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Arberry's Translation of the Imro' El Qays's Ode: The Issue of Ideology in Translating Pre-Islamic Poetry into English

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Dedications

To my parents whom whatsoever I did I would not be serving the

deserved thanks, and whom I wish to feel better soon…

to my family, my brothers and sisters…

to the soul of my brother "Massoud" may Allah give mercy to him (rest

in peace)…

to my friends…

to Master Two Sociolinguistics class…

…I dedicate this work.

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Abstract

Pre-Islamic Arabic poetry translation into English is rather a puzzling task because English and Arabic are of different linguistic and cultural systems. However, translators may manipulate the source text (ST) message according to their cultural systems due to ideological interventions. This study examines Arberry's awareness of classical Arabic culture, and investigates the issue of ideology intervention in his rendition of the "mucəlləqə" of "ʔimruʔu el-Qəysi" into English. This study tries to contrast the "mucəlləqə" of "ʔimruʔu el-qəysi" and its translation by Arberry looking for any credible ideological manipulation. Moreover, data were examined using Van Dijk's (2004) model of investigating ideologies. In fact, results proved that translators' affiliations play an important role in the translation task, which may cause deviations from the ST message in the produced text. Moreover, this can be due to social, cultural or ideological factors. As for the organisation of this paper, this paper consists of four chapters. The first chapter attempts a historical and theoretical explanation of the cultural context in translation while the second chapter describes the conception of the "Qəs-idə" as an aspect of pre-Islamic poetry. In the third chapter, methodology and research design are systematically described long aside the description of the examined sample. Finally, the fourth chapter summarises key results of the study and recommends guidelines for further research in the area.

Key Words:

Culture, Ideology, Manipulation, Poetry Translation, Van Dijk's Model

List of Tables

List of Abbreviations

SL: Source Language

ST: Source Text

TL: Target Language

TT: Target Text

CDA: Critical Discourse Analysis

Table of Transcription and Symbols

The system of transliteration used in this thesis to represent the Arabic scripts is based on the one presented by Saad (1982, p4).

Consonant		Vowels	
Arabic Sounds	Phonetic Transcription	Arabic Sounds	Phonetic Transcription
ء	?	ُО	u
ب	b	َО	ə
ت	t	ِО	i
ث	th	و	-u
ج	j	ا	-ə
ح	h	ي	-i
خ	x		
د	d		
ذ	dh		
ر	r		
ز	z		
س	s		
ش	sh		
ص	s		
ض	d		
ط	t		
ظ	z		
ع	c		
غ	gh		
ف	f		
ق	q		
ك	k		
ل	l		
م	m		
ن	n		
ه	h		
و	w		
ي	y		

Note:

The geminate sound or the "الشدة" in Arabic is presented by doubling the letter.

The definite article"ال" is presented by "el-".

Contents

General Introduction

Translating pre-Islamic Arabic poetry into English is a massive challenge. It is primarily because Arabic is a rich poetic language that may put complex concepts into very few words. Furthermore, English and Arabic are of different linguistic families and different cultural systems. In fact, translation does not only involve the replacement of semantic segments among languages, but it is a communicative task that involves remodelling the translated text. As a result, translators are put in a very hard situation to cope with cultural poetical divergence. In fact, one may notice that translators sometimes deviate from the message intended in the source text. This can be due to textual or extratextual factors such as linguistic incompetence, cultural unawareness, and ideological intervention. Importantly, ideology is the factor that we are interested in.

Significantly, this study aimed at assessing cultural awareness of Arberry (1957) in his rendition of the "mucəlləqə" of "?imru?u el-qəysi" into English, and investigated whether the translator succeeded in portraying the cultural picture offered by the "mucəlləqə" of "?imru?u el-qəysi". At the same time, translators are not motorised machines that replace linguistic patterns from one language into another. In fact, they are rather interfering in the translation process. Consequently, my study investigates the issue of ideology in Arberry's rendition of the "mucəlləqə" of "?imru?u el-qəysi".

