

## New Words for Old: Continuity of Language and Perspective in the United Arab Emirates

**Elizabeth Rainey**

General Education Department  
Abu Dhabi Men's College

### Abstract

In *The courage to teach: Exploring the inner landscape of a teacher's life*, Palmer laments, 'Mesmerized by technology.....we dismissed the inner world' (2017). Yet technology (*Tech rhetoric*) as its etymology shows and Ong reminds us, encourages vibrant forms of expression, not least in a 21<sup>st</sup> Century Emirati context (1982). The combination of a digitized voice to communicate an ancient poetic form with a modern twist is present in the Emirates in the form of the transmission of *al Nabati*. This is one medium that has straddled the centuries through its oral tradition. Pre-Islamic in composition, it has survived, indeed benefited from tribal sparring, as a vibrant art form today. This debating tradition, despite migratory diffusion, language contacts and generational leveling has circumvented what Steiner in 'Human Literacy' called for- a reconstitution of the 'great discourse with the living dead which we call reading' (1967). Using partially literate sources to stay alive in hearts and minds, the technical, ideological and political difficulties identified by Steiner are diminished. Complemented by modern digitization, the live voice in 21<sup>st</sup> century communication, therefore, assists continuity with traditional educational methods and enhances their efficacy. Situating the curriculum in socio-cultural practices reduces barriers, increases participation and makes students and staff happier. It also brings in variety, movement and an extra-curricular dimension to study and to the workplace. Emiratis are today effective bilingual communicators, and the community co-translation of this oral medium bridges many cultures and may yet see its wider adoption in the West. In the UAE, despite some local language loss, partly due to the assimilation of Emirati dialects and the adoption of English, this genre has experienced renewed interest through televised, public and private gatherings. Consequently, both traditional and innovative forms of vernacular *al Nabati* survive, through networks that produce inter-cultural dialogue in World Englishes and Arabics. As a result, internal landscapes are not 'dismissed', but rather global education gives all a voice and shows how popular a cultural 'not merely a linguistic artefact' such poetry is (Sowayan, 2009).

**Keywords:** Exemplarity, *al Nabati*, Cultural Bridging, Pedagogy.

## Introduction

The aspirations of employees in the workplace include a desire to be inspired by leadership and through such exempla empowered. In creating a Ministry of Happiness, the UAE government have squarely challenged both the public and private sectors to live up to the ideals of the Founding Father of the United Arab Emirates, to facilitate this end. This paper reveals how one employee and alumnus has given voice to her own thoughts on leadership in the workplace, combining an ancient debate medium with 21st century methods of recording to mediate her message to the world through co-translation. This action shows continuity with the past with an effective description of the present day. Nada Salem Thaabit, composed *Office Buzz* (2015) in praise of her former boss, prior to Dr. Al Roumi's appointment to her current position. Both have kindly approved the co-translation.

## Literature Review

### Drivers and Challenges in a Global and Emirati Workplace

The prioritization of Happiness in the workplace is a key driver in the UAE. According to the Minister: 'The role of the government is to create an environment where people can flourish – can reach their potential – and choose to be happy. For us in the UAE, happiness is very important' (al Roumi, 2016). By providing the correct social conditions, people are more productive because they are happy and valued. This results in heightened creativity, which takes the form of poetry in the Emirates of a traditional kind. Such indigenous poetry assists cultural expression in a global business world and places the local as an ideal form of behavior to challenge the many buy-ins from abroad and from the global marketplace. As Emiritization takes hold, this is an affirmative statement out of Dubai, based on Gulf Arab linguistic and behavioural aesthetics. This is by no means at variance with a modern global perspective, since the UAE is a modern, affluent and cosmopolitan country, strategically placed at a geographical and cultural crossroads between East and West.

In describing her relationship with the workplace, Nada positions the Emirates as looking to best practice from political and religious tradition, using past and present models of leadership to present itself both domestically and in the current global economy. She evokes the knights of old, the expertise of Zayed, of the Prophet and of Sheikh Maktoum and of their impact on the decision-making of the current government. Such rainmaking allows, "the decision making process projected in this art form" to be reconciled through form and content (Rainey, 2015). The resulting (*mitayil*) (exempla, guiding principles, parables, allegories) show continuity of practice and efficacy of the *al Nabati* tradition (Sowayan, 1985, p124).

