux contes populaires, les formules d'ouverture et de clôture sont dynamiques. Leur dynamisme est contrôlé par le public et son origine culturelle. Le présent article étudie la traduction des formules d'ouverture et de clôture des contes populaires marocains traduits par des traducteurs marocains et non marocains. Par conséquent, l'article sera consacré à informer sur les stratégies de traduction appliquées lorsqu'il s'agit de rendre les formules d'ouverture et de fermeture. Cela va être mis en œuvre à travers l'analyse des contes populaires traduits par Richard Hamilton qui sont « Le roi et son premier ministre » et « La Fille de Fès », et des contes populaires traduits par Malika El Ouali Alami « Belle Amande » et « La Fille du Marchand ». Les résultats prouvent que les différentes méthodes de traduction adoptées par Hamilton impliquent d'omettre ces formules pour les remplacer par des titres afin d'attirer l'attention des lecteurs, tandis qu'Alami tente de basculer entre les deux méthodes, c'est-à-dire (a) traduire ces formules et rapprocher les lecteurs ciblés de la culture source, et (b) remplacer les formules d'ouverture par celles familières aux lecteurs occidentaux.

Mots-clés : formule d'ouverture, formule de clôture, contes populaires marocains, traduction

1. Introduction

Translating or committing the different oral genres, such as folktales, folksongs, and proverbs, to writing serves to render these oral genres to a new audience through a different new medium. The continuity and safeguarding of orality are realized through the act of translation. However, its dynamicity cannot be fulfilled only by translating its content and cultural loads but also by rendering it to be performable for the target audience in their language. Here, translating orature, especially folktales which are the focus of the present article, necessitates considering the performable features of this genre namely the opening and closing formulae.

Haring (2013) claims that readers shall imagine the performance of these oral genres when reading their printed or written versions and that is what he calls folkloric restatement. The latter involves reading these stories and poems as one could listen to them performed (p.3). The idea of folkloric restatement has to be within a translation framework. Translators shall bear in mind rendering the performative aspects of storytelling when translating folktales. Doing that, translators can implement these aspects by means of linguistic elements to fully communicate the core significance of translating orature, which is guaranteeing that the translated folktale will be performable to the target audience.

The present article is going to shed light on the translation of the opening and closing formulae of Moroccan folktales translated by Richard Hamilton and Malika El Ouali Alami.

The analysis of their translation will focus on how each translator deals with the opening and closing formulae of Moroccan Folktales.

2. Review of Literature

2.1 The Significance of The Performative Aspects of Storytelling

Basgozⁱⁱⁱ (1975) conducts an experiment to identify the extra constructional elements of performance and the stylistic components of the narrative. As a matter of fact, we will be more focused on highlighting the experiment's results which are related to the extra constructional elements of the performance as they are the focus of the present paper. The experiment conducted by Basgoz (1975) involves having a storyteller narrating the same story to two different audiences. The first audience consists of farmers, woodcutters, and shop owners. The second one is made up of teachers, doctors and sub-governors. Coming up with two narrations, the researcher would be able to record and compare between these two narrations to track the extra constructional elements of each narration. Additionally, through this experiment, the author claims that he investigates these performative elements and how they are added or omitted from each narration to identify the relationship between the teller and the audience.

Basgoz (1975) explains that the extra constructional elements are usually added by the storyteller or the performer. They are not related to the plot of the story but are a set of the performer's interventions. These interventions and digressions include their comments on a specific subject or issue, their feelings, and knowledge about a specific subject. The storyteller can even incorporate other folklore genres into the story such as proverbs, folksongs, and anecdotes. They can also start their performance with short prayers, quotations from the Quran, and the words of the prophet Mohamed in addition to their gestures and voice tones when performing. All these elements mentioned serve different functions. To start with, they are used to interact with the audience and relate to the teller's own opinion. They also stimulate the attention and engagement of the audience when the teller starts with a direct question or short prayers before delving into the story as well as serving to imply the good conduct and beliefs the storyteller wants to communicate to their audience. Using quotations from the Quran and a few lines from well-known literary books, the teller tries to give more credibility to their narrations.

