AN APPRAISAL OF FUNCTIONAL EQUIVALENCE IN ANNE MARRIE FLOOD'S TRANSLATION OF TWO CLASSICAL ARABIC POEMS

BY

AUWALU, HARUNA ILYASU

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA

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A DISSERTATION SUBMITTED TO THE SCHOOL OF POSTGRADUATE STUDIES, AHMADU BELLO UNIVERSITY, ZARIA IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE AWARD OF MASTER OF ARTS (M. A.) DEGREE IN ENGLISH LANGUAGE

DEPARTMENT OF ENGLISH AND LITERARY STUDIES,
FACULTY OF ARTS,
AHMADU BELLO UNIVERSITY,
ZARIA

JULY, 2017

DECLARATION

I, Auwalu, Haruna Ilyasu, hereby declare that this work has been written by me as a record of my research. All the consulted authorities are duly acknowledged. Furthermore, no part of this dissertation was earlier presented for any type of degree at any academic institution.

_____ _____

Signature Date

CERTIFICATION

This is to certify that this research titled 'AN APPRAISAL OF FUNCTIONAL EQUIVALENCE IN MARRIE ANNE FLOOD'S TRANSLATION OF TWO CLASSICAL ARABIC POEMS' carried out by Auwalu, Haruna Ilyasu meets the regulations governing the award of the Master of Arts degree (MA) in English Language, Department of English and Literary Studies, Ahmadu Bello University, Zaria, and it has been approved for its contribution to knowledge and literary presentation especially in the field of poetry translation.

_____ _____

Prof. Taju deen Yakubu Surakat Date
(Chairman, Supervisory Committee)

_____ _____

Dr. Jonah Amodu Date
(Member, Supervisory Committee)

_____ _____

Prof. Tajudeen Yakubu Surakat Date
(Head of Department)

_____ _____

Prof. Sadiq Z. Abubakar Date
(Dean, School of Postgraduate Studies)

DEDICATION

To my biological and spiritual fathers, my family and the contributors to my educational carrier

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ABSTRACT

This study investigates the level of functional equivalence in the Flood's (2008) translation of two classical Arabic poems into English, a thirty-line poem by al-Mutanabbi and eleven-line poem by Abu Nuwas. The work focuses on how the translator encodes the linguistic, cultural and aesthetic features. These features are examined based on functional equivalence in terms of form and content in the Target Text (TT). The research takes each poem and compares the linguistic, cultural and aesthetic form and content between the Source Text (ST) and Target Text (TT). For the linguistic functional equivalence, the research construes the semantic level in the TT with

paying an attention to the schematic and compacted construction of the ST poeticality. In the cultural aspect, on the other hand, the work attempts to locate the area of convergences and divergences between the Arabic and English languages. In the concluding appraisal of each line, the research weighs up between the aesthetic features of the STs and TTs with the purpose of reflecting and maintaining the beauty of classicality, and how this aesthetics goes in conformity with linguistic equivalents. After the appraisal analysis, the work finds that it has become difficult for the translator to capture the linguistic elements as far as classical poetry is concerned; Flood makes the translated lines non-poetic and plain. While the cultural elements are functionally captured in the translation, perhaps because of their rarity in the given poems, the aesthetic features have not been addressed properly. The ST lines were rendered disregarding the beauty and proportional length of the poems. Therefore, for bridging these gaps, the researcher attempts to re-encode these poems and make the two hemistichs of each line to be rhymed and proportionately balanced for having a sense of classical, rather, functional equivalence to the ST.

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CHAPTER ONE

INTRODUCTION

1.1 Background of the Study

The nature of literature is mainly woven with stylistic inventiveness and deviations in form to (re)create or replicate beauty and provide instruction. In terms of translating works of art, this nature of literature, potentially, makes Wechsler (1998: 4) to confer that "literary translation is an odd art." If a translator engulfs in replicating the oddity of form (what can affect content in some cases) and aesthetics into another language, so, what he does is making work of art from another language. Therefore, the literary translator, as an artist, should attempt to go in conformity with the author's natural and closest style.

These elements of oddity and aesthetics are more visible in poetry translation. Translating a poem is, arguably, as hard as composing it because the translator is bound to apply the ethics of fidelity and Venuti's (1995) invisibility while his hands are tied with the condensed structure of poetry, especially the classical one. In the process of translating a poem, the challenge piles up for the need to encode and harmonise the poetic devices, context and cultural features of the Source Language (SL henceforth) into the Target Language (TL henceforth). According to Apte (2004), the burden in poetry translation occurs because each line should be taken into account and must be given a due consideration in relation to other lines for maintaining the organicity and rhythmical quality of the poem in the TL. After the translation, if the challenging factors have been systematically addressed, the target readers of the translated version may get it natural and functionally communicative.

Therefore, this study appraises Flood's (2008) translation of two classical Arabic poems, one by al-Mutanabbi and another one by Abu Nuwas. Flood (2008) collects some previous

translations of the two poems for reviewing and harmonising. However, Flood fails to render the poems with functional equivalence in conformity with sound effects, content, compactness, density of imagery among others. Defecting to capture some fundamental features into Target Text (TT henceforth) makes the translated version to lose its original poetic values, bearing in mind that reaching a formal equivalence in poetry translation is hardly achieved. On appraising these translated poems by Flood (2008), also, this study argues that translation of poetry can be discharged with conserving the comprehensive ideas and stylistic patterns of the Source Text (ST henceforth) in order to painstakingly get a sort of originality in compliance with domesticity.

1.2 The Translator, the Poets and the Poems

Though her biography was not available to the researcher, Anne Marie Flood, the translator, attempts the translation of the poems of al-Mutanabbi and Abu Nuwas. The work, which was written in fulfilment of the requirements for the award of a Master of Arts in English in the Swarthmore College (2008), was entitled 'Riding the She-Camel into the Desert: A Translation of Two Classical Arabic Poets.' Two professors supervised the work, Professor Kim Arrow and Professor David Harrison. In her words, Flood (2008: 1) admires that:

> I owe a much of my thesis to my two academic advisors, Professor Kim and Professor Harrison, who helped me through the many drafts of the translation and the discussion thereof, respectively. In addition, I would like to thank all of the students who either read my thesis or my poems for their helpful input.

This admiration indicates the rigorous process the work went through as it serves as an appraisal and retranslation of some previous translations. The work, which looks more like a book rather than a research, provides accounts on translation, Arabic poetry, discussion of the previous translations and the introduction of her harmonised translation. However, Flood's main concern

is to pave an introductory way to her translation without a deep review and irrefutable argument of the various translational efforts.

1.2.1 Al-Mutanabbi: The Poet and the Poem

Abu al-Tayyib al-Husain (popularly known as al-Mutanabbi, 915-965 A.D.) was born in Kufah, Iraq. As a tradition of child bringing, al-Mutanabbi left the city of Kufah to Bedouin and learnt Arabic and doctrines. He started writing poetry when he was nine years old. According to Encyclopaedia Britannica (2014), al-Mutanabbi's early panegyric poems were composed in extreme fashion, pretentious style and powerful metaphors. Later, he adopted the style of the poets Abu Tammam and Buhturi what earned him a great reputation. Despite being reputable in poetry, al-Mutanabbi was known by his desperate quest for excessive pride and arrogance as they prevailed against his life. Also, the poet claimed prophecy as implied in his name al-Mutanabbi 'the Would-Be Prophet'. However, al-Mutanabbi has been arguably considered as the most prominent Arabic poet. Some critics tag him 'the Shakespeare of Arabic' because of the prolific quotations of his poems which are full of philosophy and wisdom (Flood, 2008).

Al-Mutanabbi's poem The Horse and the Night shows how grief and sorrow the poet was against his king Saif al-Daula as he rejected him in his royal court because of the enviers' gossips and conspiracies. Al-Mutanabbi cited the poem publically after feeling resentful, and the poem caused his death according to some scholars as it was labelled as 'the poem led to the death of its owner.' Making effort to be a predominant hero in battles after being familiar a great poet, al-Mutanabbi wanted to carry his poetic carrier to the warfare as warrior. This unfitted action was one of his weak points that tormented his life.

1.2.2 Abu Nuwas: The Poet and the Poem

Abu Nuwas al-Hasan bn Hani al-Hakami (756-814) cognomen Abu Nuwas was born with an Arabic father and a Persian mother in Ahvaz a town located in Iran now. Abu Nuwas "is widely regarded as the best poet of the Abbasid period. Whether this is true or not, it's an undeniable fact that his poetry, his wine poetry in particular, has left ineradicable traces in Arabic literary history" (Erol, 2014: 1). Abu Nuwas became extremely famous in his lifetime for deviation from the cultural and religious norms and proclamation of modernism. Flood (2008: 20) postulates that Abu Nuwas "had a reputation of wit and humour, and themes of his most well known poems are often things specifically forbidden by Islam, such as drinking. Later in life he appeared to have repented and wrote a number of devout, religious poems."

In her work, Flood (2008) chooses to translate one of the Abu Nuwas' famous wine poetry (*Khamriyyat*) which was composed to react and rebuke a scholar Ibrahim an-Nazzam who happened to be a friend of his. An-Nazzam criticised him for taking wine and advocating it in his poetry. The poet became angry and urged the scholar to stay away from his drunkenness affairs because of the cure he used to have in it.

1.3 Statement of the Research Problem

Different languages refer to different worlds and entities because, to Sapir (1921), every language has distinctive peculiarities in substance and form. In translating a poem and some other literary texts, the most problematic issue is finding a functional equivalence to go with conformity and interdependency between form and content. Translators are often in dilemma to translate idioms, collocations, proverbs and poetic expressions from one language into another,

especially if the two languages are typologically different. For instance, the Arabic and English poetic structures differ in terms of length and rhythmical pattern. Therefore, for finding a linguistically functional equivalence in this regard, a translator should apply maximum skills to reflect the linguistic and aesthetic values of the Source Language Text (SLT henceforth) into the Target Language Text (TLT henceforth).

By observing three major genres of literature, poetry has more complex linguistic and literary form. The complexity, especially in the classical poetry, comes as a result of the choice of diction, use of literary devices and its compactness with musicality incorporated in the rhythmic flow. Looking at these difficulties, therefore, the ability of the poetry translator can be questionable if he fails to carry out the rendition effectively without distorting, neglecting, over emphasising or misunderstanding the poetic features of the Source Text (ST henceforth) and Target Text (TT henceforth).

As the case of this study, in translating a classical poem from Arabic into English, it can be argued that these poetic qualities can be reflected without losing much of the aesthetic form and meaningful content of the ST into the TT; the linguistic, stylistic and cultural elements of the ST can be captured in the TT; The literary elements of metaphorical compactness and density of imagery can be equivalently mirrored. In addition, an aesthetic point of view should not be disregarded. It is the aesthetics that makes a poem to have a sensible composure and draw the mind of the readers. This beauty has a power to apparently inspire the readers to the content. Therefore, this study argues that translating classical poets can be exercised with functional equivalence in a classical like-form not a free verse.

1.4 Research Questions

Based on the above problematic, the study attempts to answer the following questions:

i- To what level are the TTs linguistically equivalent to the STs?

ii- How does the translator deal with the cultural differences?

iii- Do the TTs reflect the poetically aesthetic values that are realised in the STs?

iv- How can the lack of equivalence in form and content be re-encoded?

1.5 Aim and Objectives of the Study

The aim of this study is to appraise the levels of equivalence in the work of Flood (2008) in her translation of two classical Arabic poems into English. Hence, the following are the objectives of the study:

i- to describe the level of linguistic equivalence of the TTs;

ii- to analyse how the translator treats the cultural differences;

iii- to evaluate the aesthetic (poetic) values of the TTs compared to the STs; and

iv- to re-encode the TTs to reflect the classicality in form and content.

1.6 Justification for the Study

Poetry has the power to make the listeners or readers share the same emotions, nostalgias, grievances, experiences and/or ecstasies. For the sake of extending this communication beyond one community speech, the translated poetry can serve to disband the linguistic vacuum. That is why the role of translators is immeasurable in bridging this gap. Though there are different types of translators as well as texts, the researcher feels that Anne Marie Flood's translation of al-Mutanabbi and Abu Nuwas (ones of the most famous Arabic poets) would be suitable and appropriate for studying. The translator is English and the language the poems were translated into is English. Therefore, potentially, the TTs should have the quality of target audience-based

features, but the translator's ability to comprehend the STs may hamper the fluidity of the translated versions.

Therefore, a proper translation of these poems can expose the readers and listeners to the one of the enriched treasures of the Arabs. This is imperative in this era of globalisation and the feelings and cultures of different peoples can be perceived through their poets. Also, this study can be useful in promoting translation studies and in understanding a good translated poem which is the most difficult among the literary genres. Furthermore, the findings of this research may be beneficial to the translation professionals and practitioners, translation bureaux, ethnolinguists, sociolinguists, translation trainers, among others. As these expertises have a crucial role to play in developing Translation Studies, this study can open a new room in the realm of classical poetry translation.

1.7 Scope and Delimitation

In translation studies, there are many linguistic fields involved; fields such as Stylistics, Semantics, Syntax, Sociolinguistics, Pragmatics, Applied Linguistics among others. This study, therefore, was conducted under the scale of poetry translation with a focus on the problems of linguistic, cultural and aesthetic equivalence from Arabic into English. The case study of this research is a research work by Anne Marie Flood titled *Riding the She-Camel into the Desert: A Translation of Two Classical Arabic Poets* (2008). Flood translates two poems, one by al-Mutanabbi and another one by Abu Nuwas with thirty (30) lines and twelve (12) lines respectively. However, since there are different dimensions which a study of this nature can be approached with, this work is limited to appraising the TTs under the developed concept of

Nida's theory of Functional Equivalence and Halliday's Functional Semantic Relationship. The areas of concern are linguistic, cultural and aesthetic equivalence.

1.8 Methodology

This work is a text-based research. The primary data for this research was sourced from Flood's (2008) translation of two classical Arabic poems; one by al-Mutanabbi and another by Abu Nuwas. Flood's (2008) work was titled *Riding the She-Camel into the Desert: A Translation of Two Classical Arabic Poets*, presented in the Department of Linguistics, Bryn Mawr College, Swarthmore College, Pennsylvania (2008). In al-Mutanabbi's poem, there are thirty (30) lines and twelve (12) lines for Abu Nuwas. In total, there are forty two (42) lines. The study accounts for only thirty (30) lines against thirty four (34) translated. This happens because of the unavailability of the remaining four ST lines; the lines are not found even in the Flood's (2008) Arabic appendix. For the secondary sources, however, many sources that are related to this research were consulted and used - such as academic researches, books, journal articles, internet sources, among others.

For the analytical procedure, the data were analysed based on the Eugene Nida's theory of Functional Equivalence and Halliday's Functional Semantic Equivalence. The data were arranged by laying the original text of the Arabic verse then attaching it with the translated one by Flood (2008). From the onset, the researcher paraphrases the context and then moves to look at the translated line critically for comparing and contrasting the level of equivalence. Therefore, the mode of analysis is arranged by placing a line of the Arabic ST and attaching its English TT underneath. Each line is stipulated with a specific code. For instance, in the first line there is a 'ST1' code. 'ST' represents Source Text, while the number indicates the line number of the poem. The translation of the line followed by the code 'TT1(a)' and later 'TT1(b).' 'TT' stands

for the Target Text, the number goes with the ST line of the poem, the code '(a)' indicates the Flood's translated version while the one with '(b)' extension is for the researcher's retranslation attempt of the given line.

CHAPTER TWO

REVIEW OF RELATED LITERATURE

2.0 Introduction

This chapter is divided into three major parts, authorial review, conceptual review and theoretical framework. Under the authorial review, there are a number of researches related to this work that have been reviewed for locating a viable gap to be filled in this study. For the conceptual review, on the other hand, theories, terms and concepts related to this study have been discussed. Also, the discussion includes the concept of translation, linguistic approach to Translation Studies, translation and culture, types of translation, poetry and translatability, problems and strategies for translating poetry. In the final phase, Eugene Nida's Functional Equivalence and Halliday's Functional Semantic Relationship have been examined as the theoretical framework of the study.

2.1 Review of Previous Studies

To account for a gap this study attempts to fill, works related to this such as Mamman (1985), Surakat (1987), Gutt (1989), Dan-Zaki (1998), Reuben (2000), Deeb (2005), Ibrahim (2011), Ibrahim (2013) and Othman (2013) were reviewed. These researches include doctoral theses and master's dissertations both nationally and internationally.

Mamman (1985) conducts a Master's research titled 'Problems in English Hausa News Translation in Media Establishment.' The work discusses the problems of translation in selected Nigerian media houses, Radio Nigeria, Kaduna, Kano State Radio, Kano, and Triumph Newspaper, Kano. Concentrating on some of the translated news, the researcher reviews, compares and analyses the STs and the TTs as he finds a number of inequivalent instances between them. There are incompatibilities ranged from how to domesticate the English linguistic forms into Hausa. This leads to unnecessary omissions and misuse of connectives. The researcher, also, finds that there are problems and inconsistencies in translating some English terms into Hausa. These problems, according to him, arise because of incompetency in mastering the rules of English and Hausa languages. This research, on the other hand, differs with that of Mamman's (1985), while that is on the media translation, the current work is on poetry translation from Arabic into English.

In another dissertation titled 'Problems and Prospects of Translating Aspects of Yoruba Orature into English: Olu Owolabi's *Eni Olurun o Pa* as a Case Study,' Surakat (1987) examines the hurdles encountered in rendering the aspects of Yoruba Orature into English. While discussing the translation of this novelette, the researcher asserts that these aspects are embodied in proverbs, praise poems, incantations and songs. In his conclusion, Surakat (1987:239) pinpoints that there are two major translational difficulties incarnated in culture and language; the cultural barriers in literature, society, religion and "material culture" while the linguistic

problems “are grouped under (i) substance, (Lexicogrammar) and (iii) Stylistics. By looking at these main dimensions, this research is related to this in the way that both have been set to look at the problems and prospects in the process of translation. Though, there is one fundamental dichotomy between the two; while the former has a bit concern with the aesthetic part, the latter gives more emphasis on the aesthetic features because of the poetic nature.

Gutt (1989) conducts a PhD thesis titled ‘Translation and Relevance’ later published as *Translation and Relevance: Cognition and Context*. The researcher proposes a number of strong arguments concerning theories, principles and typological frameworks of translation. He sees no reason to diversify translation into these different dichotomies because “the phenomenon commonly referred to as "translation" can be accounted for naturally within the relevance theory of communication developed by Sperber and Wilson” (Gutt 1989: 2). Apart from applying the Relevance Theory, Gutt (1989) reiterates that these dichotomies of translation, also, can be accounted based on the varieties of context and interpretation ‘rooted in the relevance-orientation of human cognition.’ At the end, Gutt (1989) concludes that the beauty of translation lies on the ability to communicate not restricting to a specific theory. However, it can be deduced from the work that the researcher’s argument fails to account for the nature of the translations which were derived from the realm of the wide range of different communications premises and dimensions. Most of these theories can be empirically weighed up within the mainstream of linguistics. For instance, this study uses the theories of Nida and Halliday to evaluate two translated poems from Arabic into English. After the application, the theories justify their viability and applicability in that sense.

As a partial fulfilment for the requirements for the award of Master of Arts in Arabic language, Dan-Zaki (1998) carries out a research on ‘Semantic Ambiguity in Translating

Quranic Metaphorical Expressions into Hausa (trans.).' The research focuses on some of the metaphorical expressions in the Holy Quran translated into English. Paying attention to the compacted linguistic nature of the Holy Quran, the researcher finds problems and irregularities in capturing the intended meanings into English. These arise because of the linguistic and cultural differences of the languages and the lack of concentration on these dichotomies. After presenting and analysing the research data, Dan-Zaki (1998) argues that a proper translation of the metaphorical expressions in the Holy Quran can only be found if the English equivalent related ones are located. Therefore, the translator's talent should reside in finding the connotative and denotative meanings of the structures then render them, with a sort of compatibility, into English.

Similarly, in a dissertation titled 'Linguistic Problems of Translation into English: The Example of 'Immanuel' in the Revised Standard Version of the Bible,' Reuben (2000) observes how Bible translations have not been properly addressed through the history. The researcher claims that there is a number of loss of meanings which leads to distortion and alteration of the source text (TT). Reuben (2000: 72) enlists some factors responsible for this loss which include the linguistic backgrounds of the two texts what can be seen in the aspects "of time, geography, culture and distance." Also, Reuben (2000) proclaims that the translator lacked the knowledge of the subject matter as he could not be able to avoid ambiguity and some linguistic technicalities. The Reuben's research concentrates on the subject matter by using the Speech Act Theory to spot the discrepancies and ambiguity. As he fails to compare and contrast between the ST and TT, Reuben (2000) only pays attention to the TT by discerning out the linguistic ambiguity. In this study, the STs and TTs have been compared and discussed side-by-side in order to have a clearer picture.