The study is guided by the following questions:

- How did Arberry (1957) issue the classical Arabic culture in his rendition of the "mucəlləqə" of "?imru?u el-qəysi"?

- What is the hidden ideology behind the translations of the "mucəlləqə" of "?imru?u el-qəysi" accomplished by Arberry (1957)?

- Did Arberry (1957) used particular words or expressions to represent ideologies in his translation of the "mucəlləqə" of "?imru?u el-qəysi"?

    The study assumes the following hypotheses:

- Arberry (1957) was to some extent aware of the classical Arabic culture in his rendition of the "mucəlləqə" of "?imru?u el-qəysi".

- On the other hand, his translations of the "mucəlləqə" of "?imru?u el-qəysi" was issued on an ideological basis, which was represented trough word or expression choice.

    The significance of this study lays in providing a thorough study of language manipulation in poetry translation process. In particular, this study deals with the "mucəlləqə" which is considered the best poetic work of the whole literary Arabic era, and it deals with Arberry's (1957) rendition, which is highly noteworthy since it offers a literary literal translation. In fact, Arberry's translation is the latest literal translation that opts for a poetic rendition of the "mucəlləqə".

    My research adopts critical discourse analysis and qualitative contents analysis as a strategy for analysis and examination. To this end, I opted for Van Dijk's (2004) model which considers relationships among ideology, society, cognition and discourse. Further, regarding translation as a cultural-linguistic task, critical discourse analysis (CDA) provides an accurate examination of the visibility of the original writer's ideology in the translated version.

    My research is a comparative study, for it tried to contrast the "mucəlləqə" of "?imru?u el-qəysi" and its translation by Arberry (1957). In short, this paper aimed at considering issues that may influence the translator's choices in any given way. In the same way, data were extracted and tested to realise the outcome of contextual, cultural and ideological distinctions on the translated text. Nevertheless, data selection was arbitrarily

amid a number of examples collected throughout the study. Additionally, achieved outcomes from the process were revised questing for any probable ideological intervention or manipulation. In fact, data were analysed based on Van Dijk's (2004) model of investigating ideology.

This work comprises of four chapters. The first chapter is dedicated to the historical and theoretical explanation of the cultural context in translation. The second chapter reviews pre-Islamic Arabic poetry and introduces the conception of the "Qəs-idə" (Arabic poem). In the third chapter, a detailed systematic description of the study is supplied all along with the description of the samples in use. Finally, the last chapter is meant for the practical issues where results, conclusions, and discussions are all dealt with.

Chapter One:

Translation in Cultural Context

Introduction

In this chapter, I attempt an introduction of the notion of context in translation. First, definitions and typologies of translation are provided. Then, the reader is introduced to the main historical points that marked the shift from translation as a task to translation as a field of studies. In addition, cultural translation studies are at the core of this chapter. Various definitions of culture, language and translation are provided, and, hence, the relation between the former notions is highlighted. Forthwith, debatable notions in the tradition of translation are marked particularly those on equivalence and translatability. Finally, this chapter provides a theoretical basis for translation equivalence and delivers a critical and chronological development of this notion.

1.1.   What is Translation?

It has been agreed that translation is the process of production of the closest natural equivalent of the source-language. Furthermore, Jacobsen, below (1.3), has categorized three types of translation. In this part, I shall attempt to give a brief definition of translation according to different scholars as well as providing a typology of translation.

1.1.1. Definition of translation

The term translation may denote the general subject field, the product (the text that has been translated) or the process (translating). Nonetheless, the popular view of translation is that it "… is the interpretation of a source text meaning and the production of an equivalent text meaning in another language. Translation is a process that deals with meaning across language barriers." (A.H.Bahaa-eddin, 2014, p.1).