Surely, these performative elements are significantly varied from one narration to another as the audience here plays a prominent role in adding and extending the extra constructional elements or dropping from the narration. This leads to either shortening or lengthening the narration. As it is reported by Basgoz (1975), the storyteller involved in the experiment cuts the introductory formula and their comments on social and political issues when performing before the second audience that consists of intellectuals because of the audience's lack of response to the first part of the introductory formula. Moreover, these elements serve to keep the listener on track and know where the story line is stopped and

ⁱⁱⁱ Basgoz (1975) is a Turkish author and translator. He is mainly interested in Turkish folklore as he works on traditional folklore narrative

resumed. Therefore, these extra constructional elements change from one teller to another and go in line with the background of both the teller and the audience. This idea is emphasized by Basgoz (1975) when quoting the teller as the latter said "*Ilhan Bey, usually just after I start to tell a hikaye, I feel like I am the hero of the hikaye. I act like him; I think like him; I feel his joys and sorrows as my own. I go everywhere with him. Of course, I take my town and my environment with me when I go with the hero.*" (p.149). This implies that the experiences and knowledge of the teller surely affect the narration.

2.2 The Opening and Closing Formulae of Folktales

Basgoz (1975) specifies and discusses the change and the nature of the traditional formulae. The latter refer to the introductory and closing formulae in narration. These formulae can be identified by two aspects. The first one is its structure as they are in form of rhythmic prose and the second aspect is its repetition and occurrences in several narrations. They are changed and modified from one teller to another who extends or eliminates these formulae according to the audience. Therefore, there are several variations of opening and closing formulae. This is what Basgoz (1975) claims as the selectivity process in which the audience's category pushes the teller to select their introductory songs and formulae. Additionally, Basgoz (1975) states that these introductory formulae can be derived from proverbs or in the form of songs.

In line with Basgoz, Alami (2013) describes these opening and closing formulae in Moroccan storytelling as she categorizes the latter according to gender: male and female storytelling. Among the aspects that differentiate the two is the type of opening and closing formulae each category includes. She claims that male storytelling involves openings that mainly consist of praying on the prophet. In men's storytelling, the tales ends with "*Peace be upon the prophet*". As for women's storytelling, the author specifies the functions of its opening and closing phrases as they serve to differentiate the move of storytellers from the real to fictional context as they get listeners prepared for the shift from real to fictional world as well as they add a rhythmic effect to folktales. Regarding the closing formulae, Alami (2013) claims that their purpose is to get listeners back from fictional world (pp. 11-15).

Khoury (2018) describes the characteristics and functions of the opening and closing formulae of folktales as she claims that these formulae are distinguished by their rhythm and interchangeability. Furthermore, she adds that the length of the opening lines of folktales are usually from several lines to pages. In addition, these formulae are not linked to the core story of the folktale. Khoury (2018) highlights that the main function of the opening lines of folktales is to catch listeners' attention. These functions highlighted by Alami (2013) and Khoury (2018) which are grabbing listeners' attention and shifting from fictional to real world by means of opening and closing lines can be the thread to ask how these formulae would be translated and what functions will they fulfill if they are conveyed to the target audience. Through a contrastive analysis between the transcription of the storyteller's performance and the translated version of each folktale, the present article would identify how Moroccan and non-Moroccan translators deal with the translation of these formulae.

3. Data Presentation and Analysis

3.1 Data Collection and Categorization

The present article sheds light on the translation of the opening and closing formulae of Moroccan folktales into English through investigating translation strategies used to render these performative elements. This issue is going to be explored through the translations of both Malika El Ouali Alami^{iv} and Richard Hamilton^v. The selection of the Moroccan folktales and their translators is based on two main points, (a) comparing the strategic translation decisions made by Moroccan and non-Moroccan translators, and (b) the availability of performance record and transcription of the Moroccan version of the chosen folktales.