Deeb (2005) carries out a PhD research with a title 'A Taxonomy of Translation Problems in Translating from English into Arabic.' In two empirical studies, the research "provides a ranked taxonomy of problems in translating from English to Arabic." on taxonomies in the act of translation from English into Arabic. As a pedagogical research approach, Deeb (2005: iii) selects "56 undergraduate and 18 postgraduate students in Arabic-English translation classes at Al-Fateh University and the Academy of Graduate Studies in Libya translated a sub-set of the same texts." She puts them into two groups and compares their performance. The researcher could also find out the effects of translation experience/proficiency on the type and severity of the problems. As her findings show, there are a number of problems incarnated in a frame of lexical items, grammar, lexicogrammar, addition, omission and text-level errors revealed in rhetorical and stylistic devices. The Deeb's research attempts to cover a wide range aspect in applied translation. Though covering these items can be problematic because a close scrutiny and in depth analysis need a narrow and specific area.

In another dissertation entitled 'English Words of Arabic Origin: An Etymological Survey,' Tanimu (2009) traces the borrowed Arabic words in English. He uses the etymological accounts of Oxford Advanced Learners' Dictionary (2000, 2007 ed.), Longman Dictionary of Contemporary English (1995 ed.), Al-Mawrid: A Modern –Arabic Dictionary (1997 ed.), Al-Mawrid: A Modern – English Dictionary (1999 ed.) and Funk & Wagnall's Standard Dictionary (1980 ed.). Finally, Tanimu (2009) finds that natural languages, like English, enrich their banks of vocabularies through borrowing. English has borrowed a great number of vocabularies in virtually all the fields such as astronomy, astrology, medicine, politics, seafaring, finery, cuisine and textile. Tanimu's (2009) work focuses on the linguistic substance of borrowing from Arabic to English. This study, on the other hand, deals with rendering poetry from Arabic into English

and concentrates on reflecting the linguistic, cultural and aesthetic features through examining their functional equivalence. The two works have a synergy in discussing Arabic and English respectively but in different contexts and fields.

Ibrahim (2011), however, in his work titled 'An Assessment of Problems and Prospects of Translating Hausa Proverbs into English,' discusses the difficulties of translating Hausa proverbs implanted with semiotic values culturally and linguistically. Hausa culture-bound proverbs are mainly based on historical and material backgrounds. For the Hausa culture-free proverbs, Ibrahim (2011: 113) concludes that "the strategy to be adopted in translating Hausa proverbs into English include: annotation, foot-noting, loan translation, and circumlocution." He, therefore, suggests that the latter "could be translated by adapting a similar proverb in the target language." Ibrahim's (2011) work has some areas of similarities and dissimilarities with this research. The main focus of the former is to examine the cultural and linguistic differences while the latter encompasses aesthetics as one of the major parts in poetry translation. Furthermore, this study manages a potential dearth of information when a translator attempts to comply with the English poetic system.

Ibrahim (2013) carries out a research in a PhD research titled 'Analysis of Concept of Translation and Its Problems from Arabic into English: A Case Study of *Buluug al-Maraam.'* As a translation criticism study, the researcher analyses and appraises the translated version of *Buluug al-Maraam.* He primarily focuses on the equivalence on "Grammar, Omission and Commission of words, choice of suitable or more suitable words and in syntax and tautology" (Ibrahim, 2013: iii). He uses the theories of Nida, Catford and Shaw in analysing and discussing the data. Finally, after the comparison between the ST and ST of book, the researcher finds that the translator fails to equivalently reflect some technical linguistic elements in the rendition.

According to Ibrahim, (2013: iii), "these problems put together lead to mistranslation, under translation, over translation or spoiling the beauty of the language." Ibrahim's (2013) study is on translation of an Arabic religious text, while this study is on classical Arabic poetry.

In a PhD thesis titled 'An Analysis of the Role of Micro and Macro Levels in Rendering Some Standard Arabic Proverbs into English,' Othman (2013) examines how to translate twenty widely used Modern Standard Arabic Proverbs (MSAPs) into English. Considering micro and macro levels, Othman (2013) tests the ability of his students on how to apply the surface and deep structure of the texts in Benghazi University, Libya. The researcher finds that there are problems mainly rooted in socio-cultural and linguistic barriers between Arabic and English. He posits that "It was found that the macro level plays a crucial role in translating MSAPs into English and that students who fail to address the macro level produce poor translations of these proverbs" (Othman, 2013:241). Like the work of Ibrahim (2011), this research concludes that there are socio-cultural difficulties the translators of proverbs encounter.

2.2 Conceptual Review

This segment reviews various concepts related to this study. The concepts being examined are meant to shed more light on the items constitute the components of this research. Broadly, the items are derived from the fields of translation and poetry.

2.2.1 The Concept of Translation

Literally, translation is from the Latin word *translatio* which is derived from the perfect passive participle, *translatus,* from the verb *transferre* 'to transfer.' In a technical sense, translation can be seen as an act of transferring a full meaning of a text from one language into another or what Aissi (1987: 12) refers to as a traditional notion of changing "surface structures from a source language into a target language." Furthermore, Sokolovsky (2010) enumerates

some definitions of translation which have been categorised under process, result of the process, communication and skills.

As an act of process, Catford (1965:20) defines translation as "the replacement of textual material in one language (SL) by equivalent textual material in another language (TL)." In a related streak for spotting translation as a process, Koller (1979a: 196) explains that:

> Translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text. Between the resulting text in L2 (the target-language text) and the source text L1 (the source language text) there exists a relationship which can be designated as translational, or equivalence relation.

These two definitions are more inclined to textual equivalence because some extralinguistic elements and the contexts should also be considered. These elements can hinder the smooth flow of rendition. In addition, Vinogradov's (2006:11) definition regards translation as a result of process, he states that "translation is a process (and its result) caused by social necessity of information (content) transmitting, expressed in a written or oral text in one language by the means of an equivalent (adequate) text in another language." This definition seems to be more encompassing than the previous ones, though it shares some similarities with them. The definition entails that a translator must consider the nature of the content before transferring it into another language. Nevertheless, even though the phrase 'social necessity of information' is narrow as it should not be the determining factor, there are many issues that can call for translation rather than 'social information.'

On the other hand, Sager (1994: 293) states that translation should replicate the needs of the environment because "translation is an extremely motivated industrial activity, supported by information technology, which is diversified in response to the particular needs of this form of communication." Newmark (2006: 7) relates that "translation is a craft consisting of the attempt

to replace a written message and/or statement in one language by the same message and/or statement in another language." The definitions of Sager (1994) and Newmark (2006) postulate translation as a skill. These scholars do not widen the horizon of translation to encapsulate so many mandatory parts in defining translation. In addition, the definition of Newmark's (2006) considers translation as the sameness between ST and TT which is hardly found in translation because of the typological dissimilarities.

Translation, according to Garbovsky (2004: 214), is a means of communication;

> Translation is a social function of communicative mediation between people, who use different language systems. This function is carried out as a psychophysical activity of a bilingual person aimed at the reflection of reality on the basis of his (her) individual abilities as an interpreter, accomplishing transition from one semiotic system to another with the purpose of equivalent, i.e. maximally complete, but always partial transmission of a system of meanings, contained in a source message, from one communicant to another.

The above explanatory definition captures the spherical bounds of translation in the domain of communication as its main objective. The definition comprises of elements that are required in translation. The main elements slated in it have a provision on the notion of translation, the process, translator's ability, social meddling and translational equivalence. For these qualities, the above definition can be considered richer and more logically inclusive, though expounding, to capture the concept of translation.

For the status of translation, in the modern world where "more than 6,700 languages spoken in 228 countries" (Ethnologue.com, 01-07-2016), the real concept of globalisation would not be fully grabbed unless translations are geared up for narrowing down educational, cultural and linguistic hurdles. At this juncture, Newmark (2006:55) emphasises that there is "no global communication without translation."

In the academia, Translation Studies occupies a valuable status in almost all the educational institutions in the world. Many advanced countries, despite their high rate of internal mutual intelligibility, have developed constructive academic and non academic programmes in Translation Studies, as there are departments, organisations, journals, conferences and encyclopaedias established to quench the thirst of communication gap. Their concern about Translation Studies in the academic sector is increasingly making more integrated, advanced and universal. Munday (2008:7) points that:

> The new and backlists of European publishers such as Continuum, John Benjamins, Multilingual Matters, Rodopi, Routledge and St Jerome now contain considerable numbers of books in the field of translation studies, as is attested by the searchable online bibliographies Translation Studies bibliography (John Benjamins) and Translation Studies abs. In addition, there are various professional publications dedicated to the practice of translation. In the UK these include *The Linguist* of the Chartered Institute of Linguists, *The ITI Bulletin* of the Institute for Translating and Interpreting and *In Other Words,* the literary-oriented publication of the Translators Association.

In the light of this, it is a task of the linguists or translation professionals to set various parameters to study translation practically and theoretically. This because of the nature of the Translation Studies which should entail many linguistic and non-linguistic fields in order to appropriately account for peculiar systems enfolded in ST and TT languages.

2.2.2 Types of Translation

Snell-Hornby (1988: 26) observes that "the tendency to categorise is innate in man and essential to all scientific developments." For a number of times, translation has been typed with various nomenclatures of asymmetrical duality of either literal versus free, semantic versus communicative, static versus dynamic and so like. However, some translational theorists

endorse other dimensions. Dryden (Schulte, et al ed. 1992: 17) divides translation into three types; metaphrase, paraphrase and imitation:

a- *Metaphrase* refers to word for word and line by line translation. This corresponds to literary translation.
b- *Paraphrase* is a kind of translation with latitude, where the author is kept in view, so as never to be lost, but his words are not so strictly followed as his sense. This involves changing whole phrases and more or less corresponds to faithful or sense for sense translation.
c- *Imitation* means forsaking both words and sense. This is a very free translation and is more or less an adaptation.

In this stage, Dryden suggests that metaphrase should be 'a verbal copier' while he looks at 'imitation' in a sense of possibility for the translator to expose himself in the text and bury the writer's ingenuity. For the purpose of 'paraphrase' translation, Dryden poses it as the best type of translations. The translator bears the author in mind and juxtaposes his thoughts with that of TT without losing him.

On the other hand, Jacobson (1959: 233) presents a semiotic classification of translation in three categories:

a- Intralingual translation or *rewording* is an interpretation of verbal signs by means of other signs of the same language.
b- Interlingual translation or *translation proper* is interpretation of verbal signs by means of some other language.
c- Intersemiotic translation or *transmutation* is an interpretation of verbal signs by means of signs of nonverbal sign systems.

Intralingual translation occurs in the same language as to paraphrase, explain, elucidate or disambiguate, like rephrasing Shakespeare's works into simple English. Interlingual translation takes place from one language into another. This kind of translation comes to mind whenever a translation is mentioned. Intersemiotic translation (refers to what is called by 'adaptation' nowadays) can be consigned as making a written text into a film or series (Tso, 2010).

In another attempt, Newmark (1988: 45-47) sums up the classifications of translation from the 19th century onwards as follows:

- *Literal*: the syntax was translated as close as possible in the TL.
- *Word-for-word*: the SL word-order is maintained –the translation of cultural words is literally.
- *Faithful*: it implies reproducing the exact meaning of the SL into the TL.
- *Semantic*: it differs from faithful translation in the aesthetic, the *beautiful,* aspect only of the SL.
- *Free:* this process consists in paraphrasing the original with longer sentences which is also called 'intralingual translation'; or what defined as 'pretentious'.
- *Adaptation*: it is used for poetry, plays. The main sense is maintained but the cultural words/sense is adapted (re-written) in the TL.
- *Idiomatic*: or natural translation reproduces the original sense but introduces colloquialisms and idiomatic expressions in the TL.
- *Communicative*: this type of translation is the one that tends to reproduce the exact meaning of the SL taking into account not only the language but the content, so that they are closer to the original.

This categorisation is meant to account for various types of translation, but looking at it critically, some of these types cannot stand to cater for a text in general rather than a phrase or sentence. For instance, if you examine '*word-for-word*' and '*idiomatic'* translations, the applicability of them cannot be text-based due to the lack of similarities among the languages of the world. Moreover, '*faithful'* translation is not supposed to be a type of translation but an ethic required in translation.

However, As Newmark's (1981) main contribution to translation theory is establishing a line of demarcation between semantic and communicative translation, Roberts (1995) derives 'five-fold classification efforts of translation studies' based on Newmark's works (1981, 1988 and 1992), arguing that three of them are reflection of John Dryden's source text function, general purpose of translation and translation approach.

2.2.3 Linguistic Approach to Translation Studies

In spite of a number of translators and documents on translation exist for millennia, linguistic approach to translation studies did not get a full recognition as an independent discipline until 1950's (Morini, 2008). Since that period, translation is considered as one of the linguistic scientific studies by using various tools of linguistics. In the 1970s, a revolution took place which transformed the theories and sciences of translation under the nomenclature of 'Translation Studies,' a term first used by James Holmes in 1970. Holmes' coinage of this new term made the researchers to look into descriptive ground of translation rather than normative and prescriptive approach.

The descriptive approach, as the new trend, the linguistic theories of translation look at the elements of the SL and TL based on their linguistic structures rather than comparing of their literary varieties and stylistic features (Nida, 1976, Levý, 2011). However, Nida (1976) implies a three-stage model of the translation process. In this model, ST surface elements (grammar, meaning and connotations) should be analysed as linguistic kernel structures that can be transferred to the TT and restructured to conform to its surface elements. This linguistic approach is related with Chomsky's theory of Transformational Generative Grammar (TGG). According to Munday (2008), the views of Chomsky's theory of Universal Grammar should be used in analysing the structures of the ST in order to reconstruct them in the TT because his linguistic theory moves towards the fields of Semantics and Pragmatics what led him to develop a system for the analysis of meaning.

For a sustainable position in the field of Linguistics, Holmes (1972) and Toury (1995) scribe maps for the Translation Studies to indicate its suitability in the academic arena. When Holmes (1972) focuses on inter-discipline categories, Toury (1995) goes further to relate it with other linguistic dimensions. In a seminar presentation of a paper titled 'The Name and Nature of

Translation Studies,' Holmes (1972) designs a map of Translation Studies and sheds more light technically in the field:

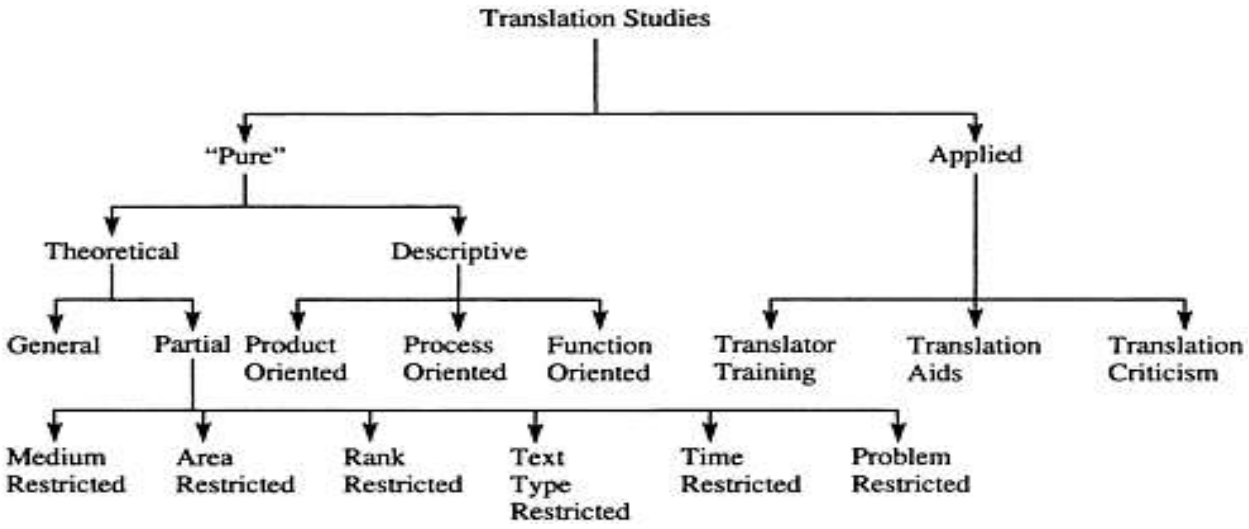


Figure 1: Holmes' Map of Translation Studies (1972)

This graphic representation entails a conceptual format to identify and envisage the effective future of translation as a discipline. The emergence of the sketch becomes a great step forward that can be used to judge translation processes. It comprises a hierarchical arrangement in the Translation Studies and categorises it into two major groups subsumed under 'Pure Translation Studies' and 'Applied Translation Studies.' Baker (1998: 277) elucidates that "pure translation studies has the dual objective of describing translation phenomana as they occur and developing principles for describing and explaining such phenomena" under descriptive translation studies and translation theory.

Therefore, the notion of Descriptive Translation Studies (DTS) is regarded in a form of product-oriented, process-oriented and function-oreinted. "Product-oriented DTS," as Baker (1998: 277) puts it, deals with the "text-focused studies which attempt to existing translations, process-oriented DTS," on the other hand, "studies which attempt to investigate the mental process that take place in translation," while function-oriented DTS aims at describing "the

functions in the recipeint sociocultural context." The general and partial theories are discussed under the theoretical aspect of translation, while the partial translation theories are subdevided into six restricted patterns; medium (like theories of human translation as opposed to machine translation or written translation as opposed to oral interpreting), area (restricted to specific linguistic or cultural group), rank (dealing with specific linguistic ranks or levels), text-type (for example theories of literary translation or Bible translation), time (dealing with texts from an older period as opposed to contemporary texts) and problem (like theories which deal translation of metaphors or idioms).

Toury's (1995) map, as it appears below, transcends to encompass other fields of linguistics to modify Holmes' map because the Translation Studies cannot be restricted to this map only. Dynamically, the map itself was evolved to purportly create a room for classicafication and clarification. Toury (1995:5) believes that the importance of these divisions is that "they allow a clarification and a division of labour between the various areas of Translation Studies, which, in the past, have often been confused."

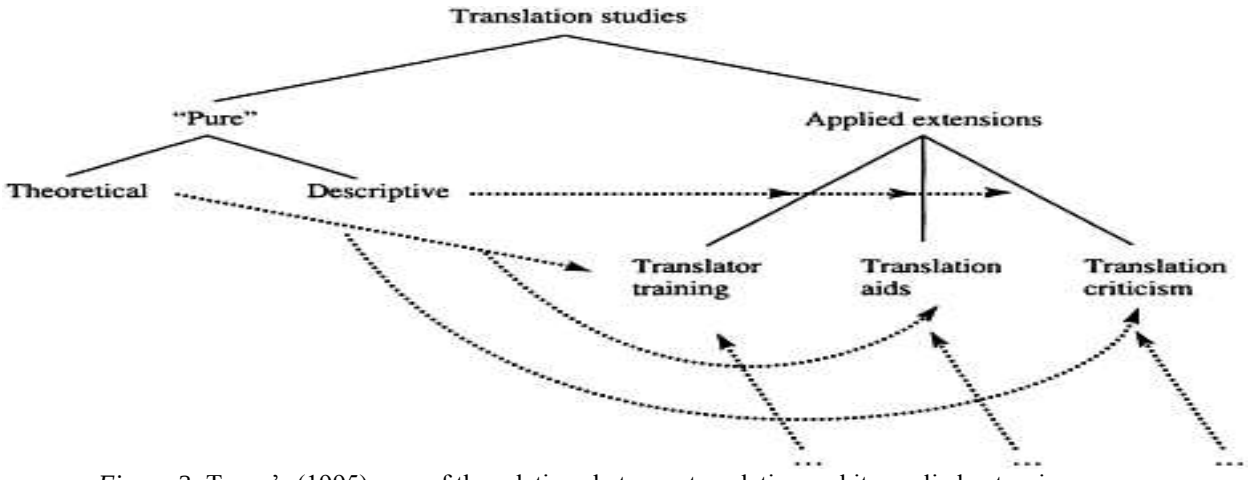


Figure 2: Toury's (1995) map of the relations between translation and its applied extensions.

This map, according to Baker (1998: 278-9), "covers activities which address specific practical applications, most notably translator training, translation aids such as dictionaries and

term banks, translation policy (which involves giving advice to the community on such issues as the role of tranlators and translations)."

2.2.4 The Concept of Equivalence

The most intricate issue in Translation Studies is the concept of equivalence, which is a translation process that deals with identicality or likeness of the TT in comparison with its ST. Equivalence stands as the constitutive notion of Translation Studies because of its role in holding the communicative relation between the ST and TT. The notion of equivalence attracts the attention of many translation scholars like Vinay and Darbelnet (2000), Jacobson (1959), Catford (1965), House (2009) Nida (1964, 1969), Neubert (1985), Popovič (1976) and Baker (1992). These scholars have various views on the concept. While some are fascinated with it some go against it.