Indeed, Noyes has claimed that such "Exemplarity is a special kind of tradition" (2016, p92). Speaking of the poetry of Shamsa al Falahi, she views the past and present as "reconciled" through the use of this poetic medium. In fact Noyes asserts, 'audience uptake on the performer's intention' allows for a bridge to form of 'shared inherited forms' (2016, p82). Such a view is underscored by the findings of the noted Emirati scholar al Amimi, who maintains how performing *al Nabati*, 'bridges the generations as part of the story' (Clark, 2008). Noyes adds that 'the moral force of the performance' is lessened by the 'social distance' and so inclusion in a smaller more intimate audience allows the message to be more heightened (2016, p81). Hence social negotiation created an essential empathetic link between transmitter and audience to augment performance. Thus the *al adab* tradition is maintained through continuity of behavior and performance into the 21<sup>st</sup> century workplace documented by a female voice.

### **Orality and Literacy**

In addition, Nada's combination of oral and written techniques is also typical of *al Nabati* in the region according to Sowan. He has highlighted that there was a vigorous and "constant interplay between the literary and vernacular traditions" (1985, p169). Indeed, Ong advised to approach oral culture synchronically, maintaining how writing in many respects 'enhances' orality. Early printing type scripts tended to be sound related, and all poems were read out loud to be co-translated (1982). Therefore, the use of the digitized readings is an authentic use of technology to imitate the spoken voice, if at a less heightened volume. In respect of her transcription, according to Khatabi and Sijelmassi (1996):

Calligraphic art, operating at the edge of language, makes systematic use of the laws of rhetoric and in particular the *al-Adab*, a very subtle concept which acts upon the whole range of the Arabic language and its linguistic theory. *Al-Adab* combines the logical and the imaginative approach (p. 23).

This respect for writing in *belles lettres* encompasses a degree of social refinement and correct moral living represented in an elaborate written form. Nada's level of education allows her to produce her text in a seemingly manner that shows a respect for detail.

Such a harmonious attitude towards cultural continuity counters arguments from some Western scaremongers on the efficacy of politics of preservation in recent times:

Loss of resources, cultural depletion, negative social and environmental effects, reduction of quality of life –these ills can all be taking place, an entire region can be in decline, yet they can be negated by a simplistic economic figure that says economic life is good (McDonagh & Braungart, 2002, p.37).

This is not to say that hard economic realities do not inform change and progress in the UAE, but rather that they do so with an eye on past, present and future and with a tradition of both trade in cultural commodities as well as goods and linguistic artefacts. Mediating Nada's poem to a larger audience permits both secondary and tertiary judgments to be reached on her work, the values it contains and its inspirations.

### **Methodology**

#### **Office Buzz (2015). Demographic Background**

Nada Salem Thaabit (1982- ) was born in Dubai and is a local entrepreneur. She previously worked in the Dubai government and has many artistic leanings, including composing poetry and creative endeavours and she shares an interest in cultural bridging and Emirati culture. Nada's outlined the context of her poem in a traditional contextualization known as a *salfah*. She explained it was inspired for her former boss, the current Minister of Happiness, Ohood al Roumi in 2015. It is, therefore, a tribute to her positive personal impact on the staff and her role in government. Nada explained how the down to earth, ingenuous character of Ohood motivated her to be inspired to work and to write about the experience. The Minister has kindly approved the co-translation and use of the poem. The poem therefore, augments government policy as well as conforming to a standard praise form of leader. Consequently, while a very

modern version of an *al Nabati* poem, Nada's work to reflect the traditional praise genre attributed to sponsors or ancestors.