The focus of the present article will be on the translation of *“The King and His prime Minister “The Girl from Fez”, “Haina”, And “The Merchant’s Daughter”*. The two former folktales are translated by Richard Hamilton and performed by Abderrahim El Makkouri. The two latter are translated and transcribed into Moroccan Arabic by Malika El Ouali. It is worth noting that there are many different versions or performances of these folktales. However, this exact performance by Abderrahim El Makkouri is the one recorded and translated by Hamilton. As for Alami, the transcriptions in Moroccan Arabic are appended to the translated folktales.

3.2 Data Analysis

3.2.1 Folktale 1: *“The King and His Prime Minister”* translated by Richard Hamilton

3.2.1.1 Synopsis

This folktale narrates the story of a Sultan who is always accompanied by his prime minister. The wisdom of the latter always drives the anger of his master until the latter gets through an experience.

3.2.1.2 The Opening and Closing Formulae

When performing this folktale, Abderrahim El Makkouri, the tale teller, uses the following opening and closing formulae. The latter are transcribed and translated from El Makkouri’s performance. The storyteller starts his performance as the following:

“In the name of God.

My name is El Makkouri Abderrahim; also known as Azalia.

In 1968, I started storytelling in the big square of Jamaa El Fna.

I learnt [the art of storytelling] from sheikh Hussein, Idriss, Moulay Mohamed Jabiri, and Mohamed Bouchama.”

I learnt from them all.

I learnt folktales from them.

^{iv} Malika El Ouali Alami is a Moroccan translator. She collects and translates Moroccan folktales into English mainly folktales of female eloquent characters.

^v Richard Hamilton is a British journalist and author. He recorded and translated Moroccan folktales into English in his book, *“The last Storyteller: Tales from the Heart of Morocco”*. The folktales translated in this book are performed by five storytellers in Marrakech.

Since then, I have performed folktales

In the name of God."

May God's blessings and peace be upon our master Mohamed" (Hakaya, 2012). (my translation)

The introductory or opening phrases of the first folktale performed by El Makkouri consist of invocations, calling upon God's presence to hint to the audience that the performance is about to start. Next, the storyteller introduces himself by referring to his nickname, his old and long journey in storytelling with reference to his masters who taught him the art of storytelling. Mentioning that, the storyteller tries to give more credibility to his narrations when referring to the old and skilled storytellers of Marrakesh. Once again, he repeats a few invocations, this time hinting the start of the folktale. These introductory formulae hold cultural implications of the source culture as invocations, glorifications, and names mentioned in the opening phrases have already situated the folktale within Moroccan context and the religious background. In Hamilton's translation, these opening formulae are omitted as the translator directly starts the folktale by "*There was once a king who had a prime minister who was called 'it's good.'*" (p.35).

Hamilton entitles this folktale as "*The King and His Prime Minister*" as well as mentioning the name of the storyteller, Abderrahim EL Makkouri. Surely, the experience of attending a folktale performance is totally different from reading the translated folktale. In the former experience, the opening and closing formulae are key elements in catching the attention of listeners and quickly hint to them that the folktale is about to start. To fulfill this function, Hamilton tries to catch readers' attention through titles. The curiosity of the target readers will be stimulated through the title as they may question what the story behind the two characters, which are the king and the prime minister. The inclusion of the storyteller's name in the translated version implies that Hamilton conveys to his readers the version of this folktale as is narrated by El Makkouri. Here, the dynamicity and instability of folktales is enhanced. The orality and cultural implication are eliminated when these opening phrases are omitted as they are a key element in Moroccan storytelling. However, their functions can be replaced by creating a title to folktale to grab the attention of readers as the opening formula does for listeners.