From the onset, the theory of translation equivalence was received by a number of attacks. Refuting its empirical substance, Snell-Hornby (1988) rejects the notion of equivalence as she considers it as illusion after comparing the meaning of 'equivalence' in English and German. According to her:

> It means that the lexemes *equivalent* or *equivalence* exist nowadays in English above all as strictly delimited specialized terms, but at the same time they oscillate in the fuzziness of common language, that is, quantitatively relative in the sense of 'similar significance', 'virtually the same thing'. And they entered the English specialized literature on translation with the latter, blurred, common meaning. Altogether, one should ask oneself whether *Äquivalenz* or *equivalence* are suitable terms in the science of translation: on the one hand *Äquivalenz* –as a scientifically fixed constant for a given goal- is too static and one-dimensional, and on the other hand *equivalence* has been watered down up to the loss of its meaning. Equivalence itself is not equivalent, although the similarity fakes: the borrowing from the exact sciences has turned out to be an illusion. (Snell-Hornby, 1988: 14-15)

The above assertion refers to literal evidence against the technical inference. House (1997) argues the Snell-Hornby's idea of condemning equivalence was based only with reference

to one dictionary. Equivalence does not mean 'identity' or 'virtually the same thing.' House (1997) emphasises that equivalence shouldn't be just looked on the platform of formal, syntactic and lexical similarities; the focus should be on language use rather than structure.

Despite the vast inequality of the linguistic aspects of the human languages, the necessity of the equivalence in translation studies is essential as far as interlingual communication is concerned. Surakat (1987: 20) states that "the basic condition for translation (i.e. total translation) is the interchangeability of SL (Source Language) and TL (Target Language) in a given situation." To Baker (1992:77), "equivalence is variously regarded as a necessary condition for translation." Furthermore, Catford (1965) and Pym (2009) stress that many definitions of translation explicitly or implicitly refer to equivalence and vice versa. In translation, what turns to be highly problematic is finding equivalence in the TL; thus the pivotal issue in Translation Studies is to have the linguistic likeness in content and in form if necessary as in the case of the classical poetry or nursery rhymes.

In a broad scene of equivalence, the concept is considered as a spirit of translation because of its legitimacy in mirroring the content (and poetic form) of the ST into the TT. On her remarks, Baker (1998: 77) asserts that "the proponents of equivalence-based theories of translation usually define equivalence as the relationship between a source text (ST) and a target source (TT) that allows the TT to be considered as a translation of the ST in the first place." This signifies that the theory of equivalence is reflected in regulating the translators to have a sense of fidelity that can justifiably clutch the message of the ST to get it encoded in the TT.

2.2.5 Types of Equivalence

Equivalence drags the attention of many linguists and translation professionals who examine its typology by considering equivalence as the starting point. Catford (1965) draws a

distinction of equivalence as formal correspondence and textual equivalence. According to him, formal correspondence is any TL category (unit, class, elements of structure, among others.) which can be said to occupy, as nearly as possible, the same place in the economy of the TL as the given SL category occupies in the SL. Textual translation equivalence, on the other hand, is any TL form (text or portion of text) which is observed to be the equivalence of a given SL form (text or portion of text).

After the Catford's classification of translation, Popovič (1976) forms four types of Equivalence:

1- Linguistic - if there is homogeneity on the linguistic level (e.g. word-for-word TR)
2- Paradigmatic - if there is equivalence on the paradigmatic axis (grammatical level)
3- Stylistic - if there is function equivalence of elements in both original and translation - aiming at an expressive identity with the invariant of identical meaning
4- Textual (syntagmatic) - if there is equivalence of the syntagmatic structuring of a text, i.e. equivalence of both form and shape.

Newmark (1981) lists two types of equivalence; semantic and communicative. Semantic equivalence is directed toward the SL and its structures that govern the translation, while communicative equivalence emphasises the message of the text rather than its form; it is a subjective procedure. Semantic equivalence, on the other hand, concerns with the transfer of form and meaning as close as possible.

2.2.6 Baker's View on Equivalence

In an attempt to expatiate profoundly on translational equivalence, Baker (1992) treats the idea at various linguistic levels. She discusses equivalence at the word level, above word level, grammatical level, textual level (thematic and information structures) and pragmatic level. At the word level, Baker (1992) cautions that finding one-to-one equivalence at some points is

difficult because languages have some instances of different perception of concepts and objects. Also, word cannot be taken as a smallest meaningful unit. Some words are coined with morphemes in which each part can be autonomous. For instance, the word '*inconceivable'* has *in, conceive* and *able* which are made to make one word. By her assessment, she finally claims that translators should be mindful in translating words as there is no "one-to-one correspondence between orthographic words and elements of meaning within or across languages" (Baker, 1992: 11).

For the equivalence above the word level, Baker (1992) explains that the string of lexical items is arbitrarily arranged in a fixed pattern of collocation or idiom. She argues that collocational patterning cannot be always responsible for conveying meaning. But idioms, proverbs and fixed expression, Baker (1992) states that their meaning can be deducted from the words that constructed them. At this juncture, she urges, the translators should be careful on the issue of translating idiomatic expressions that they may not have equivalents in the TL or because of "culture-specific" as in *to carry coals to Newcastle.*

On the grammatical systems of languages, Baker (1992: 82) mentions possible areas where distinctions could be drawn from "such as time, number, gender, shape, visibility, person, proximity, animacy, and so on." She further explains that Greek and Romans had notional categories of time, number and gender, but this notion of 'basic categories' does not exist universally. Hence, she expresses that in terms of 'the diversity of grammatical categories across languages'- thus an unvarying notional category is hardly found in all languages. She also adds that:

> Even categories such as time and number, which many of us take as reflecting basic aspects of experience, are only optionally indicated in some Asian languages such as Chinese and Vietnamese. On the other hand, a number of American Indian languages such as Yana and Navaho have grammatical

> categories which in many other would hardly ever be expressed even by lexical." (Baker, 1992: 85-86)

In other languages, there is a concept of category of shape by identifying an object with either being long, round, or sheet-like. Some languages, like Amuesha, usually signify mentioning a suffix to show if a person is dead or alive. So, the nature of this diversity of grammatical structures may have an impact in modifying TL content by deletion or addition. A clear manifestation of this grammatical category indicates that number, gender, person, tense, aspect and voice are constructed differently or with a total missing of some these patterns from one language to another. According to the universal experience of counting concrete objects, there are languages that lack category of number while some languages like Arabic, Eskimo and some Slavonic languages have lexical and grammatical number of one, two, then three and above.

Dealing with linguistic differences in translation, Baker (1992: 88) examines that one of two options could be used to solve this grammatical distinction, either to "(a) omit the relevant information on number, or (b) encode this information lexically." Besides the grammatical number, unlike English, nouns of many languages (like Arabic, Hausa, French, Latin and so on) are classified into masculine or feminine gender. "Determiners, adjectives and sometimes verbs (as in the case of Arabic and Swahili) usually agree with the noun in gender as well as in number." (Baker, 1992: 90)

The systems of tense and aspect are different from one language to another. While some languages diversify and entertain various types of temporal and aspectual references other languages like Chinese, Malay and Yurok have categorical pattern of such grammatical provision. Another grammatical disparity is word order; subject and predicator of some languages differ with others. Unlike languages like Arabic, German, Russian, Finnish and

Eskimo, English and Chinese have a system of word order; lexical arrangement and position determine the function of words in a phrase or sentence. Latin, however, has inflectional case markers as indicators of function.

At the level of textual equivalence (thematic and information structures), Baker (1992) explains and adopts the concept of 'thematic structure' based on Hallidayans' view of 'information flow.' The structure is segmented into 'theme' and 'rheme.' Theme (or topic) is what the clause or text centralises on. As a point of textual departure and orientation, theme connects the whole parts of the text and gives it a sense of coherence and relativity. Rheme (or comment), on the other hand, consists of information about theme. "It is the rheme that fulfils the communicative purpose of the utterance." (Baker, 1992: 122)

In terms of thematic and textual patterning equivalences, translators should try to maintain the thematic structure of the ST in the TT without distorting any fundamental element. The textual equivalence focuses on cohesion which is a set of connectives that relate parts of a text. According to Baker (1992: 180), "cohesion is the network of lexical, grammatical and other relations which provide links between various parts of a text…it connects together the actual words and expressions that we can see or hear." Differences between TL and SL in these areas have to be considered accordingly in translation.

2.2.7 Translation and Culture

Culture, as one of the indispensable ways of life, plays a vital role in translation. The translator must consider and decipher the cultural peculiarities of the SL for an apt re-encoding in the TL. Ibrahim (2011:43) states that "cultural turn in translation studies is a welcome and important development because it offers the best opportunity to understand the complexities of textual transfer."

The starting point of the theory of translation and culture can be traced to the Venuti's (1995) perspectives on what he terms Foreignisation and Domestication. In this regard, Venuti (1995:20) declares that:

> Foreignising translation signifies the difference of the foreign text, yet only by disrupting the cultural codes that prevail in the target language. In its effort to do right abroad, this translation method must do wrong at home, deviating enough from native norms to stage an alien reading experience—choosing to translate a foreign text excluded by domestic literary canons, for instance, or using a marginal discourse to translate it.

Venuti (1995) considers Schleiermacher's (a German theologian and philosopher) and Nida as typical examples with the view of Foreignisation and Domestication. These techniques look at translation as "either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him" as foreignising translation method. He also considers Eugene Nida's concept of dynamic equivalence for "complete naturalness of expression to relate the receptor to modes of behaviour relevant within the context of his own culture" as domesticating translation. Venuti quotes Nida's statement that "the translator must be a person who can draw aside the curtains of linguistic and cultural differences so that people may see clearly the relevance of the original message" (Nida and de Waard 1986:14).

On the culture-considered translation what can be regarded as domestication, Bassnett (2007: 13) expounds that "translators must shift from concentrating more on the formalist approach to extra-textual factors." She argues that the cultural contexts of the ST and TT must go under a rigorous study for the sake of translation process or appraisal. In this vein, Bassnett (2007: 14-15 citing Gentzler, 2001: 70) sees that the changes in the translation theories have a great significance in the cultural turn along with linguistic factors:

> The two most important shifts in theoretical developments in translation theory over the past two decades have been (1) the shift from source-oriented theories to target-text-oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating functionalist approaches have been pioneers in both areas.

According to her, the issue of culture in literary studies was long ago being rooted under aegis of formalist approach. But "from post-structuralism onwards the tidal waves of new approaches to literature that swept through the last decades of the 20th century all had a cultural dimension: feminism, gender criticism, deconstruction, post-colonialism, hybridity theory" (Bassnett, 2007:15). She also argues that this drastic shift in considering culture in translational process and product comes as a result of cultural manifestation in the humanities ranging between 1980s and early 1990s.

2.2.8 Stylistics: Language in Literature

One of the functions of language is to serve as a vehicle for writing and analysing works of art. The study that bridges between language and literature is termed Stylistics (from the style). The focus of Stylistics is to look on how words are chosen and constructed. According to Leech (1969: 1), Stylistics "is the study of language as a complement and aid to the study of literature." He further emphasises that "we generally suppose that the literature cannot be examined in any depth apart from the language, any more than the language can be studied apart from the literature." This assertion shows the existent interdependency of Stylistics, regardless of the slight dichotomy, between language and literature.

Though the general concern of Stylistics is to explore aesthetics or criticise any given text, Literary Stylistics examines and interprets messages encoded in the text. The analysis may go beyond the text-frame to author-centred texts. Carter and Paul (1989: 7) stress that "a distinguishing feature of work in Literary Stylistics is the provision of a basis for fuller

understanding, appreciation, and interpretation of avowedly literary and author-centred texts." Thus, the Literary Stylistics analysis may consider some social, educational and psychological factors influenced by the author.

The area of Linguistic Stylistics (or stylo-linguistics), on the other hand, is in the domain of how an utterance or text (literary and non-literary) is architectured. In the course of analysis, the centre of attraction is on the choices of different linguistic elements and how they are preferred over other potential ones. The Linguistic Stylistics seeks to describe the signification of a written or verbal text through the means of 'linguistic evidence' (Leech and Short, 2007). In this aspect, the analysis is on the level of Graphology, Phonology, Morphology, Syntax and Semantics. Mukherjee (2005: 167) states that "the concepts of 'style' and 'stylistic variation' in language rest on the general assumption that within the language system, the same content can be encoded in more than one linguistic form." The linguistic stylistic analysis provides the readers to be fully aware of the texts in various dimensions.

2.2.9 Poetry: Forms and Elements

Psychologically and socially, poetry is one of the inbuilt cogs in the human memory because it is hardly to get a speech community without a portion of musicality and poetics as one of the prime factors of preserving their linguistic values. Therefore, a qualitative poetry should possess a powerful linguistic mechanism which yields an in-depth pleasure and instruction. This exceptional vehicle of artistic expression, most of the time, furnishes our brain to think in a synthesising manner and conveys subtle truth. That is the reason why poets are extraordinary people who can see or feel things in a different way and articulate them artistically. This gift is rarely found among the human beings.

Jeffries (2006) claims that poetry texts could be analysed effectively by considering their different styles. The analyses are mostly centred on figurative language, poetic license (liberty to alter the rules of language), economy of expression (distilling thoughts and ideas in fewer words than would be the case in any prose genre), foregrounding (linguistic deviation in a wider aesthetic context), patterning (deviation of text through sound or structure), authorial voice and formal structures (by rhyme, meter and stanza). These areas have been enhanced due to the rise and development of linguistics.

As the oldest among the literature genres, poetry is framed in different forms and elements which poets used to reveal their minds, experiences or feelings. However, these forms and elements are mainly manipulated linguistically and stylistically to serve the poets' thoughts and experiences. In this point, Leech (1969) argues that what makes poetry is linguistic manipulation (in his term: 'linguistic deviation'). This leads to poetic creation and artistic communication. With regard to elements of poetry, form refers to outer artistic genre of poem manufactured and arranged of rhyme scheme and meter in order to create verse and/or stanza.

According to Childs and Fowler (2006:92), form can be "either '*structural'* or '*textural'*, the one being large-scale, a matter of arrangement, the other small-scale, a matter of impressionism. *Structure* at its most obvious (plot, story, argument) is the skeleton of a work; *texture* at its most obvious (metre, diction, syntax) is the skin." In addition, a critical looking into these elements, it seems clear that figurative and linguistic devices are part and parcel in any given poem as far as composition and aesthetics of poetry are concerned; a poem is hardly composed without, at least, implying one of the figures of speech like simile, metaphor, symbol, personification, inversion, ellipsis, repetition, or sound systems like rhyme, metre, alliteration, assonance among others.

2.2.10 Meter and Rhythm

In poetry, meter is a prosodic feature rooted in the linguistic patterns of the arrangement of stresses and their frequency per line in a verse. Childs and Fowler (2006: 141) reiterate that "verse is metered as well as rhythmical: there is a metrical superstructure over the rhythm. An additional level of phonetic organisation gathers the rhythmical groups into metrical units-lines." Most of the English poems are organised from feet to lines. While the foot is considered as a metric unit consists of systematic arrangement of strong and weak stresses, the meter is perceived as the numerical control of rhythm by counting stresses and ignoring the number of light syllables. Basically, any phonological pattern of a language may supply the basis for metre, though the features available can be different from one language to another. In English, for example, the length of a syllable is phonologically inactive, "so it makes no sense to talk about long and short syllables in English meters" (Childs and Fowler, 2006: 142).

The analysis of the visual representation and distribution of stress and non-stress in verse lines is called scansion, "this distribution of the metrical features displays the design the poet works to, and a set of idealized expectations by the reader" (Childs and Fowler, 2006: 142). The stressed syllables are tagged with an accent mark (/), other people tag it with an ictus (ˈ) while unstressed syllables are tagged with a dash (–), or a breve (˘) to others. These syllabic groups are called metrical feet which occur throughout the poem to represent recurrent rhythm of the poem. The metrical feet, in the most cases, are divided by slash (|).

There are five basic rhythms in English poetry:

Name	**Pattern**	**Example**
Iamb	– /	compare
Trochee	/ –	copious
Anapaest	– – /	to a hole
Dactyl	/ – –	collocate
Spondee	/ /	true love

Meter is measured by the number of feet in a line. A line with five feet is called pentameter; thus, a line of five iambs is known as "iambic pentameter" (the most common metrical form in English poetry, and the one favoured by Shakespeare). The metrical feet in English are as follows:

1- monometer: one foot
2- dimeter: two feet
3- trimeter: three feet
4- tetrameter: four feet
5- pentameter: five feet
6- hexameter: six feet
7- heptameter: seven feet
8- octametre: eight feet

Usually, there is a degree of variation from line to line, as a rigid adherence to the meter results in unnatural or monotonous language. A skilful poet manipulates breaks in the prevailing rhythm of a poem for particular effects.

2.2.11 Rhyme Scheme

In beautifying the form of poetry, rhyme is seen as similarity of two or more terminal sounds of words or of lines of verse. To Childs and Fowler (2007: 207), rhyme is "a word in a line and a word in a scheme of things that transcends the line; and it is by virtue of this duality that it can at once act as the line's ticket to membership of a larger poetic community." They also argue that rhymes recurrent moments of irrevocability encode patterns of predestination in drama, by acting as "gravitational centres for dramatic syndromes and create, ironically, a sense of freedom". In spite of a famous assertion that 'not all poems rhyme and not all rhymes are poetry,' this melodic likeness crafted by the poets in poetry preserves the hierarchical organization of both linguistic rhythm and verse structure.

Roughly, rhymes can be divided into three; single one identical rhyme (masculine rhyme) as in time, slime and mime or in light, night and fight. Double rhymes (feminine rhymes) which occur in the final two identical syllables like revival, arrival and survival. Then triple rhymes which include the final three syllables like greenery, machinery and scenery. However**,** there are some rhymes with slight deviation; those rhymes are called slant rhyme, half-rhyme or para-rhymes. If only the final consonants or vowels are identical, but the initial consonants and the vowel sounds are different.

Rhymes, like other sound patterns, contribute in breaking a poem into many meaningful segments and they can mark various stages of thematic progress and development: the movement from despair to hope or from description to moral application. This is what can be sensed from the sonnets, where the octet and the sestet or the quatrains and the final couplet often form a contrast. Childs and Fowler (2006) assert the significance of rhyme for its role in the 'diversification of strophic forms,' the sound system of lines. These powerful linguistic systems, even in the abstract, provide significant signals and gestures.

2.2.12 Figurative Language (Metaphorical Mechanism)

Figurative language (also termed rhetorical figure or metaphorical mechanism) is defined by Shen (2006: 458) as "a word or group of words used in some deviation from the strict literal sense of the word(s), or from the more commonly used form of word order or sentence construction." According to Nuessel (2006), referring to the conventional usage of figurative language in the literary criticism, the term can be ambiguous for enfolding, at least, two meanings – a literary adornment or a stylistic device. The term was limited only to special usage in poetry or rhetorical language. This perception does not reflect its current usage while the term 'metaphor' is used as a replacement with a reference to a 'cognitive device' in the brain

processing to explain how people categorise reality and store abstractions of that physical existence. Metaphor is a linguistic mechanism used to construct non-literal meanings in a systematic way, meanings or conceptions that do not appear on the bare lexical surface. Goodman (1968) confirms that metaphorical usages are conventional lexical items which are creatively constructed for another linguistic situation.

Shen (2006), on the other hand, states that conventional rhetoricians discern between figures of speech and figures of thought, though the differentiation has not any universally accepted standards. They claimed that figures of speech naturally deal with construction or rhetoric (e.g., antithesis, anaphora) which normally "retain their original sense even when subject to change. This is not true with figures of thought, which, it has been argued, are expressions that have a priori strayed from their intrinsic, literal sense (e.g., metaphor, irony, and synecdoche)" (Shen, 2006: 458).

Figurative language, however, is functional in poetic and non-poetic expressions in order to beautify their style and shower lights on images for the intention of persuasion and clarification. However, poets use figurative language as an efficient poetic device to effectively communicate their thoughts and experiences. There are a set of items implied in the figurative language which allow the poets to reach their goals. Most of the sensitive and effective poems come out through some figurative mechanisms like metaphor, irony, paradox, simile, personification, metonymy, synecdoche, apostrophe, among others.

2.2.13 Classical Arabic Poetry

Poetry is one of the fundamental elements of the pre-modern Arabic cultural materials. Poetry serves as a means of documenting "historical events, transferring messages among tribes, glorifying tribe or oneself or satirising enemies." (Muhareb, al-Kharashi, al-Saud and al-

Tuwaijri, 2013: 9) It is probable that using poetry for these purposes keeps Arabs to have a well restricted metrical rhyme system for millennia, that system gives the Arabic poetry a sense of organity and proportional musicality easy for memorisation.