Further, Sheihk Mohammed al Maktoum views the empowering of women as adding to the security of the country through safeguarding the overall Happiness of the citizen: 'We want to achieve greater progress towards the future while maintaining the balance between development, technology and sustainable prosperity, and the happiness and well-being of the society for the good of our country and to make the UAE an influential and vibrant country in the world '(2017). Additionally, Sheikha Fatima has also made a series of similar statements expressing her belief in the importance of the contribution of women to the development and well-being of the country. Queen Elizabeth II has also recognized the improvement in the status of women in the United Arab Emirates due to such support and kindly endorsed the Sheikha's efforts. Therefore, Nada's work seems to authenticate both public policy and the extent to which women can assist in describing and implementing it.

Nada recorded the poem to music, providing a working translation from which the rhyming couplets or *bayt* were formed. We met up later to discuss the translation and she asked for a single change. In older forms of Arabic, the male and female forms could be inter-changed and so her intention was to use the female voice. *Office Buzz* is included both to show a modern form of *al Nabati* and as also is the only example from Dubai emirate in the corpus. The different approaches to poetry translation of rhyming couplets indicate the debt to Holes and the late Abu Atheera, who have published an extensive collection of Emirati co-translated poetry with audio (2011). There was a degree of "stuffing" required to reach the couple and this meant that my usual translation methodology, which employed Robinson's abduction, induction and deduction process, was modified. (1997). Older co-translations use Robinson, working on traditional themes such as hunting (*ganas*), separation, (*kaluj*), war (*madih*), pastoral, love of the homeland (*fakr*) love (*ghazal*) and religious poetry (Rainey, 2015; 2016; 2017a; 2017b). In the first stage below, instead of collaborating on the co-translation, the author supplied the text and a rough draft together. This was then transformed directly into couplets. A final edit occurred after further consultation and a transliteration was also collaborated on. This was then validated by Arabists Dine Lancen and Ula Zeir.

The resulting effect gave the poetry an edging modern feel that reflects the modern cosmopolitan feel of a city like Dubai, yet maintain the continuity of practice all the while from what is thought by Holes to be Sumerian antiquity (Ahmed, 2014). Noyes' *corpora ethnographa* approach advocated attempts to reconcile archiving digitalizing records that are subject to loss, in a way that is generally accepted as ethically defensible, among practitioners. Describing traditional culture as a kind of "slow open- source", where too strict codification of the genre stultifies the product, "freezing the form", required a more improvisary approach. Therefore, a flexible theoretical framework, avoiding exploitation, over- packaging, or "adapting a practice to market conditions", so as not to abuse the power relationship between the subject and those researchers along for "the ride" was adopted (Noyes, 2010, p. 46).

## ضجة مكتبية

حَيِّ مِنْ يَانِي مَبَادِرِ      بِالسَّلَامِ      وَبِالتَّحِيَّةِ  
صَافِي النِّيَّةِ وَطَاهِرِ      تَابِعِ لِسِنَّةِ نَبِيِّهِ  
بَسْمَتِهِ جَبْرِ الخَوَاطِرِ      وَالحَكِي بِهِ جَازِبِيَّةِ  
وَالفِكرِ وَاعِي وَحَاضِرِ      دِقَّةً مَعَ مَنْهَجِيَّةِ  
بِالصَّفَا وَالْوَدِّ جَاهِرِ      حَسَنَ أُسْوَةٍ لِلْبَقِيَّةِ  
وَالتَّوَاضُعِ فِيهِ ظَاهِرِ      ذَاكَ مِنْ خَيْرِ البَرِيَّةِ  
عِنْدَنَا يُعْطِي أَوَامِرِ      وَيَتَلَحَّمُ مَعَ خَوِيهِ  
طَاقَةَ الإِيجَابِ نَاشِرِ      صَاحِبِ النَّفْسِ الرَّكِيَّةِ  
طَاقِمِ الأَعْمَالِ مَاهِرِ      أَنْجِزِ حُكُومَةَ ذِكِيَّةِ  
لِلرَّئِاسَةِ بَاتَ سَاهِرِ      وَلِلشَّعْبِ نَفْسَهُ وَفِيَّةِ  
لِي خَلْفَ رَايِدَ وَآخِرِ      فَارِسَ مِنَ اليَعْرُبِيَّةِ  
إِبْنَ مَكْتُومِ المُعَاصِرِ      أَوْصِلْ بِنَا العَالَمِيَّةِ  
بِالمُحِبَّةِ مَرَّ عَابِرِ      وَسَطِ ضَجَّةِ مَكْتَبِيَّةِ  
قَلَّتْ طَلَبُهُ قَالِ تَامِرِ      « كَثُرَ الجِيَّةُ عَلَيَّ »