For Nida and Taber (1982, p.12), *"Translation consists in reproducing in the receptor language the closest natural equivalent of the source language (SL) message firstly, in terms*

of meaning and secondly, in terms of style*"*. Nida and Taber's definition highlights the chief grounds of translation. The definition invites to support a kind of equivalence between the source text (ST) and the target text (TT) and gives importance to conveying meanings rather than structures. It is vastly reliant on the context, which implies that there is no perfect transformation of meaning across languages due to the different linguistic, social and cultural contexts related to each language. Translation involves both language and culture. Robinson (2003, p.200) took into account the cultural elements, he stated *"*Cultural knowledge and cultural difference have been a major focus of translator training and translation theory for as long as either has been in existence*"*

1.1.2. Types of Translation

Categorising translation types can be according to the process of translation, or in relation to the method used by the translator to produce an acceptable translation. Bahaa-Eddie's definition above concerns interlingual translation; one of the three categories of translation brought up by Roman Jakobson (2004) in his paper '*On linguistic aspects of translation*'.

 Jakobson's (2004, p 139) categories of translation are as follows:

(1) intralingual translation: an interpretation of utterances by other ones of the same language, or in other words it is the 'rewording' such as paraphrasing and summarising;

(2) interlingual translation: an interpretation of utterances by other languages' expressions;

(3) inter-semiotic translation: an interpretation of verbal signs by means of signs of nonverbal sign systems.

Newmark (1982) states the following methods of translation and hence translation is categorised to (we shall consider the translation of the following example: " مثل هذه الأشياء عليها إقبال كثير الان "mithlu hədhihi el-ʔəshy-ə? cələyh-ə ʔiqb-əlun kəb-irun el-ʔ-ən")

(1)Word-for-word translation: The SL word order is preserved and the words translated. E.g., "like these things to them demand much now."

(2)Literal translation: The SL grammatical constructions are converted to their nearest TL equivalents but the lexical words are again translated. E.g." the likes of these things have much demand now."

(3)Faithful translation: A faithful translation attempts to reproduce the precise contextual meaning of the original text within the constraints of the TL grammatical structures. E.g." things like these are in great demand now."

(4)Adaptation: This is the freest form of translation. It is used mainly for plays, comedies, and poetry; the themes, characters, plots are usually preserved; the SL culture is converted to the TL culture and the text rewritten.

(5)Free translation: Free translation reproduces the content without the form of the original. E.g." this one's dead trendy."

(6)Idiomatic translation: Idiomatic translation reproduces the message of the original text but tends to prefer colloquialisms and idioms where these do not exist in the original. E.g." this type's all the rage."

(7)Communicative translation: Communicative translation attempts to give the exact contextual meaning of the original in such a way that both content and language are readily

acceptable and comprehensible to the readers. E.g." this kind of thing is in great demand at the moment"

1.2. Toward Translation Studies

*"*No introduction to Translation Studies could be complete without consideration of the discipline in a historical perspective." (Bassnet, 2002). The very beginnings of translation were mainly to transfer religious text to other languages. J.E.Moreton (2010, p8) stated that "According to Gideon Toury (2009: 427) the Hebrew Bible `includes clear references to translation, including liaison interpreting'…Michael Alpert (1998, p 269) also tells us that the Bible gives us the first historical report of at least oral translation." In the West, the first attempts were to translate the Septuagint (a collection of Jewish Scriptures translated into Greek in Alexandria between the 3rd and 1st centuries BC). J.E.Moreton (2010, p 8) adds, "The earliest written translation of the Hebrew Bible…was the Septuagint or Hellenistic Bible. This was prepared in the third century BC for the benefit of the Greek-speaking Jews…who no longer knew Hebrew". Another example of religious translations was the vernacular Anglo-Saxon translations of Bede's religious History and Boethius' Consolation of Philosophy, the translations of the bible into Latin in Europe and the translation of the Buddhist scripts in Asia (Bassnet, 2002)

1.2.1. The Genesis of the Translation Task

Religious translations were highly marked by their literal transformations of the text. Accordingly, this act raised a debate among translators on free and literal translation. The diplomat, lawyer and philosopher Cicero is one of the key names related to the development of a truly Roman literature in the first century BC. His remarks on translation initiated the

bases of analysis and statements ensue from the business of a translator. J.E.Moreton (2010, p11) casts the light on Cicero's contribution:

> Since there had been a tendency to think of translation as basically literal, word-for-word rendering as far as possible between…two very different languages, Cicero first warned those who were to be trained as orators against such attempts at literal translation.