In a response to the recent liberal developments, the trends across Arabic linguistic backgrounds made poetry into classical (is metrical and rhymed) and modern (free verse). The metrical pattern of the classical Arabic poetry was fully explained by Khalil bn Ahmad al-Farahady in 8th century. Each line is divided into two hemistichs. And the "the lines," according to Allen (2003:74), "are laid out so as to emphasise the end-rhyme of each line. The gap that separates the two halves of the line indicates the point at which the metrical pattern is repeated…and the lack of such patterning is a distinct feature of modern poetry." Allen (2003:74) further clarifies that "rhyme in Arabic is based on sound; there is no concept of visual rhyme. In the majority of poems the rhyming element is the final consonant in the line." The two or more hemistichs in classical poetry can be one or two sentences but they should be parts of each other in form and content to make a line.

2.2.14 Linguistic Deviation in Poetry

Poetry has an incredible and complex use of language where some structures are highly manipulated and deviated for a purpose of powerful imparting of a strong feeling enwrapped in the mind of the poets. For effectiveness, most of the moments, the poets have to adhere to meter and/or rhyme which may lead to many linguistic deviations or they deliberately digress from the syntactic, phonological or morphological norms for a poetic purpose. At some points, the poets' creativity goes beyond the conventional lexical items and structure to grant the poets a liberty to invent new words and exploit some morphological norms with a deliberate clue for their readers to decode them.

While some scholars argue the significance and effects of syntactical power in poetry, Jeffries (2006) asserts that syntax can be used as a powerful icon. As the case, syntactic structures can be extended, deepened, thickened, repeated, broken, inverted, interlaced, merged, truncated, and so forth. All of these formal arrangements then can serve as analogues of experience in some other modes like emotional, perceptual, and volitional.

Leech (1969) presents eight linguistic deviations in poetry; lexical, grammatical, phonological, graphological, semantic, dialectal, deviation of register and of historical period. For grammatical deviation, Leech (1969) cites examples of some linguistic morphological and syntactic features which are altered as in the case of hyperbaton, misclassification, violation of surface and deep structure. In Joyce's *Finnegan's Wake,* for example, the poet encrypts various 'morphological extravagances' like *museyroom, intellible and eggtentical.* Hopkins' *The Wreck of the Deutschland* stands as an instance of misclassification:

> Thou mastering me God! giver of breath and death;
> World's strand, sway of the sea;
> Lord of living and dead;
> Thou hast bound bones and veins in me, *fastened me flesh*

Sticking to grammatical class of '*fastened me flesh'* can lead to a semantic ambiguity of the sentence, where *fasten* which is a transitive verb goes with just one object but put as factitive verb which 'followed by two nominal complements' (object and object complement). For clarification, Leech construed it as "to make (me) into (flesh) fastening" (Leech, 1969: 46). However, based on this account, deviation is not only applicable on the ST, but it can be found in the TT for the stylistic purpose.

2.2.15 Poetry and Translatability

Unlike other texts, the issue of translatability of poetry is debatable among the scholars. Newmark (1988), for instance, argues that poetry is untranslatable because of its complexity

among the literary genres compared to prose and drama. As Jacobson (1959: 115) claims that "all cognitive experience and its classification is conveyable in any existing language." He, also, concurs that "poetry by definition is untranslatable" (Jacobson 1959: 118). Later, James Merrill (1974) wrote a poem named ‘Lost in Translation’ to assert for the mystery nature of poetry as untranslatable and, also, an indication of hazard and craft in reproducing poetry into another language. However, the aphorism of the American poet, Robert Frost, “poetry is what is lost in translation” is often being quoted to highlight the difficulty of the task (Baker 1998:170). Earlier in the 17th century, a British poet Sir John Denham (1653) believes in difficulty of finding equivalence in translating poetry. Denham considers the delicate spirit of poetry in the process of transmitting it from one language into another can have its aroma evaporated and lost.

However, for the legitimacy of translatability, poetry can be translated into another language though the translator may face challenges. Therefore, linguistic and cultural grey areas where poetic creativity of the translator can be a dynamic catalyst to juxtapose and correlate it in line with the content and form of the TL. Chronologically, according to Kelly (2006: 69), there are translated poems since the classical period of ancient civilization, “there are bilingual inscriptions from Assyria and Mesopotamia (3000 B.C.) and Rosetta stone from Egypt (196 B.C.).” Kelly (2006) also narrates that in about 250 B.C., Livius Andronicus, the father of Roman literature, produced a Latin version of the *Odyssey* from Greek. Later on, it was also used for centuries even at the time of Horace.

By these instances, poetry seems translatable not only for the available translated versions but because the poetic sensitivities are not restricted to one particular language or culture; what has been composed poetically in one language can be articulated in another one. One of the leading proponents of the practice of post-colonial translation, a Brazilian poet and

translator, Augusta de Campos, rejects the notion that poetry belongs to a particular language or culture. According to de Campos (2004:1-2), "poetry by definition does not have a homeland. Or rather, it has greater homeland." Therefore, poetry is not a wholly property of any culture because equally the translator can render it artistically across the boundless linguistic frontiers of his/her ability.

Furthermore, Jones (2006) draws a line of possibility and impossibility in poetry translation which had been debated for many centuries. He labels poetry translation as yet unanalysed 'Black Box' due to the nature of poetry in terms of high cultural influence, rhythm, rhyme, form and figurative devices. In spite of these challenges, translation of poetry can be seen as replanting a crop after harvesting. Bassnett (2002:13) emphasises that:

> The imagery that the translator uses refers to change and new growth. It is not an imagery of loss and decay. Though a poem cannot be transfused from one language to another, it can nevertheless be transplanted. The seed can be placed in new soil, for a new plant to develop, which is the task of the translator.

Around the 10th century, the translations of classical rhetoric scripts for the general public had been produced. Versions of Ovid and Virgil were very often taken from the Medieval Latin. Epic poetry, like *Chanson de Roland*, was also translated widely, where the TTs existed in a large number of dialects and languages. There are a number of Eastern poems translated to various European languages. The most famous one is *Rubaiyat of Omar Khayyam* (1859) translated from Persian into English by Edward Fitzgerald (Kelly, 2006).

In the Romantic era, Kelly (2006) relates that some poems were translated by Zhukovsky (1783–1852). Also, Dickens' poems were among the favourite subjects of translation by both French translator, Pichot, and Russian, Vvedensky (1813–1855). Romantics were known by their trait of accuracy, however, a debate heightened between Matthew Arnold (1822–1888) and F. W. Newman (1805–1897) over translating the poems of ancient Greek poet, Homer. Newman

believes in producing archaic and antique in Homer to English people by the same archaism, while Arnold insisted on making up Homer in the nature of contemporary poetry. Newman was backed by some enthusiastic supporters like John Conington (1825–1869), Professor of Latin at Oxford and Sir Richard Jebb (1841–1905) of Cambridge. Arnold's approach, on the other hand, culminated in the translations of Dante and his circle by an English translator and poet, Dante Gabriel Rossetti (1828–1882). Arnold's central opinion was that 'a good poem should not be turned into a bad.' He, also, asserted that in some countries, like France, translation showed much influence of contemporary literary movements. In the late 18th and 19th centuries, the translation of Shakespearian works across Europe can serve as a proof of legitimacy. In some cases, translations are more widely read than original works as the case with the classical Chinese poems (Steiner, 1975).

Baker (1998: 167), also, states that translation and discussions of poetics have been found in hundreds since the heyday of John Dryden's 'Preface to *Ovid's Epistles*' (1680) and Alexandra Pope's 'Preface to the *Iliad of* Homer' (1687) through A.F. Tytler's *Essay on the Principles of Translation* (1970), Matthew Arnold's 'On Translating Homer' (1861), to more modern approaches such as Paul Selver's *The Art of Translating Poetry* (1966) and C. Day Lewis' *On Translating Poetry* (1970). Many others from last and current decades contributed to bring us up to speed in the arena of (poetics of) translation process. There are ample practices and scripts which are piled and documented in places like Prague, Belgium, Holland and Israel. Despite this grounded progress especially in target-oriented approaches, Baker (1998) observes the need of restructuring many pseudo-translations of literary works that have lost empirical sense of the target culture; such as translations of Chaucer's *Canterbury Tales* and Horace's *The Castle of Otranto*.

2.2.16 Difficulties in Translating Poetry

Translators are faced with challenges in the process of translating poetry. The challenges arise because of the complex sentences and metaphorical expressions. Levý (2011) records some findings of some researchers about the difficulties in translating poems. The findings are generated to distinguish the difficulties between verse and prose translations. According to him, poetry (unlike prose) encompasses higher usage of asyndetic structures, appositional constructions, less amount of subordinate clauses, occurrences of the ambiguous constructions, metaphorical expressions and semantic density among others. By assumption, it seems almost a universal phenomenon, in terms of 'poetic license,' for the poets, as Leech (1969: 36) states, "to ignore rules and conventions generally observed by users of the language." Under this right of poetic license, the poets deviate from the accustomed linguistic norms to creatively pave the way for another dimension of communication in a different style. In this aspect, Singh (2013) and Hariyanto (2015) enumerate three issues the translators might be engulfed in translating poetry; linguistic, literary or aesthetic and socio-cultural issues.

2.2.16.1 Linguistic Difficulty

The language of poetry is naturally unique, the feature that makes its constructions dense, in some verses, with deviated grammatical and phonological norms. A big portion of this difficulty has been discussed under the Baker's concept of equivalence. However, for the sake of precision, Hariyanto (2015) pinpoints two linguistic aspects that make poetry translation difficult, "collocation and obscured (non-standard) syntactical structures." While discussing 'equivalence above word level,' Baker (1992: 47) defines collocation "as semantically arbitrary restrictions which do not follow logically from the propositional meaning of a word." She also adds that collocation could be perceived as "tendency of certain words to co-occur regularly in a

given language." According to Baker (1992), collocation causes difficulty in translation because of the unpredictability of its meaning. For illustrating different occurrences of the collocational patterning, she uses the words *dry* and *deliver*. By looking at combinations:

dry cow	dry sound	dry book
dry bread	dry voice	dry humour
dry wine	dry country	dry run

she argues that you hardly find a similarity in meaning among the two of these lexical arrangements. When she comes to *deliver*, she translates the word into Arabic in six different contexts:

English	**Arabic**	
deliver a letter/telegraph	*yusallimu*	khitaaban/tillighraafan
deliver a speech/lecture	*yulqi*	khutbatan/muhaadaratan
deliver news	*yanqulu*	akhbaaran
deliver a blow	*yuwajjihu*	darbatan
deliver a verdict	*yusdiru*	hukman
deliver a baby	*yuwallidu*	imra'atan

The word *deliver* in these phrases is absolutely not similar with the Arabic phrases. When she compares between Arabic and English conceptualisation in the last phrase, Baker (1992: 49) recounts that:

> *yuwallidu imra'ata*n literally means something like 'deliver a woman' or 'assist a woman in childbirth'. In the process of birth, Arabic focuses on the woman, whereas English prefers to focus on the baby; it would be unacceptable, under normal circumstances, to speak of *delivering a woman* in Modern English.

Other challenging linguistic constructions, in spite of their rare occurrences in poetry, are idioms and fixed expressions. Translators face many difficulties in rendering these utterances from one language into another. According to Baker (1992), in English, phrases like *Merry Christmas*, *Yours faithfully* or *Yours sincerely* are not necessarily to find equivalents in other languages especially those which are not Indo-European, like Arabic. Also, some idioms and fixed expressions are enfolded with "culture-specific items are not necessarily untranslatable….

For example, the English expression *to carry coals to Newcastle*" Baker (1992: 68). In this vein, Baker suggests that the translator should try to find 'a similar counterpart in the target language,' because most of these idioms are likely to have formal correspondence.

2.2.16.2 Literary (Aesthetic) Difficulty

The value of any literary work lies under creativity, figurative language and its style. When these features are painstakingly fused together the literary product could be highly appreciated. In poetry, the compactness of these features is likely to be found because of the technical linguistic economy. This systematic poetic arrangement realised through the choice of dictions and power of imagination is what could be accounted for measuring aesthetic value of any poetry. Singh (2013: 3) cites that:

> The aesthetic values, as Newmark says (1981:65) are dependent on the structure (or poetic structure), and sound. Poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentence in each line. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, among others. a translator cannot ignore any of them although s/he may order them depending on the nature of the poem translated. The first factor is poetic structure. It is important to note that the structure meant here is the plan of the poem as a whole, the shape and the balance of individual sentence of each line. So, it does not have to relate directly to the sentential structures or grammar of a language, even in fact it is very much affected by the sentential structure. Thus, maintaining the original structure of the poem may mean maintaining the original structure of each sentence.

This poetic structure can really pose a challenge for the translator. The poetic patterns sometimes might be language-specific or SL and TL that are not related in origin or geographical location. This difficulty is possibly to be found in translating poetry from Arabic into English or vice versa because the two languages are not typologically related.

Sound system of poetry, as an aesthetic factor which includes rhyme, rhythm, assonance, onomatopoeia, among others, requires the translator to do extremely good to maintain these forms in the translated version. With regard to maintaining this aesthetics, however, poetry

translation can demand the translator to sacrifice the meaning at the detriment of sound where the conformity between the two would be impossible. Additionally, Singh (2013: 4) remarks that "the translator has to balance where the beauty of a poem really lies. If the beauty lies more on sounds rather on the meaning (semantic), the translator cannot ignore the sound factor."

In this aspect of poetic musicality, for instance, it would be very difficult for a translator to replicate the 'musical qualities' of Coleridge's poem *Khubla-Khan*:

> In Xanadu did Kubla Khan
> A stately pleasure-dome decree:
> Where Alph, the sacred river, ran
> Through caverns measureless to man
> Down to a sunless sea.

By looking at this musical pattern, Leech (1969: 93) explains that "the rhyming word of every line is linked by alliteration (of syllables or measures) to one of the words closely preceding it: *'Kubla Khan', dome decree', 'measureless to man,' sunless see'*. … There is an internal rhyme (i.e. as opposed to the end-rhymes prescribed by the verses pattern) between *pleasure*-and measure-, despite the two-line gap between them." This kind of poetic scheme is hard for the translator to mirror the beautiful musical form of this poem. The translator should apply intellect to make a near structure in the TT in order to keep originality.

2.2.16.3 Cultural Difficulty

Language, though it could be argued, is culture-specific; the language of a certain community is considered to be part and parcel of their identity. Hence, these socio-cultural components which are discrete to certain given communities are framed in their linguistic constructions to refer or express ideas, behaviour, product and ecology. Thus, for translating and deciphering other's culture, perhaps, a translator may encounter difficulties even among the Indo-European languages which are genetically related.

For a successful harmonisation in the poetry translation, Hariyanto (2015) suggests that the translator should use his discretion to choose an appropriate cultural equivalent with "considering the aesthetic and expressive functions a poem is carrying" for maintaining its grandeur and quality in TT. Culturally, as illuminated by some translational theorists, the perception of "summer" differs from Europe to the Arab, Sub-Saharan Africa and some far Eastern Asian countries. At this juncture, translating the concept of summer in the first stanza of the Shakespeare's sonnet 18:

> Shall I compare thee to a summer's day?
> Thou art more lovely and more temperate:
> Rough winds do shake the darling buds of May,
> And summer's lease hath all too short a date;

It will be difficult to mirror the beauty of the Shakespeare's comparison between his lover and "summer" to some of these countries who encounter severe heat in this season, probably because of the desert nature of these countries. The translator should try his best to find a functional equivalence which is suitable to the culture of the TL. In his remark, Hariyanto (2015) elucidates that, for rendering cultural equivalent in the TL, the translator should decode the lexical items used in the text (poem).

2.2.17 Strategies for Translating Poetry

For the technicalities of the poetry, there is a need to set ahead some strategies to pave the way for translating poetry. Though one thing which seems pertinent in this fold is what Yuang-zhong (1988: 6), a Chinese translator, admits that "a poetic translation should be as beautiful as the original in sense, in sound and, if possible, in form," though, in this hectic and challenging process, the linguistic and emotional capacities of the poetry translators are not equal. Thus, for carrying this task, therefore, some hefty demands are compulsory to be available with translators. Rose (1981: 136) observes that:

> The translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself wholeheartedly with the original poet. He must penetrate the exteriority of the original text and lose himself in its intertextuality. To make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language. Thus, the most successful translators of poetry are frequently those who happen to be bilingual and bicultural and, above all, poets in the target Language.

This assertion shows that translating poetry is a great task which is possible if a translator is good and has artistic creativity and brilliance. Meanwhile, translated poems should have a sense of autonomy to the linguistic and cultural system of the intended audience.

For the demanding of this exercise, whenever a poem is translated, the issue of communicability and maintaining aesthetic value stands the most perplexing because of the translators' trial to harmonise between form and content which each plays a vital role in poetry where many items hang together as a unique organ. Also, any attempt to cast off any poetic element from the original text a crucial point could be missed; that elements could be either aesthetics, style, metaphors, rhymes or poetic meter which may tamper with the original poetical image. Bassnett (2002) adopts seven strategies for translating poetry which have been pinpointed by Andre Lefevere:

i- ***Phonemic translation***, which attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Lefevere comes to the conclusion that although this works moderately well in the translation of onomatopoeia, the overall result is clumsy and often devoid of sense altogether.
ii- ***Literal translation***, where the emphasis on word-for-word translation distorts the sense and the syntax of the original.
iii- ***Metrical translation***, where the dominant criterion is the reproduction of the SL meter. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.
iv- ***Poetry into prose***. Here Lefevere concludes that distortion of the sense, communicative value and syntax of the SL text results from this method, although not to the same extent as with the literal or metrical types of translation.

v- ***Rhymed translation***, where the translator 'enters into a double bondage' of meter and rhyme. Lefevere's conclusions here are particularly harsh, since he feels that the end product is merely a 'caricature' of Catullus.

vi- ***Blank verse translation***, again the restrictions imposed on the translator by the choice of structure are emphasized, although the greater accuracy and higher degree of literalness obtained are also noted.

vii- ***Interpretation***, under this heading, Lefevere discusses what he calls *versions* where the substance of the SL text is retained but the form is changed, and *imitations* where the translator produces a poem of his own which has 'only title and point of departure, if those, in common with the source text' (Bassnett, 2002:87).

In their article, Abbasi and Anari (2004) add two items to the literal verse translation, stanza imitation and imitation of the rhyme scheme. In stanza imitation strategy, the translator should be truthful to the source poem and replicates the form of the stanza pattern and content as possible. Imitation of the rhyme strategy, on the other hand, tries to imitate the rhyming system of the source poem and produce its resemblance in the translated one. The literary aesthetics is crucial as far as poetry is concerned. Therefore, translating a poem requires a focus to mould it with regarding its SL form and content. These elements should not be left unaccounted for.

2.3 Theoretical Framework

In analysing poetry, there is a need to focus on the technical linguistic craftsmanship, musicality (phonaesthetic effects), figurative expressions, semantic density and culture-bound phenomena which are prevalent along with the poet's stylistic elegance. This task of analysis is becoming tougher when it comes to poetry translation because of the comparison between form and content. These two aspects (form and content) should be considered side by side - where linguistic variances, style and cultural dissimilarities between the SL and TL poetic expressions can be a huge hurdle. Therefore, this study uses Eugene Nida's theory of functional equivalence (previously known as dynamic equivalence) and Halliday's Functional Semantic Relationship as

theoretical framework for analysing the data. The choice of these theories is for their suitability in treating the translational process based of functionality.

The theory of functional equivalence was derived from Nida's (1964) earlier notion of formal correspondence and dynamic equivalence when he was addressing the translation of the Holy Bible. The formal correspondence is an equivalence based on reflecting the form and content of the ST in the TT. This kind of translation is more inclined to literal translation or, as put by Nida (1964), 'gloss translation'. The dynamic equivalence, on the other hand, was proposed specifically to address the ST-TT relationship. According to Nida (1969: 12), "translating consists in reproducing in the receptor language the closest natural equivalent of the source language message, first in terms of meaning and secondly in terms of style." Nida (1969: 24) further explains that "there should be a high degree of equivalence of response, or the translation will have failed to accomplish its purpose." This type of translation is concentrated on the receptor's response with a sense of being natural and closest to the TT community. The dynamic equivalence is mainly meant to minimise the foreignness of the TT.

Later in his publications, Nida (1993, 2001) modifies the concept of dynamic equivalence to functional equivalence. The adaptation of this modified concept came as a result of aligning with the spirit functionalism. The functional equivalence is defined as "the type of equivalence reflected in a target text which seeks to adapt the function of the original to suit the specific context" (Shuttleworth & Cowie, 2004: 64). With regard to lack of an identical equivalence, Nida argues that there should be a bond between the receptor and the text. Nida, (1993: 112) reiterates that "the relationship of the target language receptors to the target language text should be roughly equivalent to the relationship between the original receptors and the original text." Receptors are regarded as the determining factors for having an adequacy and functionality in

any given translation. Therefore, examining equivalence in translation lies on "the closest natural equivalent to the source-language message" (Nida, 1964: 166). The 'receptors' response' should have the naturalness in the TT. This can be found through the closeness, proximity and identicality in the TTL.

Though formal equivalence is needed because of fidelity and faithfulness but it is not applicable in some certain contexts. Nida (1993: 125) proposes three principles for using functional equivalence in a place where formal translation seems insufficient.