Moving to the closing formula, the folktale ends as the following:

"They lived [the sultan and the prime minister] in peace

Until God, the destroyer of pleasure, claim them

The story ends

Peace and God's mercy on you." (Hakaya, 2012). (My translation)

In the closing formulae, the storyteller indicates and marks the story's ending by the phrase '*The story ends*' and bids farewell to his audience by using '*Peace and God's mercy on you*' which highlights the cultural and religious background of both the storyteller and the audience. In Hamilton's translation, it is noticeable that these phrases are omitted as the folktale ends with describing the ending situation of the folktale which is saving the prime

minister from the inhabitants of the island. In brief, when translating this present folktale, Hamilton tends to omit the opening and closing formulae which are usually added by storytellers. This can be interpreted as Hamilton's main focus is rendering the folktale in a familiar form to Western readers. The omission of the opening and closing formulae eliminates the performative and cultural aspects of the folktale in an attempt to assimilate its form to Western readers. Furthermore, the opening and closing formulae mostly situate the folktale in the religious and cultural context of the source culture. Upon a closer examination of the translated folktale, there are no cultural aspects which directly hint to the Moroccan cultural context. Therefore, omitting the opening and closing formulae greatly contributes to domesticating the folktale in favor of the Western readers.

3.2.2 Folktale 2: *"The Girl from Fez"* translated by Richard Hamilton

3.2.2.1 Synopsis

The folktale revolves around a Jewish young man who want to marry an Arab girl from Fez.

The opening formulae of the folktale are transcribed and translated as the following:

"In the name of God, the merciful, the compassionate.

May God's blessings and peace be upon our master Muhamed.

Glory to God who brought folktales of ancestors as good lessons for descendents.

It has been told; only God knows that in the land of Morocco, there were Moroccan Jews who lived for more than two thousand years in Morocco. There was a Mellah, the Jewish neighborhood, in every Moroccan city.

There was a Jewish neighborhood in Marrakech, Fez, Oujda, Taroudant.

There was a Jewish neighborhood in Fez where only the Jews live.

What we are talking about is a Jewish young boy" (Hakaya, 2012) (my translation)

In the second folktale, the storyteller, El Makkouri, initiates his performance by religious invocations and glorifications. Then, he highlights the role and the importance of folktales in educating the young generation through this phrase: *"Glory to God, folktales of ancestors are good lessons for descendents"*. The storyteller also contextualizes his performance by introducing a brief history about the Jews who live in Morocco and the existence of the Jewish neighborhoods in every Moroccan city. Mentioning that helps to guide listeners that the folktale about to be told revolves around the Jewish community and its interaction with Moroccans. This exact part of the storyteller's opening formulae is kept and captured by Hamilton in the English version of the folktale. Hamilton renders these opening phrases as the following:

"This is a story that dates back to the time of Abdelhak el Merini, the Sultan of the Merenid dynasty. Now, at that time the four most important cities in Morocco were Fez, Marrakech, Meknes and Taroudant. There was also quite a large Jewish community in the country, as Jews have been in North Africa for more than 1000 years. Morocco was a very tolerant society then, and in these four cities Muslims, Jews and Christians lived together side by side." (Hamilton, 2011, p.199)

When contrasting the opening formulae delivered by the storyteller to Hamilton's translation, the translator only captures the phrases where the storyteller gives a brief history about the Jewish community in Morocco. Hamilton tries to expand these phrases by adding more historical information about Morocco as he specifies the Moroccan dynasty which marked the existence of Jews in Morocco. Furthermore, Hamilton corrects or modifies the information included in El Makkouri's opening phrases as the storyteller mentions that the Jewish community lived for more than two thousand years ago as well as enumerating the existence of the Jewish neighborhoods in the Moroccan cities namely Marrakech, Fez, and Taroudant. Yet, in Hamilton's translation, he modifies the period in which the Jewish community has lived in Morocco to one hundred years. Keeping the opening phrases which shed light on the historical aspects in the English translation can be interpreted in two main ways. First, Hamilton tries to get the target audience closer to the source culture by giving a brief history about the coexistence of Moroccan and Jewish communities through the opening formulae. Second, the plot of the folktale which revolves around the Jewish young boy who greatly wishes to marry an Arab Muslim girl, necessitates to contextualize the folktale through the opening formulae. In fact, in this folktale, Hamilton selects certain opening phrases which serve the plot of the folktale and make the latter familiar and contextualized in favor of the target audience. It is worth noting that the opening phrases which consist of invocations and glorifications are omitted in Hamilton's translation.