Elizabeth Rainey

hello you, oh who rushed to  
me with greetings and welcoming  
pure with sincere intentions  
following the prophet way of living  
his smile takes away all pain  
and attractively speaks!  
and intellect with share present conscious  
strategic and pressed  
Professing purity and kindness  
an idol for the rest  
humbleness and modest is apparent  
oh he is on of a kind  
authorive and gives order to us  
yet he is close to his fellow brothers..  
spreading positive energy  
that of a good righteous self  
his skillful team  
archives the smart government  
for the presidential affairs, he stays up all night  
with a sincere heart for the citizens.  
that who succeeded Zayed and another one.  
a knight from Arabia  
current Maktoum ruler  
took us to the international world scene  
with so much love he passed  
during a busy buzzy office day  
I kindly request him.. and he said go ahead?  
I say  
“please come more often”

The transliteration below was produced from the recording in 2017.

Hai minyanie mubader  
Bi salama bi tahya  
Safi niyah ou taher  
Tabaah lisana nabiya  
Besmatch jabber el khawater  
Wel haki bihi jadhibiya  
Wel fikr, wa'ee  
Daqa ma'ee minhasjiyah  
Bel safa wal wadi jaher  
Hasina eswa lil baqiya  
Wal tawadho feh dhahir  
Thak men khair al bariya  
'indina ya't' awamer  
Wa yetalaham ma'a khawiya  
Taqem al amal maaher  
Erjez hukuma dhakiya  
Liriaasa baata saaher  
Wa eshaabu nefsah wafiya  
Li khalaf Zayed wa akher  
Fares min el ya'zabiya  
Ayna Maktoum el mo'asser  
Awsel bina el 'alamiya  
Bil mahaba marra 'abir  
Qultu talabeh qaala tamur  
Kathir el jiya 'Aliya

To you who rushed to greet me  
With welcomes and hello,  
Intent sincere Upon Us Be  
As the Prophet would bestow.

Elizabeth Rainey

Her Smile becomes our Remedy,  
Her voice rich placebo.  
A mind the best strategy  
In today's world, to sow.  
Yet selfless in her modesty  
With friends *sympathico*.  
Good vibes abound and energy,  
A Very Righteous soul!  
She Heads the Skilful Party-  
Smart governance, we know.  
All night for the Presidency,  
And all the way she'll go  
For Zayed and his Deputy,  
And an Arabian Knight -see lo!  
State- of -the- art Diplomacy,  
Maktoum farms a global Furrow.  
She Past through the Office lovingly,  
With Daily Buzz Aglow.  
'Come again', I ask her kindly,  
And give the Green to Go.

(Trans. Nada Salem Thaabit and Elizabeth Rainey 2015)



## Findings

### **The Domestic and Global relevance of *al Nabati* as a pedagogical tool**

There are a number of interesting issues that arise from this co-translation exercise. Firstly, in respect of dialectology, the cultural flowering of *al Nabati* poetry often meant each tribe used its own micro-dialect, isolated from others, so the usage of some words was not always inter-changeable with the condensed forms of spoken Bedouin Arabic today. There is some form of continuity, but at the same time, some linguistic shift. The living sources of tradition contribute to a strategic cultural exchange which is symbiotic, life-enhancing and vigorous. Therefore, the dialect used reflects that of Dubai via the modern medium of digital recording, and so the regional tongue in which Nada's work was composed can reach a pan-Emirate audience and beyond, through co-translation to an Anglophone public. Furthermore, the social role of the genre, guided by McDowell's work on commemorative practice, shows how that the live delivery of the poetry is still an active form of social cohesion (1992).