> Principle I: Functional equivalence is necessary if a close, formal translation is likely to result in misunderstanding of the designative meaning, certain changes must be introduced into the text of the translation.
> Principle II: Functional equivalence is necessary if a close, formal translation makes no sense, certain changes may be introduced into the text.
> Principle III: Functional equivalence is necessary if a close, formal translation is likely to result in serious misunderstanding of the associative meanings of the original text or in a significant loss in a proper appreciation for the stylistic values of the original text, it is important to make such adjustment as are necessary to reflect the associative values of the original text.

By these principles, the functional equivalence is useful to the translators to have a liberty in dealing with problems of contexts. With these qualities of the functional equivalence, the theory is more appropriate in the translation process especially if compared with other theories of equivalence which concentrate on a particular yardstick. With regard to poetry translation, the functional equivalence is flexible and applicable in the sense that it can serve to account for the stylistic features of poem in terms of sound pattern (like rhythm and rhyme) and poetic devices. Applying functional equivalence as a theory for translating Chinese songs into English, Zhang (2015) believes that the theory gives a room for a wide range of diversity in translating literary texts.

Additionally, according to the Systemists, the concept of equivalence, as the bedrock of translation, is examined in the space of 'function' rather than 'use'. Halliday (1992) argues that,

though translation is practicalised in the realm of context, but the 'functional notion of constituency' leads to the full understanding in the mainstream of the context. Therefore, Halliday (1992: 17) relates that "constituency is the elementary part-whole relationship in grammar; it simply means that larger units are built up out of smaller ones." In spite of the fact of constructing texts based on constituents, Halliday (1992: 17) reiterates that 'semantic equivalence' can never be a solution to many texts in translation but it should be, borrowing Firth's words, "equivalence of meaning is equivalence of function in context." Halliday (1992), especially in translation of rhyme, suggests a term 'functional semantic relationship' to cater for a room in which some little modifications can be done to serve any poetic context.

> If you are translating a nursery rhyme from French or Italian into English you might well change a *wolf* in to a *fox,* if you wanted it to rhyme with *box*. But whereas you change it into a *fox,* which is still within the same semantic domain, you would not change it into *rocks* or *socks*. So the constraints within which we are operating will always be a functional semantic one. (Halliday, 1992: 16)

The above quote paves a room to look inward for a good translation which can be based on both semantic dimension and functional measure. The two cannot be neglected as far as any given context is concerned. In the light of this, functional equivalence is more comprehensive than the semantic one and more relevant with poetry translation because language in use (embedded on the context and function) is more considered.

Potentially, the view of Halliday is more of fusing between, and shedding the light on, the stylistic model of the Nida's formal equivalence and functional equivalence. Nevertheless, the Halliday's concept cannot be replaced with that of Nida. The functional equivalence is a wide-ranging version of the formal equivalence because the former should be only applied when there is a sense of feeling unnaturalness and lack of adequacy to the target receptors.

By applying these two eclectic theories, the analysis of the research data is built on the bases of these two platforms to hypothetically weigh up how they fit and function in accordance with the ST. This can provide the equivalence required to achieve linguistic, cultural and aesthetic features of the original poems.

CHAPTER THREE

PRESENTATION OF DATA AND ANALYSIS: AL-MUTANABBI'S POEM

3.0 Introduction

This chapter discusses Flood's (2008) translation of the al-Mutanabbi's poem titled ' **الخيل والليل**' (The Horse and the Night). The data is examined and evaluated based on comparison with the original poem to quantify and qualify the level of harmonisation and synchronisation between the ST and TT. This comparison and appraisal are conducted under the theory of Functional Equivalence on the linguistic, aesthetic and cultural levels. Also, the chapter discusses how lexicogrammatical and prosodic patterns can be re-encoded rhythmically in relation to the classicality of the ST lines.

3.1 Presentation of Data

The following are Arabic ST of the al-Mutanabbi's poem and its translation by Flood (2008). The title of the poem is **الخيل والليل** (The Horse and the Night) :

واحـر قـلبـاه مـمـن قـلبـه شـبـم * ومـن بجسمي وحالـي عنـده سقـم

مـا لي أكـتـم حبـا قـد بـرى جسدي * وتدعي حـب سـيـف الـدولـة الأمـم

إن كـان يـجـمعـنـا حـب لـغـرتـه * فـلـيت أنـا بـقـدر الحـب نـقـتـسـم

قد زرتـه و سيـوف الـهند مغمدة * وقـد نـظـرت إليـه و السيـوف دم

فـكـان أحـــسـن خـلـق اللـــه كـلـهـم * وكان أحسن مافي الأحسن الشيـم

فـــوت العدو الـذي يـمـمـتـه ظـفـر * فـي طـيـه أسـأف فـــي طـيـه نـعـم

قد ناب عنك شديد الخوف واصطنعت * لـك المهابـة مـالا تـصـنـع الـبـهـم

ألـزمـت نـفسك شيـئـا ليس يلزمهـا * أن لا يـواريـــهـم بـحـر و لا عـلـم

أكلمـا رمـت جـيشـا فـانـثـنـى هربـا * تـصـرفـت بـك فـي آثـاره الـهـمـم

عـلـيـك هزمـهـم فـي كـل مـعـتـرك * و ما عليك بهم عـار إذا انـهزمـــوا

أما تـرى ظـفـرا حـلـوا سـوى ظـفـر * تصافحت فيه بيض الهـنـدو اللمـم

يـا أعـدل النـــاس إلا فـي مـعـامـلـتـي * فيك الخصام و أنت الخصم والحكم

أعـيـذهـا نـظـرات مـنـك صـادقـــة * أن تحسب الشحم فيمن شحمـه ورم

وما انـتـفـاع أخـي الـدنيـا بـنـاظـــره * إذا استوت عـنـده الأنـوار و الظـلـم

سـيـعـلم الجمع ممـن ضـم مجـلـسـنـا * بـأنـني خيـر مـن تـسـعـى بـه قـــدم

أنا الـــذي نـأظـر الأعـمـى إلـى أدبـــي * وأســمـعـت كـلـماتي مـن بـه صـمـم

أنام ملء جـفـونـي عـــن شـواردهـا * ويـسـهـر الخـلـق جراهـا و يختصم

و جـاهـل مـده فـي جهـلـه ضـحـكـي * حـتـى أتـتـه يـد فـراسـة و فـــــم

إذا رأيـــت نـــيـــوب اللـــيـث بـــارزة * فـــلا تـظـنـــن أن اللـــيـث يـبـتـسـم

و مـهـجـة مـهـجـتـي من هم صاحبهـا * أدركـتـــه بـجـواد ظـــهـره حـــرم

رجلاه في الركض رجل والـيـدان يـد * وفـعـلـه مـاتـريـد الـكـف والـقـدم

ومـرهـف سـرت بيـن الجحـفلين بـه * حتى ضربت و موج الموت يلتطم

الخيـل والليـل والـبـيـداء تعرفـنـي * والسيف والرمح والقرطاس والقلـم

صـحـبت فـي الـفـلوات الوحش منفردا * حـتـى تـعـجـب مـنـي القـور و الأكـم

يـا مـن يـعـز علينـا أن نـفـارقـهـم * وجـدانـنـا كـل شـيء بـعـدكـم عـدم

مـا كـان أخـلـقـنـا مـنـكـم بـتـكـرمـــــة * لـو أن أمـركـم مـن أمـرنـا أمـــم

إن كان سركم ما قال حاسدنا * فما لجرح إذا أرضاكم ألم

و بيننا لو رعيتم ذاك معرفة * غن المعارف في اهل النهى ذمم

كم تطلبون لنا عيبا فيعجزكم * ويكره الله ما تأتون والكرم

ما أبعد العيب و النقصان عن شرفي * أنا الثريا و ذان الشيب و الهرم

ليت الغمام الذي عندي صواعقه * يزيلهن إلى من عنده الديم

أرى النوى تقتضيني كل مرحلة * لا تستقل بها الوخادة الرسم

لئن تركن ضميرا عن ميامننا * ليحدثن لمن ودعتهم ندم

إذا ترحلت عن قوم و قد قدروا * أن لا تفارقهم فالراحلون هم

شر البلاد مكان لا صديق به * وشر ما يكسب الإنسان ما يصم

و شر ما قنصته راحتي قنص * شبه البزاة سواء فيه و الرخم

بأي لفظ تقول الشعر زعنفة * تجوز عندك لا عرب ولا عجم

هذا عتابك إلا أنه مقة * قد ضمن الدر إلا أنه كلم

My heart burns for he whose heart grows cold,
my body and soul have fallen ill,

My frame withered by love of him: why deny it
when the world vies for Saif al-Daula's affection?

If we are united by our love of his abundance,
would that we shared it by the strength of our love.

I visited him when the Indian-steeled swords were sheathed
and I have seen him when the blades ran red with blood.

He was the best of all God's creations,
his character most esteemed of all.

His enemy fled before the battle, granting him a victory
which was a delight as it was a distress.

But the fear of your name proceeds you,
accomplishing more than an advancing army could.

Though unneeded, you pursued the fleeing enemy,
allowing neither hills nor plains to cover them.

Must an enemy's flight always prompt
your ambitious spirit to give chase?

It is your duty to defeat them at every turn,
but it is not your shame if they flee.

Must a true victory always be gained
with the white steel of a blade?

You, most just of men to all but me:
you are the source of a quarrel and you alone must judge.

Truly, I forgive your attention
to those bloated boasters,

But what use is sight
if you cannot distinguish light from dark?

Now this court will learn
that I am the greatest in wit and courage.

I am he whose writing the blind see
and whose words grant hearing to the deaf.

Content with complete verses, I sleep,
while others strain for simple rhymes.

I laughed at the frauds and their ignorance
until, with discerning hand and mouth, I destroy them.

If you see the lion bare his teeth,
do not assume he is smiling!

Many have sought my life with their own,
but I face them on a strong-backed mount.

His fore and hind legs gallop as one
and he does as my hand and foot demands.

On him I have brandished my sword between two crashing armies
until I struck and the waves of death collided.

I am known to the knight, the desert and the night
to the sword and the spear, to the paper and the pen.

I have roamed the barren deserts with the wild beast
until the mountains demanded my admiration.

Oh, the pain of leaving you,
after which all life is empty!

How I deserved to be honored by you,
were your affairs and mine reconciled.

So, you have heeded my envier's whisper.
The wound, if it pleases you, does not ache.

The ties between us, had you heeded them
would be a bond for the wise.

How much do you fault me, demeaning yourself,
when God and Nobility despise your actions.

How far from my honor are weakness and shame:
I am the bright Pleiades; they – old age and grey hair.

I wish my storm clouds would take their lightning
and strike those who thrive in gentle rain.

I see the destination that demands of me every step of a journey
that no creature in existence could find small.

As my she-camel leaves the caravan far behind, to venture into the desert,
those we leave behind will come to regret our departure

When you travel from those who could have kept you near
then in truth, they are the ones who have left you.

Evil the country where you have no friends,
evil is the gain you spoil,

and evil is the game my hand captures,
if nothing distinguishes the falcon from the vulture.

With what words can the masses, either Arab or Persian,
speak poetry? Still, you approve!

This is my rebuke, and yet it is loving.

Though still mere words, they are pearls.

3.2 Data Analysis and Interpretation

This segment analyses and discusses the data presented above. For the sake of a comprehensive analysis, the lines are treated one by one:

***ST1*: واحر قلباه ممن قلبه شبم ومن بجسمي وحالي عنده سقم**

***TT1(a)*: My heart burns for he whose heart grows cold,**

my body and soul have fallen ill,

As the first line of the poem, al-Mutanabbi shows personal perturbation and grievances towards non-reciprocal affectionate of his old and beloved king Saif al-Daula who bans him from the court after being the most esteemed poet for many years. For this tormented experience, al-Mutanabbi reveals how his physique and attributes are no longer appreciated in the court.

In the translation of the line, Flood captures the content of the line but some linguistic elements are deleted and some substituted. Though omission and substitution, as asserted by Munday (2009), can be applied intentionally and unintentionally, but the elements have not served the context appropriately. In the first hemistich, the Arabic 'وا' (oh!) contains expression of disappointment, anxiety and sadness. Flood does not use this word in the translated version which contextually and semantically undermines the impression of the hemistich and the line in general.

Also, the translation of the second hemistich seems incomplete because the translator does not link it to the first one as in the ST. The phrase '**عنده**' (to him) has a requisite role in the line, because it specifies that the poet's affliction of psychological trauma and physical illness are caused by the king's rejection and they could be only perceivable to no one but him. Also, Flood prefers English collocation of "my body and soul" for "**بجسمي وحالي**" instead of 'my body and attribute' as it is architectured in the line. By comparing the translated version of the two hemistichs, the length of the second hemistich is supposed to be composed in conformity to prosodically correlate with the first one. The following is the researcher's modification of the line:

***TT1(b)*: Oh! My heart burns for whose heart's cold,**

And to whom my body and trait are ill-starred

With this modification, both content and aesthetics are blended together to make the prosodic and lexicogrammatical composure of the line to serve the purpose of the ST.

***ST2*: مالي أكتم حبا قد برى جسدي وتدعي حب سيف الدولة الأمم**

***TT2(a)*: My frame withered by love of him: why deny it**

when the world vies for Saif al-Daula's affection?

The poet relates his inability to conceal the love of Saif al-Daula as vividly appeared by paleness and faintness of his body. This concrete evidence of love can never be compared with that of other people who just claim his love without any proof.

Flood attempts to artistically rephrase the line contextually. In the first hemistich, Flood avoids directness of the lexicogrammatical components of the ST. "**مالي أكتم حبا قد برى جسدي**" (why should I hide the love that has withered my body?) is split into two clauses: "my frame withered by love of him" and "why deny it." The translator does not encode "**أكتم**" (I hide) contextually.

The clause should be lexically constructed because of its role in the context, though the translator regards "why deny it" as its substitute.

The translation of the second hemistich also has the same pattern with the first one. The word 'vie' is used for "**تدعي**" (they claim). The words 'vie' and 'claim' are not synonymous. The substitution can be acceptable in this context but 'claim' here is more suitable, because 'vie' can be even seen as a testimony of genuine love but the poet sees it as a mere pretence which is not a ground for a strife. Therefore, 'claim' is more preferable. At this juncture, the line could be re-encoded into English as follows:

***TT2(b)*: Should I be concealing a love withers my frame?**

When people's love for Saif al-Daula is but a claim

This translation brings the afore-discussed lexical items into another realisation which, according to the researcher, is more reliable and conceivable:

ST3: إن كان يجمعنا حب لغرته فليت أنّا بقدر الحب نقتسم

TT3(a): If we are united by our love of his abundance,

would that we shared it by the strength of our love.

As a procession of the two lines, the poet keeps expressing his lamentation and frustration towards the nonchalant attitude of his king Saif al-Daula. Despite having a wide range of lovers, the king should never use the same parameter to measure and judge them; their love is not equal so they should not be considered the same when it comes to sharing his philanthropy.

The translation of this line is not on the classical flank. The translator tries to render the pivotal idea of the line. Relatively, the translation of "**حب لغرته**" as "love of his abundance" is rendered contrarily to the ST because it should be 'love for his (physical) brightness or awesomeness.' The use of 'of' in the TT for "**ل**" also is not equivalent contextually, in Arabic it

could refer to either ‘of’ or ‘for.’ Translating (**يجمعنا**) with ‘we are united’ is a direct rendition which does not fit the context. ‘We are bound’ would be better because ‘bound’ could take a meaning of being closely ‘connected’ which is not necessary to be ‘united’.

In the second hemistich, also, if you are to have a real picture of the context, the Flood’s use of ‘strength’ as an equivalent of (**قدر**) instead’ of ‘rate’ deviates from the context, because the poet does not even believe in their love he sees it as a so-called one. So, for a ‘rate’ you could get a zero level while in ‘strength’, at least, some portion of availability could be found. For this line, the following modification can be a clarification:

TT3(b): If we’re bound by the love of his awesomeness,

would we be distributed by the courtiers rate of loveliness.

This modified version covers the omitted items in the Flood’s translation and gives a new shape of realisation. Prosodically, ‘awesomeness’ and ‘loveliness’ are rhymed to give a sort of musicality in train with the classical poetry.

ST4: **قد زرته و سيوف الهند مغمدة * وقد نظرت إليه و السيوف دم**

TT4(a): I visited him when the Indian-steeled swords were sheathed

and I have seen him when the blades ran red with blood.

Al-Mutanabbi accounts that he visits the king when the swords are sheathed and unsheathed. Symbolically, in this line, the poet reveals the level of loyalty and the status of service he offers the king Saif al-Daula in war and peace conditions.

The TT reflects the ST without much manipulation. In this situation, Flood prefers the lexical meaning more than the contextual one which denotes the tense of belongness of the poet in any given circumstance. Also, culturally, the Arabs were known for using Indian swords as a sign of bravery and authority. For the fact that swords carry various symbols along the history of

human race in different regions, the English would not find it difficult to recognise its metaphorical context. In the Arabic and English context, swords represent strength and liberty. In this context, however, the poet uses the symbol of swords to portray his engagement with the king in war and peace. Flood's translation of this line is relatively proportional and contextual. However, the following rendition accounts for the missing poetic elements:

TT4(b): I visited him while the Indian-steeled swords sheathed

and I watched him while the blades ran red in blood.

The phrases '**قد زرته**' and '**وقد نظرت**' should have an equal grammatical consideration. Their translation goes 'I visited him' and 'and I have seen him' respectively.

ST5: فكان أحسن خلق اللـه كـلـهـمِ * وكان أحسن ما في الأحسن الشيمُ

TT5(a): He was the best of all God's creatures,

Also his disposition must esteemed of all

The poet exceedingly and extravagantly eulogises the king to the level of seeing him as the best of all God's creatures in the conditions of war for his bravery and peace for his kindness. In the first hemistich, al-Mutanabbi goes beyond that by being exacerbated with the religious norms and placing Saif al-Daula in a hierarchical rank over any creature for personal interest.

The first hemistich of this line was translated with a sort of tendentious functional equivalence. Although some translators can argue that translating Allah (**الله**) as God (**إله**) is contextually non-equivalent into Arabic, but to the English translating Allah (**الله**) as God (**إله**) is applicable because this is how it is understood in the English culture and there is no difference in context between Arabic and English worlds.

The second hemistich is too informative though artistically framed with a lucid style of comparison between his characters and that of others. The translation is more inclined towards

free verse as it implies some vital linguistic elements to shorten the line length. Unlike the previous line where the groups '**قد زرته**' and '**وقد نظرت**' have not been protracted, '**كان**' (he was) which appears in the first and second hemistichs of the ST has only reflected in the first hemistich of the TT. Stylistically, this omission is justifiable since that enables the line to have a good proportional length.

TT5(b): In all he was the best of all God's creations,

thus the best of his best all in esteemed dispositions.

This attempt provides more appropriate length and captures the features of ST in the TT. The second hemistich is more realised in this version than in the previous Flood's translation.

ST6: فوت العدو الذي يممته ظفرٌ * في طيه أسف في طيه نعم

TT6(a): His enemy fled before the battle, granting him a victory

Which was a delight as it was a distress.

After attributing Saif-al-Daula as the best of the God's creations, al-Mutanabbi attempts to depict the qualitative nature of the king against the emperor of Rome in a battle which is about to take off. The king of Rome fled out of courage. The incident irritated Saif-al-Daula because he wants the battle to take place. For al-Mutanabbi, the event has two-fold, discontentment and blessing; it is disappointing regarding the preparation and determination of Saif al-Daula to win the battle. And, it is a blessing in disguise since the disengagement in the battle saves lives.

The translator captures the linguistic equivalence of the line. She paraphrases the poetic wordings of the line perhaps because of the linguistic density incorporated in it. However, the TT fails to fuse the linguistic beauty, form and content together. Therefore, the following line addresses that:

TT6(b): Fleeing of your targeted enemy is turned to blessing,

in a fold was a delight likewise it was indeed distressing.

ST7: قد ناب عنك شديد الخوف واصطنعت * لك المهابة ما لا تصنع البـهـمُ

TT7(a): But the fear of your name proceeds you,

accomplishing more than an advancing army could.

Al-Mutanabbi states how the king's name casts fear and admiration in the heart of his enemies. what has become capable to defeat them even before encountering with them. The fear of Saif al-Daula, also, is more influential than the assault of heroic soldiers.

Again, in this rendition, Flood paraphrases the verse by deletion and insertion of some linguistic items. The translator omits '**شديد**' (severe, harsh), which is an adjective modifying 'fear.' Also, inserting 'name' which has not vividly appeared in the verse could be a good aesthetic insertion as it could be derived from the context. This implies that the reputation and awesomeness of the king are ones of his fatal weapons to attack his enemies as they flee before the battle.