Moreton (2010) adds:

> He himself is famous as a translator of Greek rhetoric and philosophy into Latin, and because of his sensitivity to words made a great contribution to the study of terminology (Kelly 2009: 478), foreshadowing an important modern discipline that complements translation studies.

1.2.2. The Contribution of Arabs in the Translation Task

Undeniable is the role of Arabs in undertaking large-scale efforts at translation. After they have ruled the Greek world, they translated its philosophical and scientific works into Arabic. In 762, Caliph Al-Mansur instituted Baghdad. He continued a Persian tradition of translation of secular texts (especially on medicine, philosophy, and astronomy) in his library, the 'House of Wisdom'. Translators were involved and well rewarded; the best known is Hunayn ibn Ishâq (809-875), who, as a practicing physician and the author of treatises on the eyes and teeth, was well qualified to translate medical texts. Moreover, some translations of these Arabic versions were converted into Latin, mostly at Córdoba in Spain during the Middle Ages. "Latin translations of Greek and original Arab works helped in developing the European scholarship."(Bassnet, 2002)

1.2.3. The Development of the Translation Task

Translation studies arisen, established and reviewed during the 20th century. According to Betlem (2013) in her paper" Translation Studies: An Introduction to the History and Development of (Audio-visual) Translation", translation studies is, currently, considered to be a well-consolidated discipline in which many different approaches have emerged over the last three decades. She adds *"Hurtado (2001, p 131) classifies five approaches related to Translation Studies: The linguistic approach…, the textual approach…, the cognitive approach…, the communicative and sociocultural approach..."* In an age of globalisation, translation cannot be treated in isolation from the cross-cultural arena. Scholars attempt to comprehend the various differences of the cultures co-existing nowadays. Scholars are realising how translators actually interact with texts, and how they are present in the text trough encoding ideologies within texts.

1.3. The Issue of Equivalence

Most linguists prefer the notion of equivalence as a definition of translation process rather than just adhering to the notion of transferring meanings. Yet, there is no full equivalence between two words. Equally important, this part is divided into three parts. The first part attempts to introduce the reader to the theoretical basis of translation equivalence. The second part is going to tackle the levels of equivalence. Finally, the third part is going to shed the light on the typology of equivalence amid scholars.

1.3.1. Theoretical Basis for Translation Equivalence

One may start with this quote "The quest for an understanding of the nature of equivalence, understood in the terms of linguistics, is in many ways the starting point of modern translation theory" Cook(2012). Most linguists preferred the notion of equivalence in

the translation process to just transferring the meaning. Henceforth, translation is the replacement of textual material in one language by equivalent textual material in the other language (Catford, 1965) rather than just transferring the meaning of the SL to TL. Undoubtedly, the notion of equivalence is rather mysterious, for sometimes we find two texts of completely different surface structure, but they are considered equivalent.

Vinay and Darbelnet (1958) argue that equivalence occurs when the same situation is duplicated as in the original but with different wording. Henceforth, the stylistic effect of the SL text can be preserved in the TL text. Thus, equivalence is required at the level of sense and not image, particularly, when coping with cultural-bound items. For example, Munday (2001) argues that the equivalent of the French idiom *"comme un chien dans un jeu de quills",* which means literally "like a dog in a set of skittles", is the idiom "like a bull in a china shop". Vinay and Darbelent (1958) conclude that the situation usually determines the need for producing equivalences.