Additionally, using *al Nabati* compositions in class has had a positive effect on pedagogy in that through the participation of students with less developed English, affective barriers were lessened. Situating the curriculum in socio-cultural practices also mean there were less of the power distance associated with learning English in some quarters. The combination of listening to poetry aloud, what Dore has called combining the psychological or "perlocutionary effect" and the narrative or "illocutionary effect" made class discipline easier and students more relaxed (1977). This usage acted as an assist to the students' research, as they conducted interviews and used the material to supplement secondary sources gathered through the catalogues. It also made the staff involved in the cultural bridging, which has made a positive contribution to the voices of moderation and to community relations at a time of global security concerns.

## Discussion

### **The Domestic and Global relevance of *al Nabati* as a pedagogical tool.**

Nor are there any shortage of comparisons that can be made with Western exemplarity. In an effort to assist cultural bridging in an age of extremism, comparative literature has proven a helpful tool. Cognizant of how information travelled along the Silk Road, highlights again how the digital medium can help forge a positive image of the arts of Arabia, using French and English examples (Rainey, 2016; 2017b). For instance, in the General Prologue of the *Canterbury Tales*, Chaucer describes the Clerk of Oxford thus:

Noght a word spak he more than was neede,  
And that was seyde in forme and reverence,  
And short, and quyke, and full of hy sentence.  
Sownynge in moral vertu was his speche,  
And gladly wolde he lerne and gladly teche.  
(Pollard, 1967, 11,304-308)

Such a portrait of the intellectual leaders of his day highlights the relationship between words and deeds that *al Nabati* represents. Chaucer's use of such modelling would have resulted in wide recognition and this continues in the present. Indeed, the tradition is thought to have originated in the Middle East and nor is such exemplarity restricted to poetry. Cautionary tales

such as the *fabliaux* of Voltaire are modeled on the *Fables of Bidai: the Morall Philosophie of Doni* (1570), which were translated from Sanskrit into Pahlavi and later Arabic as *Kalila and Dimma or Kelileh va Demmah*. The first known collection of *belles lettres* in Arabic were originally 3<sup>rd</sup> century Indian tales collected by Sharma. The *Panchatantra* or *Five Principles*, cover loss and gaining of friends, crows and owls and loss of gains. Translated by Ibn Muqaffa from Pahlavi two jackals characters, Karataka and Damanaka, narrate the animal stories that resonant through the ages (Weiss and Green, 1985). As they traversed the globe, an 8<sup>th</sup> century Greek translation was used for a Hebrew and Persian version in the twelve century while de Bezier translated the work from Castilian into Latin (O’Kane, 2003). Indeed, it has been suggested by Lessing that they inspired Machiavelli’s *The Prince* (1999). However, Aarne’s classification of the tales occurred much later (Khouri, 1992).

A similar route was taken by *The Hezar Afsann*, also of Indian origin, and adapted by the Persians into *The Thousand Myths*. Known as *Elf Leyla wa Leyla* in the Arabic version it became *The Thousand and One Nights* (Vakilian, 2012). However, this text was mentioned in *The Filrist of Al Nadim*, a 10<sup>th</sup> century Handbook of 'the books of all nations compiled in Baghdad' in less than glowing terms (1907, p363). The author, a scribe and book seller, writing on a broad range of topics, including fables, poetry, alchemy, grammar, religion and chess, mentioned the *Tales* in a dismissive aside, rejecting the collection as of any serious literary note. In Ch VIII on Story Tellers, he speaks of this ‘vulgar, insipid book’ (Nicholson, 1993, p454). Later the collection was augmented in Baghdad and Cairo to include a broader range of materials. As the fable genre became popularized throughout France via Syria and Spain, and other tales like *Antar* were circulated as a result of invasion (Heath, 1996). While such hybrids are more familiar to the West than *al Nabati*, their popularity does reflect the cultural complexity and nuances of much of the *al Nabati* tradition. Co-translation is poised to change this dynamic and this has a strategic importance for both intangible and material culture.