As a strategy to avoid the linguistic complexity in the line, Flood substitutes the word '**قد**', which should be a word of either probability or emphasis in defence, with 'but'. The poet here does not intend to look down at his king by any means. Also, the translator implies '**واصطنعت لك المهابة**' (it has created an esteem admiration of you) in the context. The following attempt accounts for the missing elements:

TT7(b): (The army) vanquished by fright of your shade

and engraved a grandness no any warrior could tread.

ST8: ألزمت نفسك شيئاً ليس يلزمها * أن لا تواريهم أرض ولا علم

TT8(a): Though unneeded, you pursued the fleeing enemy,

allowing neither hills nor plains to cover them

In continuation with lamentation over the king's unnecessary attitude, al-Mutanabbi reveals his worries over Saif-al-Daula's excessive strife to catch up his enemies. The king stresses himself in tracing them as they flee and hide in mountains and plains.

Flood, in this version, prefers to go with the connotative meaning in the first hemstitch to link it with the previous line. The paraphrased translation of this hemistich is 'you compelled yourself something undeserved to be compelled upon". Aesthetically, the second hemstitch, to some points, deviates from the content to create a vivid personification. The poet relates that "to the extent that neither plain nor hill could cover them". The translated line is communicative despite the paraphrase and semantic intensification of 'hill and plain' from the singular form to the plural form. However, the prosodic feature of rhyme and rhythm is missing in the TT. The following addresses the deficit of the Flood's translation:

TT8(b): What unneeded in overstressing the pursuance

of an army neither hills nor plains cover their stance!

The above rendition provides a clear picture of the ST line. The missing linguistic elements and soothing rhyme have been accounted for. The rendition is apt to give a classical image of the ST line.

ST9: **أكلما رمت جيشاً فانثني هربا * تصرفت بك في آثاره الهمم** **TT9(a): Must an enemy's flight always prompt.**

Your ambitious spirit to give chase?

The poet's lamentation about this unnecessary action of the king deepens in his heart. He criticises the king for wasting energy and resources in doing things and following his instincts without discretion. He questions why it has become the king's habit to chase his enemy after defeating them.

The translation of this line adheres to the context more than the lexicogrammatical system. The phrase '**رمت جيشاً**' (you targeted an enemy) is contextually and implicitly incorporated in the translated version, and the word '**جيش**' (soldiers) was translated as 'enemy'. However, the translation serves the need and provides the poetic equivalence although it is not aesthetically fitted. For having the aesthetic equivalent, the line is re-encoded as follows:

TT9(b): Must targeting a fleeing enemy always prompts

your spirit acting furiously as commands from instincts?

This new translated version encompasses rhythmic values and serves the context of the line. Most importantly, this rendition addresses the omission of some elements in the second hemistich.

ST10: **عليك هزمهم في كل معترَكٍ * وما عليك بهم عارٌ إذا انهزموا**

TT10(a): **It is your duty to defeat them at every turn.**

but it is not your shame if they flee.

The line reveals how brave Saif-al-Daula is in the battlefield. It portrays how his enemy has no option but being defeated. As usual, the enemy should not have any sense of shame since the king's courage and vast heroism are unquestionable and his gallant attitude makes him tremendously famous to other ethnic groups and kingdoms.

The translation of this line is direct. The translator made a bit of modification in translating '**انهزموا**' (they were defeated) as 'they flee'. In the context, fleeing denotes moral defeat, and Flood wants to stick to the linguistic coherence with 'flee' as stated in the previous lines. As in the case of the previous Flood's TTs, the line lacks aesthetic feature; the translation has no reflection of classicality as it was rendered plainly. Therefore, the following is an amended translated edition to address the missing features:

TT10(b): Your duty's defeating them in every battling round,

the defeat's shame not on you as they are flatly ground.

This version maintains the patterns of rhythm and rhyme in accordance with the context. Moreover, the version juxtaposes the line length and the tempo of the classical poetry.

ST11: **أما ترى ظفراً حلواً سوى ظفرٍ * تصافحت فيه بيض الهند واللمم**

TT11(a): **Must a true victory always be gained**

With the white steal of a blade?

The poet questions the victory mentality of the king by restricting it to only killing with white steeled Indian swords. The verse expresses the anxious condition of the poet with regard to the king's eagerness to shed the blood of his enemy despite defeating them and their attempt to flee.

The ST was translated with a sort of elegance, however, the translator does not provide a functional linguistic equivalence to the metaphorical component of the line and some of the linguistic features in the line cannot be justified literarily in the context. The lexical item of 'a true victory' for (**ظفراً حلواً**) can be literally translated as 'a sweet victory' to connote the exact meaning of the ST but a 'true victory' can go with the English context. Also, the group '**تصافحت**' (they shook hands), as a personification, is structured to express a pierce encounter between the

king and the enemies' necks. The translator, however, fails to reflect the figurative dimension of the ST in the TT.

Therefore, the problem of translating this line poses on the second hemistich. The metaphorical aspects of '**بيض الهند**' (white-steel swords), '**اللمم**' (necks) and '**تصافحت**' (they shook hands) have not been clearly reflected. Shaking hands, here, means to encounter. The TT serves for literal equivalence while some fundamental lexical items were neglected in spite of being the pivot in the context platform.

TT11(b): Must you always behold a sweet victory except

in white steal-blades and enemies' necks beset?

The TT11(a) and the TT11(b) have not considered the use of '**ظفر**' (victory) twice, the repetition is for emphasis, therefore, both renditions apply that. Thus, the nature of English does not regard much repetition as in Arabic.

ST12: يا أعدل الناس إلا في معاملـتـي * فيك الخصام وأنت الخصم والحكم

TT12(a): You must just of men to all but me

You are the same quarrel and you alone must judge.

Al-Mutanabbi openly blames Saif-al-Daula for not doing good and what he deserved as a noble poet among his courtiers. In spite of the al-Mutanabbi's kindness, the poet wonders why the king is treating him weirdly regardless of his former renowned status. The poet is no longer admired in the court and he is considered as common as other people. The king, despite being the

most just, does not discern between those esteem him heartedly and those courtiers who betray him.

The line seems paradoxical because it states that the king is a source of quarrel, opponent and judge. However, Flood does not pay more attention to address that in her rendition. The translation of this verse omits the Arabic word (**يا**) 'Oh!' for exclamation. The word is imperative for the nature of the context. This exclamation mark draws the attention of the listeners, and it also signifies gross allegation and exclamation why such negligence and mistreatment come from the king.

Moreover, Flood finds it difficult to account for the uses of '**الخصام**' (quarrel) and '**الخصم**' (rival). Both words are pertinent in the context. 'Quarrel' refers to the crisis on the king who should have himself to blame. 'Rival', on the other hand, shows the physical and gestural factor of the king on his attitude. The poet uses three words '**الخصام**' (quarrel), '**الخصم**' (rival) and '**الحكم**' (judge) which all of them refer to the king. The difficulty in translating this hemistich is situated in striking a balance among these parallel qualities.

TT12(b): Oh! The honest of men except in affairs of mine;

you're the quarrel source, opponent and judge therein

This translation grasps and mirrors the context of the line. Most importantly, it addresses what Flood's translation of the second hemistich has not considered. The paradoxical elements in the text, '**الخصام**' (quarrel) and '**الخصم**' (rival), were blended to suit the TT.

ST13: **أعيذها نظراتٍ منك صادقةً * أن تحسب الشحم فيمن شحمه ورم**

TT13(a): **Truly, I forgive your attention**

To those blasted boasters

The poet pleads with the king to utilise his true insight for discerning reality from fiction that he should not judge the book from its cover. He considers the king's actions as disappointing because he never expected that from such great personality.

The translation of this verse does not cover the form and context of the line. First, (**أعيذها**) means 'I seek revenge' which is not equivalent to 'I forgive'. Secondly, (**نظراتٍ**) could mean either of the 'sights' or 'lights'. Finally, Flood defuses the proverbial expression of the second hemistich to just a normal statement. Generally, Flood takes the translation of the line lightly; most of its lexical items are not considered. The following attempts to render it as follows:

TT13(b): Thought, refuge in your sights is sanctuary fact

Oh behold! A tumified appearance expected being fat.

Apart from being rhymed and rhythmic, this translation mirrors the proverbial assertion incarnated in the second hemistich '**أن تحسب الشحم فيمن شحمه ورم**' what literarily means 'to assume fatness in a place of swelling.' The translation was constructed contextually in the TT13(b) to have a poetic value of the line.

ST14: **وما انتفاع أخي الدنيا بنـاظره * إذا استوت عنده الأنوار والظلمُ**

TT14(a): **But what use is sight**

if you cannot distinguish light from dark?

Al-Mutanabbi proclaims that it is an abuse of the sight in this world if the similarity between light and darkness vanishes. Ironically, al-Mutanabbi accuses the king for his failure to differentiate between deceit and honesty. The poet berates the irresponsible attitude of Saif-al-Daula for failing to appreciate his values. This attitude is depicted as inability to distinguish between him (the light) and those so-called courtiers (the darkness).

Like some of the previous renditions, the translator runs away from the Arabic lexicogrammatical density of the ST14. The word '**الدنيا**' (world) and '**أخي**' (brother) are not implied lexically or contextually. Also, there is a change of pronoun from the third person to second person singular. As the poet pluralises (**نور**) 'light' (**الأنوار**) and (**ظلمُ**) 'dark' (**الظلمُ**), the translator singularises them in the translated text to rhyme with the English context. However, the researcher attempts retranslation of the line as follows:

TT14(b): Oh my brethren! Of what use the sight on earth,

if the light and dark are not discerned which's worth?

The above revised translated line tends to incorporate the missing lexical items and the contextual frame of the line. The re-rendition maintains the classical-like tempo and rhyme (in 'earth' and 'worth'). The line is also measured proportionally and orchestrated rhythmically.

ST15: سيعلم الجمع ممن ضم مجلسنا * انني خير من تسعى به القدم

TT15(a): Now this court will learn,

that, I am the greatest in wit and courage.

At this juncture, al-Mutanabbi turns to the king's courtiers telling them his status which is proudly full of greatness and dignity. The poet reveals that there is no precious person on earth apart from him; there is no man who is treading the earth better than him. The courtiers should find out the magnanimity of his status if they do not know.

This translation of this line also was paraphrased and amplified. The phrase ' **ممن ضم مجلسنا**' (from those who joined our court) is omitted. And the phase of '**تسعى به القدمُ**' (anyone who treads by foot), and substituted with 'wit and courage'. The TT15(a) conveys the meaning but

without considering the poetic form and content of the ST15; the rendition digresses and omits some vital lexical items. It was rendered ordinarily without any aesthetic quality. However, the following translation addresses that:

TT15(b): The newly courtiers of our company soon be aware

that verily I, the greatest treader on foot, declare.

The use of 'wit and courage' as a substitute of the phrase '**ممن ضم مجلسنا**' (from those who joined our court) does not correspond with the ST15. This substitution is unnecessary because the linguistic items of the ST15 can be confined without seeking any external support.

ST16: أنا الذي نظر الأعمى إلى أدبي * وأسمعت كلماتي من به صممُ

TT16(a): I am he whose writing the blind see,

And whose words grant hearing to the deaf.

With exaggeration, the poet is proud of his literary productivity as it does amazing things as even the blinds sight them with bear eyes and makes the deaf hear them rightly. The line is one of the most quoted lines of al-Mutanabbi because of overstatement in bragging and pride.

The Flood's translation is accurate, technical and stylistic. Perhaps, the translator regards or is possessed by the popularity of the line among the Arab speakers. However, it can be argued that since there is no a systematic pattern of rhyming, the ends of the second hemistichs, so end of each line-hemistich rhyme can give a sense of equivalence to that of classicality. Therefore, the following re-encoding is advocated:

TT16(b): I am he whose creative literatures the blind sight,

and whose words grant hearing to the deaf upright.

Some insertions in this version provide a full-of-content equivalence as well as rhyming pattern in ‘sight’ and ‘upright’.

ST17: أنام ملء جفوني عن شواردها * ويسهر الخلق جراها ويختصم

TT17(a): Content with complete verses I sleep,

while others strain for simple rhymes.

Extending from the previous verse, the poet eulogises himself and brags with his poetic creativity to the extent that he does not spend nights to compose poems, but because of their effectiveness, people are constantly and sleeplessly committed to studying them and scholars are busy arguing about them.

Unlike the previous one, the translation of this verse has not captured some valuable elements of the text despite the fact that the collocation ‘**ملء جفوني**’ (full of my stomach) may not have a direct equivalence in English. Furthermore, the collocation has not been reflected in the translated text explicitly, also ‘**شواردها**’ (circulated good poems) is not rendered as well as ‘**ويختصم**’ (they quarrel). The translation of this line, however, exhibits a sort of stylistic modification which clarifies the linguistic density of the ST.

TT17(b): Contently I sleep hence in fully circulation my verses

sleeplessly people argue and strain their worthy riches

This TT17(b) addresses the gap in the TT17(a). As it was discussed, the latter restricts in capturing some linguistic elements by condensing some and substituting some. The former, on the other hand, juxtaposes the length of the two hemistichs and provides it with a rhyming pattern.

ST18: وجاهلٍ مدهُ في جهلهِ ضحكي * حتى أتته يدّ فراسةٌ وفمُ TT18(a):

I laughed at the frauds and their ignorance,

Until, with discerning hand and mouth, I destroy them.

The poet reveals how he deceives many ignorant people by flattering them until a time of taking real action on them, he attacks them with his hand (sword) and his mouth (poetry). The line depicts the clever attitude side of the poet and how he revenges against those who attack him in poetry or physically. It also shows how proud al-Mutanabbi is with his intellectual ability and physical quality.

In the first hemistich, '**مدهُ**' (extended it) is a phrase combines a verb and a pronoun (it) as the object, '**ضحكي**' (my laughter) is the subject. This clause differs with the lexicogrammatical construction in English. The sentence patterns are determined by place, while in Arabic, they are realised by declension. The phrase '**ضحكي**' can be translated indirectly because it is essentially meant to denote deception. In the second hemistich, '**فراسةٌ**' (beastful) was mistranslated with 'discerning' which has almost changed the concept of verbal and manual brutality indicated in the ST17.

TT18(b): My tricky extension but laughter to frauds' ignorance,

Until my beastful hands and rhymes attack them in violence.

It can be noticeable in the above rendition that there is an attempt to correlate between the surface structure and content of the ST17. Each has been set side-by-side for musical value and meaningful substance.

ST19: **إذا رأيت نيوب الليث بارزةً * فلا تظنن أن الليث يبتسم**

TT19(a): **If you see the lion bare his teeth,**

do not assume it is smiling.

This line extends the pride streams of the two previous ones. Metaphorically, it is meant for explaining the magnanimity of the trick enfolded in the laughter which is not intended for

amusement or joy. The line is meant to draw an analogue between his state of laughter and that of lion's smile, both are overwhelmed with a power of cunningness to prey and attack.

The translation of TT19(a) is typically direct as it makes the directness makes the line equivalent with the linguistic components in English. Comparing with the some previous translated lines by Flood, the directness of this translation is snappier than it should be. The word '**الليث**' (lion) in the second hemistich is rendered in an anaphoric reference as it is replaced with 'it', while '**الليث**', in the Arabic context, is repeated to impart an emphatic and poetic compactness to remark on the poet's bravery.

Moreover, the use of '**نيوب**' (fangs) is systematic and contextually logical. As in some English structures, also, in Arabic '**نيوب**' (fangs) is used for the wild mammals, and 'tooth' is common, so, the use of 'teeth' in a place of 'fangs' is equivalent. Furthermore, the word '**بارزة**' (protuberantly) is potentially chosen to back the intensive nature of the poet's gallantry, the word is more effective than 'barely'. Moreover, Flood omits the emphatic words '**تظنن أن**' (verily, never assume) that reduces the poeticality of the line despite the fact that they could be incorporated contextually. For a modification, the ST19 line is retranslated as follows:

TT19(b): If you face with the lion's fangs protuberantly,

then, never assume that the lion's engulfed smilingly.

The above version captures the omitted linguistic elements to make up for the functional equivalence. As the case of other researcher's re-translational approach, this one, also, is encoded to account for rhyme and proportional rhythm.

ST20: **ومهجةٍ مهجتي من هم صاحبها * أدركتها بجوادٍ ظهرهُ حرم**

TT20(a): **Many have sought my life with their own,**

But I face them on a strong backed mount.

The poet, al-Mutanabbi, shows his courage and endurance to face his enemies. He ridicules any attempt to kill him as no one can match his preparedness and agility to respond and retaliate ferociously. The response is simple for having a horse with incomparable qualities that no one can handle it except him.

Flood manages, in the first hemistich, to deal with the linguistic complexity, deletion and substitution of the ST20. The nominal Arabic phrase '**ومهجةٍ مهجتي**' (and a soul my soul) is technically constructed with a bond that carries a sense of a clause. This Arabic phrase should be interpreted as 'if someone sets to harm me'. Al-Mutanabbi condensed this meaning in this phrase. The translator also does not reflect the phrase '**هم صاحبها**' (for the grief of its owner) the phrase could be that important if it is encoded in the translation.

In the second hemistich, the word '**جوادٍ**' was translated as 'strong backed mouth what seems to be a reason behind scrapping '**ظهرهُ حرم**' (its back is sacred to none but me). In spite of the series of omitting some vital items in the line, the Flood's translation of ST20 line is communicative. However, this omission could be as the result of linguistic density condensed in the line. Therefore, the following addresses this omission and the rhythmic and rhyming misappropriation:

TT20(b): Often souls sought eliminating my life for grievances,

I faced them on a sacred agile horse-back no foe defies.

This rendition contains some substitutions and additions. The lexical items '**هم صاحبها**' have not been directly reflected but the context mirrors that in the first hemistich. Also the phrase ' **ظهرهُ حرم**' (its back is sacred to none but me) is put in the context as '- back for foes defies'. This re-encoding can stand as replication of the Arabic context, as it was coined to serve the musical segment of the line without neglecting the content.

ST21: **رجلاه في الركض رجلٌ واليدان يدٌ * وفعله ما تريد الكف والقدم**

TT21(a): **His fore and hand legs gallop as one,**

and he does as my hand and foot demands.

As the poet continues in depicting the unique quality of his horse, al-Mutanabbi describes its perfect running and how it becomes difficult to discern between the fore and back legs. While riding, the power of its gallop knows no roughness. Also, there is no need to control the horse with muzzle or get it moved by foot.

Flood avoids the repetition of some Arabic lexical items in the first hemistich. She restructures the duality form of '**رجلاه**' (its two hand legs) and '**يدان**' (its two fore legs). For this reconstruction, it is obvious that the translator sees it appropriate to run away from the Arabic system of dual plurality and the poet's coinage of two hands for the horse four legs.

Also in the translation, Flood might have been drawn by the pronoun '**ه**' which is (he) for masculine human being and 'it' for any non-human being masculine or feminine, animate or inanimate. Furthermore, the translator uses 'demands' with 's' of third person singular simple present term. The subject constituted from 'hand' and 'foot' are supposed to be the plural syntactically.

TT21(b): The fore and back legs in a heavy gallopade as one,

in control: what my hand and foot require all's done

With regard to ST21, the above TT21(b) addresses the omitted linguistic elements. A bit of addition in this rendition occurs for the nature of English construction and for attaining a poetic and rhythmic value.

ST22: **ومرهفٍ صرت بين الجحفلين بـه * حتى ضربت وموج الموت يلتطمُ**

TT22(a): On him I have brandished my sword between two crashing armies

until I struck and the waves of death collided.

The poet proceeds in praising himself and expressing his heroism. He describes his encounter in the battle-field between two tight warriors who bunches together in a fierce fighting while he is holding the sword amidst the mounting up of deaths.

Flood tries to relate the first hemistich with the previous line. The phrase 'on him' has no manifestation in the ST22, although it has meaning but it aesthetically cripples the rhythmic flow of the line. Furthermore, it is not grammatically sound to use personal pronoun 'him' for horse which is nonhuman.

In the second hemistich, she sustains literal translation, but the use of 'and' should be substituted with 'while' because '**و**' here is not just a conjunction but the incident it is for depicting the happening and condition in the battle-field. Therefore, the researcher modifies the line (ST22) as follows:

TT22(b): On it I brandished my sword between crashing armies,

until I struck amidst fierce collision of death waves.

Compared with Flood's translation as 'on him' is used for (**بـه**), the above version evades and changes 'him' for horse to 'it'. Flood gets confused due to the nature of Arabic pronouns. Moreover, the hemistich is restructured to conform to the ST22's one and to have a rhyming effect of [z] as in 'armies' and 'waves'.

ST23: **فالخيل والليل والبيداء تـعرفنـي * والحرب والرمح والقرطاس والقلمُ**

TT23(a): I am known to the knights, the desert and the night,

to the sword and the spear, to the paper and the pen.

In this line, al-Mutanabbi claims popularity in almost all the aspects of life. He claims being a renowned figure to the horses for his brave riding, to the night and deserts for his fearless trips through them, to the swords and spears for his outstanding courage and bravery in using them and to the pen and paper for literary production and artistic creativity.