As for the closing formulae, the storyteller marks the end of his performance as the following:

*“And they live peacefully, till they are dead.
The story ends
Peace and Allah's mercy be upon you”*

These closing phrases are omitted in Hamilton's translation as the translator settles for describing the happy ending of Fatima, the girl from Fez, and Moulay Ahmed.

3.2.3 Folktale 3: “The Merchant's Daughter” translated by Malika El Ouali

3.2.2.3 Synopsis

The folktale narrates the story of Lalla Aicha who outsmarts the sultan's son with her eloquence and witty plans.

The folktale's opening formula in the Moroccan version consists of different elements. First, the folktale starts with the common phrase “*There was and what there was*” which indicates the start of the folktale in Moroccan storytelling. Second, it includes the symbolic description of beauty by involving the basil and the lily which hold a cultural representation in Moroccan culture which is that of beauty and purity. Third, invocations and blessings upon the Prophet Mohamed are also included (see appendix C). Alami translates these opening formulae as the following:

*“There was and what there was!
There was the basil and the lily
Growing everywhere in the prophet’s lap,
Our master Mohamed
Peace and blessing be upon him.”* (Alami, 2013, p. 64)

When translating the merchant’s daughter’s folktale, Alami renders the Moroccan opening phrases to the receiving audience. The translator places these phrases in a small, single-spaced paragraph to be separated from the main text. The opening phrases rendered by Alami have already hinted at the religious context and cultural background of the folktale. Moving to the closing formulae of the folktale, the Moroccan version ends with rhythmic phrases which chant the ending of the folktale and praise the loyal listeners (See Appendix C). Alami translates this ending formula as the following:

*“My tale has flowed with the river,
With you, gentle folks, I stay forever.”* (Alami, 2013, p.79).

Alami renders the Moroccan closing phrases while maintaining their rhythmic aspects. In addition, the translator places these two closing phrases in a single-spaced short paragraph which are also separated from the ending situation of the folktale.

Rendering the Moroccan opening and closing formulae into the target text enriches the latter with the cultural and performative aspects these formulae hold as well as getting the receiving audience familiar with the structure of Moroccan storytelling as Alami tends to put the main text between the opening and closing formulae. Alami follows two paths in rendering these performative aspects. Firstly, she tends to fully render the Moroccan opening and closing formulae. This is what is demonstrated in the translation of the present version. Alami’s second method in rendering these aspects is going to be demonstrated through the analysis of the second folktale, *“Beautiful Almond”*.

3.2.4 Folktale 4: “Beautiful Almond” translated by Malika Alami

3.2.4.1 Synopsis

This folktale narrates the story of a girl named Beautiful Almond who devised witty plans to an arrogant prince.

Regarding the opening formula of the Moroccan version of the present folktale consists of different elements than the introductory phrase *“There was and what there was”*, the symbolic representation of purity and beauty through mentioning the lily and the basil, and the invocations and blessings upon the Prophet Mohamed. Interestingly, Alami replaces these opening phrases with a common introductory phrase for English speaking audience which is *“once upon a time”*. Moving to the closing formulae, the Moroccan version ends with two closing rhythmic phrases which chant the ending of the folktale and praise the loyal listener. Here, Alami keeps this Moroccan closing in the English translation as the following.

*"My tale has gone with the river
With you, gentle folks,
I stay forever."* (Alami, 2013, p.18).

Alami settles for keeping the Moroccan closing formula in the English version of the folktale. The translator explains the rationale for opting for placing and keeping the Moroccan opening and closing formulae for some folktales while opting to settle for the western way of initiating a folktale which is *"once upon a time"* for other remaining folktales. She states that she opts for keeping the Moroccan opening and closing formulae for long folktales to get the receiving audience familiar with the Moroccan performative aspects namely the opening and closing formulae while she deletes the latter when it comes to short folktales (Alami, 2013, introduction).