Roman Jakobson (2004) stresses, "There can be no full equivalence between two words". He provides the example of "cheese" in English that means in Russian "*syr*". Nevertheless, they are not identical, for the concept of cottage cheese is not included in the latter. In fact, Jakobson (2004) does not suggest that translation is impossible but rather classifies the differences in the structure and terminology of languages. In the same way, similarities between Vinay and Darbelnet's theory of translation and Jakobson's are evident. Both of them adopt a linguistic approach. They both support translatability despite differences between SL and TL. They both emphasise the role of the translator and acknowledge some limitations of the linguistic approach. Thus, the translator may rely on other procedures that help in resulting a more comprehensive ST message in the target text.

Nida (1965) blends theoretical concepts of semantics and pragmatics long aside with Chomsky's generative-transformational grammar that result in a systematic approach in the field of translation studies. Nida (1965) argues that there are two types of equivalence, particularly, formal equivalence where the TL text looks very much like the SL text in both form and content; whereas in dynamic equivalence, the translator conveys the SL message in the TL text as naturally as possible. Furthermore, Munday (2001) credits Nida for presenting a receptor-based approach to the process of translation. All the same, Lefevere (1993) criticises Nida's claims arguing that equivalence is still motivated by the word-level. According to Lefevere (1993), it is not possible to measure the equivalent effect since the correspondence of the effect between different cultures in different periods is absent. Undeniably, Nida produced a systematic and analytical procedure for translators, and brought a receptor-based approach into the task of translation.

Mona Baker in her influential book *In Other Words* (2011) argues that equivalence is rather a relative conception since it is predisposed by a variety of linguistic and cultural elements. Consequently, she extricates between word-level and above-word-level equivalence. Moreover, she recognises the significance of the single word in the task of translation, since the translator deals with words first as single units in order to find their equivalent in the TL. Factors such as number, gender and tense should be taken into consideration when translating a word (Baker, 2011). By addressing both theoretical and practical issues in translation, Baker's contribution to the field of translation studies arranges a systematic basis for translators.

1.3.2.   Levels of Equivalence

Guy Cook (2012) provides a Saussurean hierarchical analysis of language. He puts it like this:

> A language can be analysed as existing on a number of hierarchical levels. At the 'bottom' is phonology (in this case of spoken language) or graphology (in this case of written language). These realize, at the next level, morphemes (meaningful units) and this In turn to form lexical items (words). Which in turn combine syntactically to form sentences. Choices of morphology, lexis, and syntax imbue any sentence with semantics (or meaning). Sentences are linked by cohesive devices and combine into longer texts.

These levels of language analysis ensue in formal levels of equivalence with referring to the way language is used, for any sort of using language has additional pragmatic meaning. That is to say, equivalence can be at the level of word, phrase, grammar, text and pragmatics.

Equivalence may occur at the word level. We may find words denoting the same thing in different languages of different cultural background. A translator may check for a word in a bilingual dictionary. Conversely, the total equivalence between words is a myth. For example, the English word "uncle" can carry two meanings: (1) father's brother which is translated in Arabic into "عم"(cəmun); or it can denote (2) mother's brother which is translated in Arabic into "خال" (x-əlun). In brief, equivalence at the word level is possible if the translator succeeds in recognising the specific meaning of a particular word.

At the grammar level, we may identify two categories namely: morphological and syntactic. Grammatical equivalence is to shorten the dissimilarities in morphological and syntactic structures, which may considerably change the way the message is conveyed across languages. Therefore, translators may find themselves forced to modify data in the TL text

due to the shortage of specific grammatical categories such as number, voice, person, gender, tense and aspect. For example, the English pronoun "you" can denote the person spoken or written to be them singular, pair, plural, masculine or feminine. Whereas in Arabic the case is very different. Every meaning of the latters has a grammatical structure that signifies it. For instance,

"أنت"(?əntə) (singular masculine)

"أنت" (?ənti) (singular feminine)

"أنتما" (?əntum-ə) (pair)

"أنتم" (?əntum) (plural masculine)

"أنتن" (?əntunnə) (plural feminine)