The TT23(a) slightly deviates in the first hemistich as Flood changes the horse (**الخيل**) for the knight. However, the translated version is sound but sticking to 'the horse' would be more appropriate for going under the case of metaphor to refer to his popularity to even nonhuman beings. Perhaps, in this case, the translator tends to recreate an alliteration 'knight and night' which are homophonous. On the other hand, she tries to avoid a series of Arabic conjunction of (**و**) which means 'and' before the last item. The line has been translated quite good, through there is no need for retaining the definite article (**ال**) 'the' in all the listed items what would properly tally with the English context.

TT23(b): I have been renowned to horses, deserts and nights,

to swords and spears, to papers and pens (for my guts).

For having a functional equivalence of the ST23, the above rendition lists the items the poet is proud of. Moreover, as the version modifies and adds 'I have been celebrated' and 'for my guts' respectively, it gives the line a cohesive and coherent organicity and also serves rhythmically for the proportional balance of both hemistichs and rhyming of 'nights' and 'guts'.

ST24: صحبت في الفلوات والوحش منفردا * حتى تعجب من القوروالأكم

TT24(a):I have roamed the barren deserts with wild beast,

until the mountain demanded my admiration.

Proceeding with exhibiting self-esteem, the poet reveals how he is able to penetrate horrible and barren deserts with full of beasts that makes him very admissible to mountains and hills. And in return, the deserts and beasts know his capability and heroism.

In this rendition, the translator avoids the personification in translating '**صحبت**' which is verb and subject (personal pronoun) and its remote object (**الوحش**). She uses 'I have roamed', as can be denoted from the context. But '**صحبت**' means 'I befriended.' She also scraps '**منفرداً**' (solely) in the rendition. As the ST24 is constructed, these omitted words are indispensable because they are part of the elements that show the adventure of the poet.

In the translation of the second hemistich, '**القور**' and '**والأكم**' were merged in one word 'mountains' instead of 'mountains' and 'hills' as used by the poet for further illustration and generalization. Therefore, the following version is suggested:

TT24(b): Solely, I befriended wild beasts in the barren desert,

till mountains and hills yielded demanding to venerate.

Using 'I befriended' (**صحبت**) as used by the poet is more appropriate than 'I have roamed', while the earlier shows more adventure then the latter. Also, as intended by the poet, 'befriend' signifies personification and heroism unlike 'roam' which can contextually denote hiding and dodging. As in the Arabic version, this rendition strikes a balance between the first and second hemistichs.

ST25: **يا من يعز علينا أن نفارقهم * وجداننا كل شيء بعدكم عدم**

TT25(a): **Oh, the pain of leaving you,**

after which all life is empty.

After expressing his field heroism, literary creativity and nobility, the poet returns in praising Saif-al-Daula that it is quite hard for them to vacate his court because he misses the

glamour of being in the king's palace. Al-Mutanabbi, also, considers his life without Saif-al-Daula as worthless because of the boundless gift he used to shower on him and other courtiers.

The translated version of this line contains the meaning of the ST25. Flood does not consider the proportion of the lexical items. Some of the elements in the TT25(a) are considered. Also, the translator should extend the lexical construction in order to go under the shade of some possible significances of the line. Since the segment reiterates the meaningless of the poet's life and his likes after the king's death. For the sake of addressing this vacuum in the TT25(a), the following can serve:

TT25(b): Oh! How painful instance departing his Majesty,

your passing, even with full fortunes, life is empty.

Noticeably, the TT25(b) intensifies the lexical items to cover some vacuums in the TT25(a). However, the addition cannot be looked as extraneous or inequivalent because of its function in the context. The addition was either denoted from the text or it was suited in accordance with the context.

ST26: **ما كان اخلقنا منكم بتكرمةٍ * لو أن أمركم من أمرنا أممُ**

TT26(a): **How I deserved to be honoured by you,**

were your affairs and mine reconciled.

The poet laments to the king about his frustration that he is not contented with his attitudes and manners. How al-Mutanabbi wished the king had considered his hardship condition for reconciliation and regaining his love and position in the palace.

This line is among the tricky ones in the poem. Perhaps, this is what made Flood to simplify it and go straight to the meaning. The translation of this line maintains the context and,

to some extent, the textual proportion in the nature of the ST26. Nevertheless, the first and second hemistichs were relatively rendered poetically and lexically economised to serve the purpose.

If the first hemistich were to be translated without poetic consideration it would be 'had I been given a due preference in honour by your majesty' which is lengthier in English. The phrase '**منكم**' (from/by you all) was used to show a signal of honour and respect from the poet. In Arabic, '**كم**' (*kum*) is a generic plural or is used to a single person to show admiration. Flood, in the second hemistich, ignores repeating the word (**أمر**) which appears twice. Perhaps, Flood considers the nature of English language in repetition; repetition is more visible in Arabic than English.

TT26(b): How hurting my approach is yet not honoured

by you, alas, my affairs in yours are not considered.

The above two hemistichs, in this version, are rhymed and they are proportionally balanced. However, looking at the TT26(b), the version tries to correlate and bring some potential elements neglected in the ST26.

ST27: **إن كان سركم ما قال حاسدنا * فما لجر إذا أرضاكم ألـمُ**

TT27(a): So, you have heeded my envier's whispers,

the wound, if it pleases you, do not ache.

As a cunning statement to lure back the heart of the king, al-Mutanabbi vows that it does not hurt him if the king believes with what the enviers are conspiring against him, as far as that conspiracy pleases the king, all he hopes is what will please the king even if that could destroy him.

In this translation, also, Flood follows the formal construction of ST27. Flood uses the word ‘whispers’ to reflect the intensity of the situation. ‘Whisper’ stands for ‘**قال**’ (he said) what tells how the translator wanted to strengthen the context as she does with you ‘have heeded’ and ‘**سركم**’ (pleased you/delighted you). Grammatically, Flood prefers the realisation of ‘**سر**’ as heed, which refers to ‘a careful attention to’ or ‘have regard’. Reciprocally what someone ‘heeds’ it possibly ‘delights’ him.

For the second hemistich, Flood painstakingly looks at the context and modifies it go with the ST27. As it could be perceived in the line, there is a prosodic pattern which can be difficult to reflect or have a direct functional equivalence in English. the words (**سركم**) ‘sərrəkumu:’ (**أرضاكم**) ‘ərdhakumu:’ and (**ألم**) ‘ələmu:’ constitute internal rhyme which have a portion of musicality that gives them a kind of smooth flow. There is a musical flow also reflects in the first and second hemistich when (**فما**) ‘fəma:’ and (**ما**) ‘ma:’ appear respectively.

TT27(b): If delighted with what my envier’s words partake,

then no wound (and pain), if pleases you, would ache.

By comparing ST27 with TT27(a), the above rendition makes it more poetic and functionally equivalent in spite of addition of some lexical items.

ST28: **وبيننا لو رعيتم ذاك معرفةٌ * إن المعارفَ في أهل النهى ذممُ**

TT28(a): **The ties between us, had you heeded them,**

would be a bond for a wise.

The poet al-Mutanabbi asserts that he becomes worried about the king’s negligence of their bond and recognition between them as he used to entertain. And it could be quite

disappointing if some persons do not keep their bond because bonds are a promise only great people keep it.

With regard to TT28(a), Flood reflects the context of the ST28 but there is a lack of aesthetic correlation between the first and the second hemistich. And to maintain that classical nature, it would be better if the two hemistichs get a prosodic balance. In this case, probably, this happens because Flood does not go with the lexicogrammatical contents of the ST28 as that can facilitate in bridging the length gap. Therefore, at this juncture, some of the linguistic items of the ST28 should be reconsidered. In the first hemistich, the Arabic word '**ذاك**' (then) is a determiner that reveals an aged link between the poet and the king, though that can be perceived in 'had you heeded' which is a rendition of '**لو رعيتم**'. For the juxtaposition and consideration of the missing elements, the following attempt can serve:

TT28(b): At then, between us robust ties were you heeded,

bonds to wise are a promise worth to be kept indeed

The above retranslation accounts for the rhyme and the rhythmic pattern of the ST28 and addresses the missing elements. Flood's rendition of the two hemistichs has not a direct relation between them. That may occur due to the fact that the second one is a metaphoric expression to assert what is missing their relationship.

ST29: كم تطلبون لنا عيباً فيعجزكم * ويكره الله ما تأتون والكرمُ

TT29(a): How much do you fault me, demeaning yourself,

when God and nobility despise your action.

The poet states how the king has been wasting time in seeking to find his faults and shortcomings but unfortunately God decides to find nothing. This line reaffirms the lamentation

of al-Mutanabbi on how these enviers have an influence in the court. Also, the poet is happy that the act of victimising and fault-finding by the king and the courtiers will never be achieved because of God's objection and the king's instinct benevolence.

Flood adds and substitutes in the translation of this line. Despite the fact Flood claims simplicity and modernity, Flood has not reflected the context of the ST line fully. The clause (**عيبا كم تطلبون لنا**) was translated as 'how much do you fault me,' though if it were to be translated out of poetry it should be 'how often you have searched for my fault'. This TT is too long as appears in the first hemistich. Also, (**فيعجزكم**) 'you are unable to' which was translated as 'demeaning yourself' is incorporated in the first hemistich.

A critical look of how the line is supposed to be translated with a poetic linguistic form, there is a need for lexicogrammatical condensation to cater for prosodic construction. Perhaps, this is why Flood decides to take some of these items out. However, in the second hemistich, the translation is in conformity with the Arabic one and serves the semantic orchestration '**الكرمُ**' (benevolence) as nobility and '**ما تأتون**' (what you conspire or do) as 'your action.' With this observation, the coming trial could be a justification:

TT29(b): How often you have failed fishing out my fault,

and those actions are by God and goodness dispossessed.

Accidentally, this line is flourished with consonantal alliteration in '**f**ailed **f**ishing **f**or any **f**ault and in **G**od and **g**oodness'.

ST30: **ما أبعد العيب والنقصان من شرفي * أنا الثريا وذان الشيب والـهـرمُ**

TT30(a): How far from my honor are weakness and shame.

I am the bright Pleiades; they –old age and grey hair.

The poet expresses that he is really great and noble. Shame and weakness are the farthest things from his honour because he is like Pleiades which has never been confronted with ageing or grey.

In this rendition, Flood attempts to reflect the ST30 ideally, the first hemistich covers what the poet attempts to convey. While, in the second hemistich, the translator finds it difficult to correlate between the first segment (**أنا الثري**) 'I am Pleiades' and the second one (**وذان الشيب**) 'and those are hoariness and senility'.

The conjunction (**و**) 'and' and dual demonstrative (**ذان**) 'those two' seem confusing to the translator. The poet uses them to condense some linguistic particles which could be only realised when the context and the linguistic items are carefully studied. In this context, there is an implicit comparison between 'honour' and 'Pleiades,' as weakness and shame have become far away to his honour as the case with Pleiades which has never afflicted or changed in shape because of old age and hoariness. For a more realisable harmony, the following attempt is suggested:

TT30(b): How far from my honour are shame and weakness;

I am the bright Pleiades faded not by senility or hoariness.

The above attempt provides a rhymed and rhythmical classical reflection of the ST30. The length of the two hemispheres are harmonised, likewise the missing elements in the TT30(a) are duly addressed.

CHAPTER FOUR

PRESENTATION OF DATA AND ANALYSIS: ABU NUWAS' POEM

4.0 Introduction

As presented in chapter three, this chapter presents the translation of the Abu-Nuwas' poem by Flood's (2008). The chapter compares between ST and TT lines. The data have been

appraised to examine the level of equivalence in the realms of linguistic, aesthetic and cultural aspects under the platform of Functional Equivalence propelled by Eugene Nida and Halliday's Functional Semantic Equivalence.

4.1 Presentation of Data

The following are Arabic ST of the Abu Nuwas' poem and its translation by Flood (2008):

دع عـــنك لومي فان اللـوم إغراء * وداونـي بالتي كانـت هـي الداء

صفراء لا تـنزل الأحزان ساحـتهـا * لـو مسها حـجر مـستـه سـراء

مـن كـف ذات حر فـي زي ذي ذكر * لهـا محـبـان لـوطـي وزنـــاء

قـامـت بـإبـريـقـها والليـل مـعتكر * فلاح من وجهها في البيت لآلاء

فـأرسلت من فـم الإبـريق صافـية * كأنـما أخـذهـا بـالـعـيـن إغـفـاء

رقـت عـن الماء حـتى ما يلائـمها * لـــطافة، وجـفا عن شكلها الماء

فـلو مـزجـت بها نـورا لـمازجـها * حـتـى تـولـد أنـــوار وأضـــواء

دارت عـلـى فتية دان الزمان لهم * فـمـــا يـصـيـبـهم إلا بـما شـاءوا

لـتـلك أبـكـي، ولا أبـكي لمنـــزلة * كـانـت تحل بـهـا هـنـد وأسـمـاء

حـــاشا لدرة أن تـبـنـى الخيام لـها * وأن تـروح عـليها الإبـــل والـشاء

فقل لمن يدعي في العلم فـــلسفة * حفظت شيئا، وغابت عنك أشياء

لا تحظر العفو إن كنت امرأ حرجا * فـــان حـظـــركه في الدين إزراء

Censure me not for your censure but tempts me
and the cure of my ills is the cause of it all.

The sad cannot linger long here in wine's courtyard,
where even the cup it is sipped from rejoices.

Served by the hand of a woman in garb of a man,
whose androgyny captivates all those who see her.

As she stood with her jug through the dregs of the night,
her face was the glimmer that lit up the courtyard.

She poured from her jug a wine that was clear
as if the mere sight of it could numb the mind.

You thinned out the wine far beyond what was seemly…
Yes, thinned it, for water is coarser than wine.

Were you to blend it instead with pure light,
it would blaze with a brilliance engendered alone.

She walked ‘midst the youth, to whom time was indebted,
to whom nothing befalls, save what they so wish.

For her do I cry, not for Asma and Hind,
those often praised beauties, who always depart.

Had you built a wine-tent for them such as this,
for the camels and even the sheep to repose…

Tell him who would preach to the world his ideals:
Some things you may know, but the others elude you.

If you take offence to my state, keep your silence.
To deprive my oblivion, that would be blasphemy.

4.2 Data Analysis and Interpretation

This segment analyses and discusses the data presented above. For the sake of a comprehensive analysis, the lines are treated one by one:

ST1: دع عنك لومي فإن اللوم إغراءُ * وداونِي بالتي كانت هي الداءُ

TT1(a): Censure me not for your censure but tempts me,

and the cure of my ills is the cause of it all.

This first line indicates the purpose of writing the poem. As it has been mentioned in the chapter one, the poet rebukes his friend Ibrahim an-Nazzam for accusing him of being wine addicted. According to the an-Nazzam's belief as Muutazilite (a logical Islamic sect), Abu Nuwas should be convicted for committing proselyte. In regards to this, Abu Nuwas urges the scholar to stay away from his private affairs because of the cure he used to have in that.

Comparing between the above ST1 and TT1(a), Flood's translation of this line is not well captured; while trying to replicate the ST directly, there is a sort of ambiguity in it. Perhaps because of making the translation literal is what turns it unrealised. The linkers have not been rendered appropriately. Looking at the lexicogrammatical composure of the first hemistich, the translation of the Arabic phrase "**دع عنك لومي**" which is rendered as "censure me not" is right and literary, but the following phrase of the hemistich "**فإن اللوم إغراءُ**" which was translated as "for your censure but tempts me" seems ambiguous. The linkers 'for' (preposition) and 'but' (conjunction) are not fitted in the line. The Arabic determiner "**ال**" (the) refers to the previous "**لوم**" (censure). Going with the Arabic context of this clause, also, it could be difficult to specify whom the word "**إغراءُ**" (temptation) refers to; is it a temptation to the poet or to the accuser? In her translation, Flood makes it 'a temptation' to the poet not to the accuser. Ideally, it would be better to leave it hanging without a specific referent. That would give a room for diverse analyses.

In the translation of the second hemistich, the translator diverts a little bit from the context of ST1, because the poet is demanding the accuser to provide him with a proper solution for his illness. However, there is a prosodic quality of this line (and the remaining lines) incarnated in elongation which is seemingly untranslatable. This elongation is located in the poem rhyming scheme '**اءُ**' (aaaa'u). While reciting slowly, this elongation gives a sense of

intoxication when the drunkards speak. However, as it could be observed in this line and the subsequent ones, this elongation is difficult to be rendered into English. Therefore, the ST1 was reconstructed in the following frame with a specific regard to compensate some missing linguistic elements and maintaining the line proportion and rhyme:

TT1(b) : Debar censuring me indeed your censure's temptation,
and provide me a cure for what has been the medication.

From the above rephrased version, a trial was made to minimise the loss of some linguistic elements and aesthetic values of the line. As it was already rendered by Flood, the Arabic emphatic item "**فإن**" can be realised in using 'but' (which serves as an exception). In the second hemistich, there is an attempt to avoid vagueness and complexity.

ST2: **ساحتهَا لا تنزل الأحزان صفراء * لو مسَها حجر مسّه سرآءُ**

TT2(a): **The sad cannot linger long here in wine's courtyard,**
where even the cup it is sipped from rejoices.

The poet reveals the pleasing attributions of wine as yellowish which no grievances and sadness can afflict its drinkers whenever they are at bar or accompanied by it. Abu Nuwas goes far to exaggerate that, no human or any animate and inanimate creature like stone cannot be glad if wine touches him/it.

In the above translated version, Flood flushes out some elements and replaces some with others. When ascribing wine as yellowish "**صفراء**", Flood has not mentioned this colour in her description and changed the qualifier with an unmentioned object. The use of this colour term is

important as the poet conceals referring to wine by name but by its qualities, perhaps, to vividly expose its merits and benefits which shouldn't be neglected. In translating the rest components of the hemistich, the translator changes the verbal group of "**لا تنزل**" (do not descend or come down) with "cannot linger long." In one way or another, this has altered the ST2 context because the poet wants to cast out any doubt on the negativity of wine.

Furthermore, "**الأحزان**" is rendered as the "the sad." This rendition fits in the line but 'grievances,' as it is put in TT2(b), would be more suitable to the context for two reasons. To make it literally coincided with the plurality of the word and to avoid boundless sadness as it can be perceived in English. Also, Flood mentions the wine categorically ("wine's courtyard") not as it is implied in the line which is a combination of the first word and the last one in the hemistich; "**صفراء**" (yellowish colour which stands as a wine) and "**ساحتهَا**" (its courtyard). The "wine's courtyard" is rendered to be equivalent to aforementioned lexical items, but it is preferable not to digress from what the poet puts in his version, so using the colour here is better than the 'wine.'

Like the cases of the first hemistich, the second one also deviates from the ST context. As Flood translates it as "where even the cup it is sipped from rejoices," perhaps she wants to avoid strangeness and what could be ambiguous. In the Arabic context, the poet challenges and ridicules his accuser that even non-sensors can be effectively influenced by the wine. Presumably, Flood sees irrelevance between wine and stone that why she changes it with 'cup' and she renders "**مس**" (touches) with "sips." Therefore, this line is rephrased as follows:

TT2(b): Yellowish, grievances in her courtyard, have no stance,
as a stone touchesit is plunged in colossal joyful dance.

By the above retranslation of the line, the change of the most notable linguistic mechanism happens in the verbal group of "**لا تنزل**" (do not descend or come down) what Floods

renders as “cannot linger long” to ‘have no existence.’ This is put in place to realise a prosodic element of rhyme with regarding what could be related to the context and ST form.

ST3: **من كف ذات حر في زي ذي ذكر * لها محبان لوطي وزناء**

TT3(a): **Served by the hand of a woman in garb of a man,**
whose androgyny captivates all those who see her.

In the bar, the wine is served by the hands of a striking beautiful waitress who has a kind of androgynous appearance. The poet admits her beauty but prefers what she serves more than her attractive physical appearance because she will only capture the attention of a gay man and adulterous person.

The TT3(a) renders the ST3 with an attempt to run away from what can be considered as taboo in the context. The first hemistich is realised and harmonised adequately, it is only a phrase “**ذات حر**” (a hot-like (waitress)) has not manifestation in its linguistic form but subsumed in “woman.” Probably, the translator feels it inappropriate to put it the way it is. Also, in the second hemistich, this issue of taboo is the predominant aspect and possibly that is why Flood substitutes it in another form. In line with these unrealised linguistic elements of the ST3, the TT3(b) is restructured as follows:

TT3(b): Served by a hot-like waitress in a garb more of masculine,
with androgyny captivating none but gay adulterous men.

The above retranslation tries to harmonise and address the missing elements in the ST3. It is put in regard that these gay and adulterous lovers of the waitress are essential in the ST3 because the central idea of the line is pivoted on them. Also, the mentioning of “captivate” stands for “**محبان**” (two lovers).

ST4: **قامت بابريقها والليل معتكر * فلاح من وجهها في البيت لآلاء**

TT4(a): As she stood with her jug through the dregs of the night,
her face was the glimmer that lit up the courtyard.