4. Discussion

In the light of describing the translation of the opening and closing formulae by Hamilton and Alami, it is worth mentioning the translation strategic decisions and approaches adopted when rendering these performative aspects of Moroccan folktales. Starting with Hamilton's translation, one way of domesticating the folktale for the English-speaking audience is omitting the opening and closing formulae. Normally, the layout of Moroccan folktales when textualized or translated, usually consists of two small paragraphs edging the main text of the folktale. These paragraphs involve a set of introductory and ending phrases of folktales. Here, Hamilton domesticates the folktale in terms of its layout or form as, in the translated folktale, the story directly starts after the title without any opening formulae. In addition, the cultural aspects like the religious background which are conveyed through some opening phrases are eliminated due to the omission of the opening formula of the folktale. Therefore, we can say that the translation approach adopted by Hamilton when rendering the opening and closing formulae is domestication. This involves communicating the core story of the folktale to the target readers without initiating his translation with introductory phrases which the target audience may not understand their meaning or be aware of their function. As mentioned earlier in the data analysis, Hamilton only captures the function of the opening formulae in Moroccan storytelling which is gaining listeners' attention. When textualizing this folktale, Hamilton tends to create this function through entitling the folktale to grab readers' attention to read on the folktale. Regarding Alami's translation, keeping the opening and closing formulae in the first folktale enhances the cultural aspects these formulae hold. As is the case in Alami's version, most Moroccan folktales start with invocations and glorifications. Alami captures these opening phrases which frame the religious background of the folktale. Here, Alami gets the receiving audience closer to the layout or structure of Moroccan storytelling through textualizing these introductory and ending phrases rather than capturing the story of the folktale. As for the second folktale rendered by the same translator, the opening formulae are replaced by the common phrase used to start the western fairytales which is *"once upon a time"*. In the translation of this folktale, Alami shifts her translation decisions through assimilating these opening formulae to the western ones. Here, the focus is on the target

audience rather than on the source culture performative aspects. Alami clarifies that she only includes the Moroccan opening and closing formulae for the long folktales included in her collection of the Moroccan folktales translated into English to get the target readers closer to the Moroccan folktale while excluding them from short folktales to have a consistent translation (Alami, 2013, p.16).

5. Conclusion

In short, the opening and closing formulae are considered prominent aspects when translating folktales as they represent the cultural aspects of the source culture. However, translators take two paths in translating these performative aspects. The first is omitting these formulae as their function is not implemented when these folktales are textualized. The second is translating these formulae to the English-speaking audience to get to know the source culture and Moroccan storytelling traditions.

Conflict of Interest Statement

The authors declare no financial, personal, or professional conflicts of interest related to the copyright or publication of this article.

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Appendices:

The appendices include the opening and closing formulae of the four studied folktales in Moroccan Arabic.

Appendix A: "The Vizier and His Prime minister"

The opening formulae:

بسم الله الرحمن الرحيم "
الاسم ديالي المقوري عبد الرحيم المشهور بعبد الرحيم الازلية
1968 دخلت للساحة ديال جامع الفنا وتعلمت على يد شيخ الحسين والشيخ ادريس ومولاي محمد الجابري ومحمد بوشامة
كاع تعلمت عندهم وديت من عندهم حكايات ومن ديك ساعة وانا كنحكي الحكايات إلى يومنا هذا
بسم الله الرحمن الرحيم
وصلى الله على سيدنا محمد الأمين وعلى آله وصحبه أجمعين
أما بعد
يحكى أنه كان ملك من الملوك..."

"In the name of God.

My name is El Makkouri Abderrahim; also known as Azalia.

In 1968, I started storytelling in the big square of Jamaa El Fna.

I learnt [the art of storytelling] from sheikh Hussein, Idriss, Moulay Mohamed Jabiri, and Mohamed Bouchama."

I learnt from them all.

I learnt folktales from them.

Since then, I have performed folktales

In the name of God.