Moreover, textual equivalence is the one that maybe occurs between a SL text and TL text at the level of cohesion and information. According to Baker (2011), the feature of texture is of gigantic importance for the translators, because it simplifies the analysis of the SL text and helps in producing cohesive and coherent texts in the TL. As an illustration, Ibnu Xəldun's omnipresent statement"المغلوب مولع بتقليد الغالب"(el-məghl-ubu muləcun bitəql-idi el-gh-əlibi) has been translated into English as: "the vanquished are always obsessed with imitating the vanquisher" (Stabler, 1999). With its use of "vanquished" and "vanquisher", this translation keeps the repetition existing in the SL text. This translation "…relies on the fact that not only is the root repeated…, but the lexical items involved have closely related meanings… (In this case anatomy)." (Dickens et al., 2010). Hence, the translators' choice, whether keeping cohesive ties and coherence of the SL text or not, is dependent on the audience, the purpose of the translation and the text type.

Pragmatic equivalence has many things to do with implicatures and focuses on the target receiver. Koller (1989) argues:

> …in observing the usage norms for particular texts one takes account of …the expectations
>
> that the reader brings to a given type of text… the achievement of pragmatic equivalence
>
> then means translating the text for a particular readership…This may – or even must – result
>
> in deviating from the requirements of text-normative…

That is to say, the translators' objective is to remake up the intended message of the SL in a comprehensible way to the target receiver. Accordingly, Baker (2011) argues that pragmatic equivalence's focus is not on the explicit utterance, but the intended message implied in an assumed context. For example, the expression "إن الإمام يدعو إلى الصلاة"(?innə el-?iməmə yədc-u ?ilə el-səl-əti) is translated into English as "The clergyman is calling for prayer." In English culture, there is no "إمام" (?iməmə), and hence there is no equivalent word. Furthermore, in an attempt to perpetuate the original effect on the receiver, the translator focuses on common features shared by "إمام" (?iməmə) and "clergyman". Henceforth, the pragmatic equivalent of the Arabic culture-bound word "إمام" (?iməmə) may be "clergyman" in English. Actually, the translator's role is to cope with the meaning of implicatures existing in the SL text and then to transfer them to the possible extent.

1.3.3. Typology of Equivalence

Equivalence theory approaches the SL text as a point of departure for the translation task focusing on the socio-political, cultural and historical surroundings. Moreover, many equivalence theories are based on bipolar views of translating. For example, Nida (1960/1982) differentiates between formal and dynamic equivalence, Catford (1965) between formal correspondence and textual equivalence, Newmark (1982) between semantic and

communicative translation, House (1997) between overt and covert translation and Pym (2010) between natural and directional equivalence. On the whole, this title is devoted to equivalence typology according to the scholars mentioned above.

1.3.3.1. Nida's (1960/1982) "Formal Equivalence" vs. "Dynamic Equivalence"

According to Eugene Nida (1960/1982), there are two types of equivalence, formal and dynamic. "Formal equivalence" focuses mainly on the structure and the content of the message, yet it amphasises structure over content. Therefore, the translation should closely match the structure of the SL message. That is to say, a punned use of language in the SL text should remain punned in the TL text. Nida (1960/1982) claims that the message in the TL should be always compared to the one of SL in order to maintain a correct form of translation. Accordingly, "dynamic equivalence" aims to maintain the relative relation between the language and its users. In other words, the relation between the target reader and the TL message should aim to be the same as the relation between the SL message and its users. Nida (1960/1982) argues that "dynamic equivalence" in translation aims to maintain the closest natural equivalent for every meaning. Natural equivalent is the meaning that sustains the relative relation between the receiver and the message. Nida (1960/1982) further points out that the reaction of the target receiver towards the TL message should be about the same as that of the SL message and its users' reaction. Moreover, according to Nida (1960/1982), all languages differ in form, so it is quite normal that a translator sacrifices the form to preserve the content. In fact, this sacrifice is the norm rather than the exception in order to maintain a correct translation of the SL message.