Abu Nuwas describes the standing and moving posture of this waitress that serves them when the night cruelly gets darkling. The waitress is really beautiful and gorgeous and her presence in this bar makes it bright and graceful against the darkness.

Flood simplifies the linguistic construction of the translation of this line and reintroduces some linkers that are artistically omitted in the Arabic version. This omission has not affected the realisation of the line meaning. "As" and "that" are not found in the ST4. For realising this line aesthetically, the following rendition is composed:

TT4(b): Standing with her pitcher, the waitress in tenebrous night,
her face fills with joy that makes the bar a brilliant light

The word 'waitress' is used instead of the verb and pronoun "**قامت**" (she stood) as in the Arabic version to give the line more clarity. Also, 'dregs of the night' is substituted with 'tenebrous night' because the latter is more relevant in the context. For the second hemistich, 'glimmer' is not an equivalent to "**فلاح**" because 'glimmer' refers to weak and/or small portion of a light. Also, 'courtyard' is replaced with 'bar' to have a clear picture of the context.

ST5: **فأرسلت من فم الإبريق صافية * كأنما أخذها بالعين إغفاء**

TT5(a): **She poured a wine from the mouth of her jug, clear**
as if the mere sight of it would numb the mind.

Abu Nuwas portrays this waitress and her gentle service in the bar as she colourfully pours a pure wine from her pitcher for the attendants. In spite of the excessive beauty of this waitress, it is her pitcher that should attract those who see her not her physical appearance.

In the rendition of this line, 'the mouth of her jug' is a direct translation of "**من فم الإبريق**," even though '**الإبريق**' is kettle. This foreignisation makes the line odd. Flood, however, translates

‘**صافية**’ with ‘clear’ just a grammatical qualifier without a qualified object (wine). The use of ‘clear’ independently without a referent seems vague. For ‘**غفاء**!’ to be rendered as ‘numb the mind’ is a little bit deviating from the ST5 because the poet wants to reveal what the waitress serves is more attractive than her physical appearance:

TT5(b): Preserved in the pitcher, she pours a purely clean wine,

the eyes, abruptly, captivated by her services till then

This TT5(b) tends to bridge the gap left in the line and free the second hemistich from focussing on the waitress to her service which is more interesting to the drinkers than her physical appearance.

ST6: رقت عن الماء حتى ما يلائمها * لطافة، وجفا عن شكلها الماء

TT6(a): You thinned out the wine far beyond what was seemly…

Yes, thinned it, for water is sparser and drier than wine.

In continuation with revealing an utmost admiration of wine, the poet compares it with water. He sees wine as softer and thinner than water. However, Abu Nuwas considers the qualities of the wine as incomparable with that of water, because if you mix them up, wine outvalues water.

The translation of this line has some irrelevant additions and deletions what made it somehow ambiguous. ‘You’ and ‘Yes’, added at the beginnings of both hemistichs, probably, are meant to create a sort of alliteration, but they have not been linguistically fitted in the context. However, Flood manages to merge the two comparisons occur in the ST6 to the second hemistich ‘for water is sparser and drier than wine.’

TT6(b): Wine’s thinner than water and far softer in comparison,

If mixed up, wine’s excelled that water’s combination

The above line tries to cover what the TT6(a) fails to provide as functional equivalent to ' **رقت عن الماء.**' The 'softness' of the wine is the central point of this comparison between water and wine.

ST7: **فلو مزجت بها نورا لمازجها * حتى تولد أنوار وأضواء**

TT7(a): **Were you to blend it instead with pure light**
it would blaze with a brilliance of its own.

Exceedingly, Abu Nuwas continues to enumerate the qualities of wine. He sees it as a powerful magic and vibrator of the brain. He testifies that even the light of composing poetry comes only through the stimuli of wine; when two lights (intellect and wine) are combined that is when the true ignition of creativity occurs in composing poetry.

Flood handles the translation of the first hemistich with care while she appears missing in the last segment of the second hemistich. The phrase 'of its own' is irrelevant - it has no equivalent or relevance in the line. Linguistically, the phrase '**أنوار وأضواء**' has not been rendered properly despite the fact that they are just synonymous which are meant to emphasise the power of the wine and intellect. The following rendition tends to address the missing gap:

TT7(b): **As drinker, were you to blend wine with pure light**
it would blaze forms of lights for you to have delight.

This rephrasing accounts for the functional realisation of the English version and offers the line to the aesthetic value which is rhymed with 'light' and 'delight.'

ST8: **دارت على فتية دان الزمان لهم * فما يصيبهم إلا بما شاءوا**

TT8(a): **She circled amongst the youth, who feel that owes then,**
Whom nothing befalls, save what they so wish

The poet talks about his drinking mates, who are youths, when the wine is going round among them. The youths feel more comfortable and resolute when they resort for wine and forget about life hardship. This line makes an indirect comparison between life in the bar and life outside the bar. The life in the bar is full of happiness and nothing happens to the attendants except what they wish, while the life outside the bar is full of hardship and misery.

The pronoun 'she' used in this version should refer to wine (**الخمرة** is a feminine in Arabic) not waitress. The preference of wine over waitress in this bar is obvious. However 'who feel that owes then' does not correlate with the ST8. Also, the rendition of the second hemistich has failed to mirror the ST8 equivalently. The lack of equivalence makes the translation of the ST8 vague.

T**T8(b): It circles the youths whose life in misery slammed,**
in the bar nothing befalls except what they've yearned.

This rendition fills the gap missing in the content of ST8 and gives a rhymed version to suit the ST8 classicality. However, there are some additions with regard to the Arabic version (ST8). These additions are meant to add clarity and pave a proper chance in terms of having an aesthetic feature.

ST9: **لتلك ابكي، ولا ابكي لمنزلة * كانت تحل بها هند وأسماء**

TT9(a): **For her I do cry, not for Hind and Asma'**
those often praised women, whose fate was to depart.

Abu Nuwas reiterates his position on taking wine as more natural than being affectionate to the debris of deserted homes and women. The line shows the poet's passion to rebuke the traditional Arab poets who normally open their poems by expressing their fondness towards debris and women.

The TT9(a) has some substitutions and additions in detriment to the context. For instance, 'for her do I cry' literally stands for '**لتلك ابكي**' but the pronoun 'her' is wrongly used as it does not refer to personification. In the same hemistich, too, there is no sign of home '**منزلة**' which is painstakingly used by the poet to refer to the debris of deserted home to refer to his preference. Though placing 'Hind and Asma'' in the first hemistich of the TT9(a) can be linguistically and aesthetically acceptable, but second hemistich was void of the context.

TT9(b): I only cry for having a wine pitcher at any given cost,
not a home debris dwelled by Hind and Asma'- that was lost.

The crux matter of this reviewed rendition is to address and disambiguate the odds posed by the TT9(a) and create a form of an aesthetical rhymed verse. Moreover, in the course of achieving this, some linguistic items (any given cost) have been added in this vein to have an appropriate picture of the context.

ST10: حاشا لدرة أن تبنى الخيام لها * وأن تروح عليها الإبل والشاء

TT10(a): had you built a wine-tent for them such as this,
for the camels and even the sheep to repose.

The line keeps on in reaffirming the poet's position against the openings of the traditional Arabic poetry. Abu Nuwas questions this attitude and sees it as absurd. He interrogates that, how could you build a tent for a pearl (wine) and leave it to random trampling of camels and sheep.

The ST10 begins with exclamation '**حاشا**' (God forbid!) which has not appeared in the TT10(a). Also, the poet refers to wine as '**درة**' (pearl) and makes it the central focus of the line. The translator does not go to this metaphor and uses 'wine' instead. 'Pearl' is used for to reveal how valuable the wine is and for that its rendition should clearly concentrate on that pivotal point.

TT10(b): How bizarre! Were you to build tent for a precious pearl

and be laid for camels and sheep as reposeful treadle.

Expressing this exclamation important as it has become visible in the above researcher's attempt. 'Wine' is substituted with for 'precious pearl' since it is the more functional equivalent.

ST11: فقل لمن يدعي في العلم فلسفة * حفظت شيئا، وغابت عنك أشياء

TT11(a): Tell him who preaches his philosophy to world;

you may have learned some things, but others elude you.

After justifying his act of drinking, Abu Nuwas turns to Ibrahim an-Nazzam that he should not brag for his knowledge and philosophy because no one has monopoly of them and human beings have limitation. This line, also, consists of a wit and wise saying that makes it one of the most quoted verses in Arabic.

The content of line this has been reflected by Flood though the translation is plain, therefore, it needs to be rephrased for comprehensiveness and aesthetics. Comparing the two versions, the TT11(a) is void of the linguistic quality to be regarded as poetically a functional equivalent to the TS11. The word '**يدعي**' was translated as 'preach' which should be 'claim.' As it is used by the poet, 'claim' is the appropriate lexical item to be used for berating his accuser. However, the addition of 'to world' can be acceptable for the notion of the universal truth for this idea of limitation of the humans' knowledge and experience. Therefore, this following attempt can give more linguistic and aesthetic realisation of the ST11:

TT11(b): Declare to whom for philosophy bragged and claimed:

Being educationally proud many things escaped your mind

The essence of saying the ST11 is, perhaps, bragging and being self-efficient with own educational background and philosophy, for this reason the focus goes for exposing pride with knowledge in this TT11(b).

ST12: **لا تحظر العفو إن كنت امرأ حرجا * فــان حظــركه في الدين إزراء**

TT12(a): **If you take offence to my state, keep your silence.**
To deprive my oblivion, that would be blasphemy.

The poet concludes the poem by urging his accuser (an-Nazzam) that he should not deprive any sinner to repent because that kind of deprival is blasphemy according to the religious injections. Like the previous line, the poet wants to educate his accuser that there is a relief religiously in being wine addict because the door of repentance is open all the time.

Looking at the functional equivalence, this line is translated with a sort of ST12 contextual reflection. Flood looks at the text in her own way and fails to fully consider the lexicogrammatical structure of the original text. The first hemistich of the TT12(a) does not harmonise with the ST12's. The phrases 'take offence to my state' and 'keep your silence' in the first hemistich do not precisely go with the Arabic context as it could be literarily translated as 'do not deprive from repentance if one was a wrongdoer.' The second hemistich of the ST12, also, does match with that of TT12(a) as it can be literarily translated as 'that your deprival to repentance is religiously blasphemous.' Therefore, the following can address the raised issues under TT12(a):

TT12(b): Deprive not repentance proviso you were guilt
thus blind deprival in religion is blasphemy and rift

The translation above attempts to provide the pivotal context of the ST12 in which the poet rebukes the idea of blocking guilty servants to their Maker and Forgiver; the poet jettisons the notion of extremism in the religious affairs which can lead one to commit a sin by blocking the door of repentance.

4.3 General Discussion

In appraising the translated poems of al-Mutanabbi and Abu Nuwas from the data analysed, there are observations that can be deduced based on the research questions of this work. These observations are construed on the facet of Nida's Functional Equivalence and Halliday's Functional Semantic Relationship to address the problems of linguistic, cultural and aesthetic applicability.

Flood tries her best in making the TT free and simple from the ST, but her translation witnesses a number of mistranslations, unnecessary omissions and substitutions. These three problems make the TT, in some contexts, loose and unfocused in terms of conveying the intended meaning especially the compacted ones as used in the two poems. As far as classical poetry is linguistically concerned, the rampant use of day-to-day language features throughout the TT makes it a more of prose-like type than a poem.

On the other hand, by comparing the level of equivalence between the two poems, the flow and composure in the rendition of the Abu Nuwas' poem are more than that of al-Mutanabbi's. Possibly, that happened as a result of simplicity and lack of lexical and semantic compactness in the Abu Nuwas' poem despite the subtleness of its meanings, while the poem of al-Mutanabbi is filled up with playing with words and using archaic lexical items what becomes a problematic for Flood to replicate the poetic and aesthetic values of the ST structures.

In addition, in terms of the cultural aspects, it is found that the translator tries to account for them but there are a few instances for that in the poem. For the aesthetic feature, on the other hand, it is unbecoming that Flood does not pay much attention to the compared to that of ST. Apparently, at various points, the proportion among the lines or, more specifically, between the hemistichs, has not been put into due consideration. There should be a reflection of the classicality in the TT lines in order go with the STs and mirror the closest natural beauty

manifested in it. One of the problems drawn due to this of lack aesthetics in the TTs is inability to account for some lexical items on one hand and go with the shade of meaning on another. The lack of stylistic proportion of the lines and hemistichs has resulted in making the TT prose-like genre. For instance, by comparing the graphological features of the TTI(a) and that of TT1(b) in chapter three:

***ST1*: واحر قلباه ممن قلبه شبم ومن بجسمي وحالي عنده سقم**

TT1(a): My heart burns for he whose heart grows cold,
my body and soul have fallen ill,

TT1(b): Oh! My heart burns for whose heart's cold,
And to whom my body and trait are ill-starred

it is seen that the elements of TT1(a) have not in balance between the two hemistichs unlike TT1(b). In the translated poem of Abu Nuwas, the above problem stated has been identified in spite of the softness of the language; the translator fails to re-encode the features of, especially, linguistic form and aesthetic grandeur in the TT. The instance of this problem can be seen from the onset:

ST1: دع عنك لومي فإن اللوم إغراءُ * وداوِني بالتي كانت هي الداءُ

TT1(a): Censure me not for your censure but tempts me,
and the cure of my ills is the cause of it all.

TT1(b) : Debar censuring me thus your censure is but temptation,
and provide me a cure for what has been my medication.

The Flood's TT1(a) and the researcher's TT1(b) are different. While the former makes it complicated the latter attempts to mirror the context and re-encodes it with considering the context and aesthetics. Generally, since the rhythmic pattern is partially maintained, the ends of two hemistichs of the line should be rhymed as in the case with TT1(b). Therefore, as asserted by Halliday (1992, 2001), throughout the analysis, the researcher attempts to rhyme the two

hemistichs of the same line can be rhymed since it is hardly to have a uniformed rhyme in the second hemistich of each line in the two. By doing this, as the researcher sees it, a portion of replicating classicality is maintained. However, as it can be argued, as Flood does, that translation of classical poetry can be made as free verse for the demand of modern people, but this over-simplification can dissolve the aroma and beauty of the poems as classical. Therefore, rendering the poems in poetic forms meaningfully is better and maintainable.

4.4 Summary of Findings

From the account of data analyses and discussions, it seems that realising a functional equivalence at the linguistic and aesthetic levels has been problematic for Flood in many contexts. For vindicating the previous translations from conventionality, as she claims, Flood tends to modernise and simplify some of the translations of the understudied poems. However, in this research it is argued that the classicality of the poems should be considered. Therefore, the study arrives at the following findings based on the research objectives:

i- In the aspect of the functional linguistic equivalence, despite her effort to capture the structure of the STs, Flood finds it difficult in some contexts to have the relevant or equivalent linguistic elements. There are linguistic elements which are not rendered properly; they are not inclined by the poetic stylistic features and lack lexical equivalence between some given texts.

ii- For the cultural elements, there are a few instances where culture poses a challenge for the translator because some of these cultural occurrences are

identical with that of English. Sword, for instance, is identically a symbol of bravery and power in both Arabic and English contexts.

iii- With regard to aesthetic values, there is a lack of maintaining the classicality of the poems. Flood disregards the rhyme and leaves the lines open. Supposedly, if finding the equivalent or a unique meter can be much demanding, an effort for a proportional length and a rhyming scheme between the first and second hemistichs can be achieved.

iv- For the form and content with regard to classicality of the poems, Flood fails to correlate and replicate them properly. The most noticeable among the two is the lexical imbalance between most of the hemistichs of the same line, in some contexts, there are a series of instances of neglecting some vital contents.

Finally, at this point, against the argument of some linguists and poets like Jacobson (1959), Merrill (1974), Newmark (1988) and Robert Frost in negating the legitimacy of equivalence and translatability of poetry, it can be empirically deduced that the argument is weak and unrealistic. The study confirms that translation of poetry is realisable regardless of its potential difficulties and the need for creative craftsmanship.

CHAPTER FIVE

SUMMARY AND CONCLUSION

5.0 Introduction

As a final segment of this work, this chapter encompasses summary and conclusion. These slated headings round off the whole work to give the picture on what this study has arrived at as a summation for the many fragments discussed and presented through the previous chapters.

5.1 Summary

This study appraises the translation of Anne Marie Flood on two classical Arabic poems, one by of al-Mutanabbi and another one by Abu Nuwas. Specifically, the areas concerned in the research are linguistic, aesthetic and cultural difficulties. Moreover, there are many literatures reviewed that are foregrounded on translation, poetry translation, (un)translatability and equivalence. The Nida's theory of Functional Equivalence and Halliday's Functional Semantic Relationship are eclectically used as the theoretical framework.

The data are forty two lines, thirty for al-Mutanabbi and twelve for Abu Nuwas, translated by Flood. For the analytical procedure, in comparison between STs and TTs, the research provides a short note on the idea of each Arabic line before going to analysis and

discussion in order to have a clear picture of what the line is all about. Virtually, at the end of each line analysis and discussion, an attempt is made to harmonise the lines to conform to more suitable poetic form and content. The retranslated lines are meant to address the missing linguistic, cultural and aesthetic points. Therefore, the retranslated versions provide the classical equivalence as the two hemistichs (in a line) are rhymed and loosely metered.

5.2 Conclusion

In this study, effort was made to appraise and assess the equivalence Anne Marie Flood's translation of al-Mutanabbi and Abu Nuwas' poems into English. In the course of analysis and discussion, these translated poetry texts have shown the effort of the translator in harmonising her translation with the current and modern use of language. However, what appears to be a hurdle in her translation is that some lines should be recast for the sake of retaining classicality and aesthetic beauty of these understudied Arabic poems which should not be neglected in any form. For this dearth, there are some lines which Flood fails to address, and this might have come from potential difficulties which could occur during the process of rendition.

From the point of linguistic equivalence, this research stands to bridge the gap missing in the Flood's translation. Some lines are reconstructed to get a more realisable version of the poems based on comparison between Arabic and English versions. Also, there are a very few cultural implications in both the poems. In this context, it shows how Flood finds it very difficult to harmonise the lines or hemistichs in parallel. At this point, some strategies of translation like deletion and extension can be a solution in this case. Therefore, in the light of the two poems under discussion, the study establishes that poetry translation requires a creative and skilful rendition which should have a balanced relation and a concrete harmonisation between SLT and

TLT. As a result of this, for having a good and poetic translation, the poetry translator should absorb form and content of the original text to recreate it artistically into the TL.

5.3 Contribution to Knowledge

The primary aim of this research is to examine the process of translating Arabic poetry into English. Based on the analysis, the researcher discovers that poetry is translatable by reflecting a big portion of its linguistic, cultural and aesthetic features. Thus, the form and content can be painstakingly maintained together without losing much of the naturalness of the ST. Therefore, the study contributes the following:

i. The work provides an avenue for translating poetry with regard to the functionality of the TT receptors response. This functionality, which is an idea under the Nida's functional equivalence, is tested as a meaningful method to have proportional lines (and hemistichs by extension) it also shows that the two theories used for the analysis can be a solution to deal with the compactness of the linguistic apparatus in any given translated poem.

ii. In terms of addressing the classicality of the translated Arabic poem, the research can help in how to have an equal range of proportion among the lines. As accounted in the TT00(b)s in the data analysis of the chapters three and four, having this balance shows how to have a good view of faithfulness by retaining a great portion of the lines classicality.

iii. Literature in general (and poetry in particular) enjoys creativity in aesthetics, therefore, this research provides the strategies to be applied in translating a classical Arabic poem into English. The rhyme is better maintained in the end of hemistichs

rather than restricting it to the Arabic system of line rhyming. This to give the poetry translator more freedom and less task to capture the context.

iv. This research can be instrumental to the learners of English with Arabic background and vice versa to have an insight on how to treat the language of the translated poetry. This because of the appraisal provision of the TTs in the light of linguistic, cultural and aesthetic elements of the STs.

5.4 Suggestions for Further Studies

Research works on the language of poetry are few. This fewness, perhaps, cumulates because of the poetic difficulty of expression and compactness. Substantially, this research discusses how translated Arabic poem into English should be examined and appreciated. The study focuses on how to apply functionality to cater for an appropriate and closet TT if compared to ST. Though this appraisal approach yields a fruitful outcome, the following areas are suggested for further studies:

i. A research should be conducted on the appraisal of translating English poems into Arabic, which is a way round to this current study. This will allow the learners to have a more comprehensive view of the poetic system of two languages.

ii. Since there is a vast bunch of linguistic studies, a research can be carried out in relation to how to translate or examine the use of figurative speech in poetry. The figurative speech is indispensable in giving the poems a quality of being imaginative and striking.

iii. In addition, from the analysis of data in this work, another research can be conducted on how to study the linguistic deviation in poetry translation. The study contributes

effectively because deviations in poetry composition are mostly anchored for effectiveness.

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