English literature continues to be punctuated by such use of exemplarity. Swift, always on the cutting- edge, was careful to point out in *Some Thought on Free Thinking* how that: “...in the great multiplicity of ideas which one’s mind is apt to form, there is nothing more difficult than to select those, which are the most proper for the conduct of life” (2017). Indeed, Nada’s poem is less a deontic appeal for a better world than a description of what is happening on the ground. Intricately woven into the fabric of the poems, often culminating in the coda Ingham also has suggested that moral behavior is often modelled in *al Nabati* (1993). Witnessing *al Nabati* in its natural environment, and observing those in it, especially their sociocultural and linguistic profile has additional support from Brenneis’ observations on social reinforcement and aesthetics (1987; Niles, 1999). Furthermore, Sheikh Mohammed has linked Happiness to Tolerance, security and sustainable development, following the UN efforts to promote global peace (Wam). He has stated: “We have 200 million Arab youth and they have to choose between two ways: either they lose hope for a better future and fall prey to extremist ideas and sectarian conflicts, or they have a great confidence in a better life and a positive power to create a better country,” ( Gulf News, 2017). Such a laudable goal has the support of this research.

### Conclusion

It can be seen that creativity, innovation and productivity in the workplace not simply aid government policy, but also pedagogy and community relations. Emiratis continue to use the consultation process (*majilis*) for decision making and poetry often marks these occasions. Thus the extent to which Arabs still equate social occasions, poetry to reflect private and public morality is still very deep rooted in Bedouin society, with the *Sheikh* as tribal spokesperson settling disputes (Armstrong, 2000). While many perform in public others limit the poetry to an inner circle. It is safe to say that poetry is used as an active means of evocating exemplary conduct and as a form of conflict resolution to this day. The mediation of *al Nabati* to the world helps break down barriers between East and West at a time of heighten tensions while showing the vibrancy of Emirati culture (Rainey, 2017b).

Moreover, while most public performers of *al Nabati* are predominantly male in the UAE women contribute vigorously to the genre and it is not merely limited to Sheikhs or high status community members, it is a much more democratic and widespread continuity of practice. Indeed, the cultural exchanges arising from co-translation have a myriad of uses in teaching, cultural bridging, exemplarity and personal and economic well-being. The place for creativity, innovation and sustainability in an increasingly globalized economy are not at all at odds with Emiratization and traditional practices in the UAE. They are in fact discretely intertwined and acknowledged. Such continuity is set to continue, with Tolerance and Happiness not merely a means to an end, but also an end in itself as the century progresses.

Consequently, the preference of Emirati society for oral register needs to be emphasized and examples of this delightful medium preserved in both in Arabic and in English, with as much of the original character kept as possible, through careful transcription by an Emirati scribe. However, while Arabic remains the language of social identity, the Emiratis are increasingly comfortable with the transmutation of many of their cultural materials and performative techniques to a wider cosmopolitan arena.