1.3.3.2. Catford's (1965) "Formal Correspondence" vs. "Textual Equivalence"

According to Catford (1965), equivalence is the replacement of SL textual material by TL textual material through either "formal correspondence" or "textual equivalence". For Catford (1965), "formal correspondence" is "…any TL category (unit, class, structure, element of structure, etc.) 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". For example, the French word "fenêtre" generally fills a similar place in the French language system as the noun "window" does in English. "Formal correspondence", then, infers a contrast between the language systems.

"Textual equivalence" is required when "formal correspondence" is not. Furthermore, "Textual equivalence" is "…any TL text or portion of text which is observed…to be the equivalent of a given SL text or a portion of text"(Catford, 1965). In addition, it is carried out through the notion of translation "shifts" which refers to the modifications that take place during the task of translation. In plain words, "translation shifts" are "…departures from 'formal correspondence' in the process of going from the SL to the TL" (Catford, 1965). Additionally, Catford (1965) explains that there are two types of translation shifts. The first type is level shifts in which an SL item of particular linguistic level, for example, lexis has a TL equivalent of a different level, for instance grammar. The other one is category shifts, which can be at the level of rank, class or grammatical structure.

1.3.3.3.Newmark's (1982) "Semantic Translation" vs. "Communicative Translation"

Newmark (1982) provides two types of translation equivalence: "semantic" and "communicative translation". According to Newmark (1982), "semantic translation" attempts to preserve the semantic and syntactic structure in the SL text in order to gain the exact contextual meaning. It takes into consideration the aesthetic value of the SL text and thus allows the translator to be creative. Newmark (1982) further states that less important cultural items can be translated into functional terms which make the meaning easier to grasp. According to him, cultural concessions are possible only when the word is culturally marginal and has no relevant connotative or symbolic meaning. For example, translating a specific term like "شحرور" (shəhrur) with a more general one like "crow" while an accurate translation would be "raven".

In the same way, "communicative translation" is a cultural adaptation of the SL text. Thus, "communicative translation" is more concerned with the target receivers and their norms of the language. According to Newmark (1982), "communicative translation" attempts to transmit about the exact contextual meaning of the SL message in a way that both content and form are familiar, acceptable and comprehensible to the TL receivers. For instance, the French expression "chien méchant" should be translated communicatively as "beware the dog!" and not semantically as "bad dog!" in order to convey the message effectively. Hence, it offers more space for freedom and creativity to the translators. In fact, Newmark (1982) points out that while "semantic translation" produces, most of the time, an inferior TL text, "communicative translation" often produces a TL text of the same quality or nearly the same.

Importantly, neither "communicative translation" nor "semantic translation" has to be chosen exclusively over the other. For example, in translating a literary text, we may find a particular sentence calls for "semantic translation" while another one of the same text may necessitate a "communicative" method. Hereafter, both methods can be employed in parallel, but one may be used more or less than the other.

1.3.3.4. House's (1997) "Overt Translation" vs. "Covert Translation"

German linguist and translation theorist Julian House (1997) argues that translated texts should function as the equivalent of its source text with regard to the cultural, social, and historical surroundings. House (1997) distinguishes two types of translation: "Overt translation" and "Covert translation". She explains that "overt translation" enables the target receiver to understand the function of the source text in through another language (TL). In addition, the SL text is firmly bound to its rooting culture and has a value in its culture. That is to say, texts requiring an "overt translation" are, for example, literary texts, political speeches, and religious sermon. According to House (1997), texts calling for "overt translation" are easily transferred through space, time and culture, even though they are extremely highlighted by problematic culture-bound items.

In the same way, "covert translation" produces a second original text of the SL text, one that looks like it has been written in the TL. House (1997) argues that "covert translation" is opted for texts which are not chiefly tied to their source culture context, but they are rather of equal importance for members of different cultures. House (1997) offers tourist information booklets and computer manuals as examples of potential "covert translation". Moreover, she cautions that the target receivers may expect different textual norms and communicative conventions. Hence, translators should aim at providing the target reader with

a text that gives an impression that it is an original copy but not a translation at all. House (1997), states that an "overt translation" may not accomplish the "functional equivalence", but only a "second-level functional equivalence" while a "covert translation" achieves that "functional equivalence".