May God's blessings and peace be upon our master Mohamed." (my translation)

The closing formulae:

وعاش هو وياه في أمان
حتى داهم مهدم اللدات ومفرق الجماعات
والحكاية انتهت
والسلام عليكم ورحمة الله "

"They lived [the sultan and the prime minister] in peace

Until God, the destroyer of pleasure, claim them

The story ends

Peace and God's mercy on you." (Hakaya, 2012). (my translation)

Appendix B: "The Girl from Fez"

The opening formulae:

"بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ
وَالصَّلَاةِ وَالسَّلَامِ عَلَى سَيِّدِنَا مُحَمَّدٍ
سُبْحَانَ مَنْ وَجَّهَ حِكَايَاتِ الْأَوْلِيَيْنِ عَبْرَ وَفَوَائِدِ اللَّقُومِ الْآخِرِينَ
أَمَّا بَعْدُ
يُحْكِي وَاللَّهُ أَعْلَمُ أَنَّهُ كَانَ فِي أَرْضِ الْمَغْرِبِ، كَانُوا الْيَهُودَ الْمَغَارِبَةَ الَّتِي هُوَ مَا رُبَّمَا فَوْقَ مِنْ أَلْفَيْنِ سَنَةً وَهُوَ مَا فِي الْمَغْرِبِ
كَانَتْ كُلُّ مَدِينَةٍ فِيهَا الْمَلَّاحُ
كَانَتْ مَرَاكِشُ فِيهَا الْمَلَّاحُ مَعْرُوفٌ لِلْيَهُودِ
كَذَلِكَ مَدِينَةُ فَاَسَ، كَذَلِكَ مَدِينَةُ وَجْدَةَ، كَذَلِكَ مَدِينَةُ تَارُودَانْتِ
كَانَ فِي مَدِينَةِ فَاَسَ الْمَلَّاحُ فِيهِ غَيْرُ الْيَهُودِ
الَّتِي نَحْكِي عَلَيْهِ وَاحِدَ الْيَهُودِيِّ....."

"In the name of God, the merciful, the compassionate.

May God's blessings and peace be upon our master Muhamed.

Glory to God who brought folktales of ancestors as good lessons for descendents.

It has been told; only God knows that in the land of Morocco, there were Moroccan Jews who lived for more than two thousand years in Morocco. There was a Mellah, the Jewish neighborhood, in every Moroccan city.

There was a Jewish neighborhood in Marrakech, Fez, Oujda, Taroudant.

There was a Jewish neighborhood in Fez where only the Jews live.

What we are talking about is a Jewish young boy" (Hakaya, 2012) (my translation)

The closing formulae:

"وَعَاشُوا فِي أَمَانٍ
حَتَّى دَاهَمَ مَهْدَمُ اللَّدَاتِ وَمَفْرَقُ الْجَمَاعَاتِ
وَالْحِكَايَةِ سَالَاتِ
وَالسَّلَامِ عَلَيْكُمْ وَرَحْمَةُ اللَّهِ"

"And they live peacefully, till they are dead.

The story ends

Peace and Allah's mercy be upon you." (Hakaya, 2012) (my translation)

Appendix C: "The Merchant's Daughter"

The opening formula:

كان ياما كان
كان لحيق والسوسن
نابت فكل مكان
فحجار النبي العدنان
سيدنا محمد عليه الصلاة والسلام

*"There was and what there was!
There was the basil and the lily
Growing every where in the prophet's lap,
Our master Mohamed
Peace and blessing be upon him."* (Alami, 2013, p. 64)

The closing formula:

وحجائتي مشات مع الواد
وأنا بقيت معاكم ا الجواد"

*"My tale has flowed with the river,
With you, gentle folks, I stay forever."* (Alami, 2013, p.79).

Appendix D: "Beautiful Almond"

The opening formula:

"كان حتى كان
كان لحيق والسوسن
نابت فكل مكان
فحجار النبي العدنان
سيدنا محمد عليه الصلاة والسلام"

The closing formula:

"وحجايتي مشات مع الواد
وأنا بقيت معاكم ا الجواد"

*"My tale has gone with the river
With you, gentle folks,
I stay forever." (Alami, 2013, p.18).*

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