## References

- Ahmed, A. (2014, November 4). Arabic debate-poetry translated into English on its way into schools in Britain and the UAE. *The National*. Retrieved <http://www.thenational.ae/arts-lifestyle/writers/arabic-debate-poetry-translated-into-english-on-its-way-into-schools-in-britain-and-the-uae>
- Armstrong, K. (2000). *Islam*. London, UK: Phoenix Press.
- Brenneis, D. (1987) Performing passions: Aesthetics and politics in an occasionally egalitarian society. *American Ethnologist*, 14. 9236-250.
- Clark, G. (2008, August 1). Party of the People. *Time Out, Abu Dhabi*. Retrieved 29th March, 2016 from <http://www.timeoutabudhabi.com/art/features/5293-party-of-the-people>
- Dore, J. (1977). Children's illocutionary acts. In Freddle (ed.), *Discourse production and comprehension*. New Jersey, N.J: Ablex.
- Heath, P. (1996). *The Thirsty Sword: Sirat Antar and the Arabic Popular Culture*. Salt Lake City, USA: University of Utah Press.
- Holes, C. and Abu Atheera, (2011). *The Nabati Poetry of the United Arab Emirates*. Reading, UK: Ithaca Press.
- Khaishgi, A.E.(2016, March 20). Happiness is a serious job': UAE's Minister of Happiness embraces new role. *The National* . Retrieved <http://www.thenational.ae/uae/government/happiness-is-a-serious-job-uaes-minister-of-happiness-embraces-new-role>
- Khoury, M. (1992) Literature in J. Hayes, (1992). *The Genius of Arab Civilization*. New York, NY: New York University Press.
- Lessing, D.(1999).Problems, Myths and Stories. London: *Institute for Cultural Research Monograph Series No. 36*.
- McDowell, J.(1992). Folklore as Commemorative Discourse in *Journal of American Folklore* 105(418) pp403-423.
- Nicholson, R.A.(1993). *A Literary History of the Arabs*. Richmond, UK: Curzon Press.
- Niles, J. (1999).*Homo narrans: The Poetics and Anthropology of Oral Literature*. Philadelphia, PA: University of Pennsylvania.
- Noyes, D. (2016). Gesturing Towards Utopia: Toward a Theory of Exemplarity. In *Narodna Umjetnost (53) 1*, 75-95.
- Noyes, D. (2010).Traditional Culture: How does it work? *Concepts and Institutions in Cultural Property*. (1) Gottingen, Germany: Gottingen Interdisciplinary Research Group on Cultural Property.
- O'Kane, B.(2003).*Early Persian Paintings: "Kalila and Dimma", Manuscripts of the late fourteenth century*. London, UK: I.B.Tauris.
- Ong, W.J. (1982). *Orality and Literacy: The Technologizing of the Word*. London: Methuen.
- Palmer, P. J. (2007). *The courage to teach: Exploring the inner landscape of a teacher's life*. San Francisco: Jossey-Bass
- Pollard, A. W. (1967). (Ed.). *Chaucer The Prologue*. Macmillan: London, UK.
- Rainey, E. (2015). Domestic Utopias: Emirati *al Nabati* poetry as an agent of personal, social and national transformation. Paper delivered at SIEF, Zagreb, Croatia. 22<sup>th</sup> June, 2015.
- Rainey, E. (2016). Nuance, Change, Challenge and Networks in the Translation of Religious Poetry. In *Perspectives*.24 (1 ).
- Rainey, E. (2017a.). The Art of Storytelling in Bedouin Society: A 21st-Century Ethnographic Collection of Poems from the United Arab Emirates. *Material Culture Review* 83-84, 143- 159
- Rainey, E (2017b).The Twa Literatures- a Tale: the role of occasional actors in the co- translation, celebration and dissemination of Emirati *al Nabati* to World Poetry.. In Elsheikh, A., Elnimeiri, A., & Riddlebarger, J. (Eds.). (2017). *Proceedings of the 1st International Conference on Literature and English Language Teaching (ICLELT)*. *The Victorian*. 5(2).37-49.

- Robinson, D.( 1997). *Becoming a Translator*. London, U.K.: Routledge.
- Staff Reporter. ( 2017, March 4) ‘ Positivity is a way of thinking while happiness is a lifestyle’. *Gulf News*. Retrieved from <http://gulfnews.com/news/uae/government/positivity-is-a-way-of-thinking-while-happiness-is-a-lifestyle-1.1988228>
- Steiner, G.(1967).*Language and Silence: Essays 1958-1966*. London: Faber &Faber.
- Some thoughts on free-thinking.* (2017). Retrieved from [http://jonathanswiftarchive.org.uk/browse/year/text\\_2\\_8\\_1.html](http://jonathanswiftarchive.org.uk/browse/year/text_2_8_1.html)
- Sowayan, S. (1985). *Nabati Poetry: The oral poetry of Arabia*. Berkeley: University of California.
- Staff Reporter. ( 20217, February 5 ). Mohammad attends graduation of Chief Happiness and Positivity Officers. *Gulf News*. Retrieved from <http://gulfnews.com/news/uae/government/mohammad-attends-graduation-of-chief-happiness-and-positivity-officers-1.1973700>
- Vakilian, S.A.(2012) Summoning voices, silencing vices: The story of Persian folktales. *Tehran Times*. February 11.
- WAM*. (2016, March 3). On International Day of Happiness, UAE maintains its leads regionally, plans to score high globally. Retrieved from <http://wam.ae/en/details/1395293114763>
- Weiss, B. and Green, A. (1985) *A survey of arab history*.Cairo, Egypt: The American University in Cairo.