1.3.3.5. Pym's (2010) "Natural Equivalence" vs. "Directional Equivalence"

Pym's (2010) contribution to the concept of equivalence was of great importance. He nullifies the myth of perfect equivalence between languages considering them assumed equivalences. For Pym (2010), equivalence is, in fact, a practice of maintaining "equal values" between SL text fragments and TL text fragments, which can be recognised on any linguistic level, be it of form or of function. Furthermore, he distinguishes two types of equivalence: "natural equivalence" and "directional equivalence".

"Natural equivalence", Pym (2010) argues, occurs between languages before the act of translation, and it is not affected by directionality. Pym (2010) elaborates the notion of directionality as follows:

> Look closely at the [previous translation] definitions. In each case, the term "equivalent" describes one side only, the target side. The processes ("replace", "reproduce", "lead") are profoundly *directional*: translation goes from one side to the other, but not back again. If we ask what the target-side equivalent is actually equivalent to, we find an interesting array of answers: "elements of a language", "textual material", "the message", "source-language text". The theories in this paradigm would seem to agree on some things (target-side equivalents, directionality) but not on others (the nature of the thing to translate).

Henceforward, "natural equivalence" emphasises two-way movements." On this view, a relation of equivalence can be tested by a simple test of back-translation."(Pym, 2010). For

example, we can go from "Sunday" to "الأحد" (el-?ehedu) and then back to "Sunday" without making any difference which one is the source term. Undeniably, "directional equivalence" allows the freedom of choosing any translation strategy. Even though there are many techniques of translation, "directional equivalence" strategies can be categorised into two dichotomous boundaries; that is either to stick to SL standards or to that of TL norms. In fact, "directional equivalence" is assumed to involve one-way translation. In other words, translating an expression by creating a particular equivalent does not necessarily suggest the way back.

1.4. The Notion of Context in Translation

According to Halliday (1999), context involves three levels: the context of culture, the context of situation and co-text. Context of culture and context of situation are external to language itself. Co-text, also known as linguistic context, is certainly internal of language itself. Although all types of context are relevant to translation, the one highlighted in this section is the context of culture.

1.4.1. Context and Translation

As Mona Baker (2006, p.323) notes, "The notion of context has been extensively invoked but rarely critiqued and elaborated in the study of translation and interpreting." Context is significant because it concludes the systematic meaning of a text and associates elements of contextual analysis with culture and language. Consequently, translation is a process of reinventing context in the target language. Nida (2001) believes that language is strongly related to its context. A word may take on a completely different definition or value from one culture to another. Therefore, the translator must realise these differences and

decides what is being addressed in order to produce an acceptable and meaningful translation. The context of the word is presented in assume the way it is perceived.

1.4.2. Cultural Context and Translation

Since no complete identification between contexts in cultures exists, the complete equivalence is consequently impossible. Nida (2001) states that for a variety of reasons, many philologists claim that translating is impossible, because of the differences between the source and target texts. However, translators must not remain helpless; they should attempt to find the adequate equivalence. For Nida (2001), the contextual perception of a culture is essential to producing an adequate translation from that culture's perspectives. A language echoes the culture of a society in its selection of lexis, syntax, and way of organising ideas. "Texts in different languages can be equivalent in different degrees (fully or partially equivalent in respects of context, of semantics, of grammar, of lexis etc.), and at different ranks (word-for-word, phrase-for-phrase, sentence-for-sentence)" (Baker, 2000).

1.5.   **Culture Specific Structures**

Culture is a fussy term to be defined. Yet, most scholars agree that culture is a complex whole of knowledge developed by a member of society that helps acting in a familiar way. In addition, the cultural variables between two languages affect the level of understanding, which creates a cultural gap. In this part, I shall first attempt to define culture according to different scholars, and then I am going to tackle the cultural gap and variables between the communities. This part provides definition to the culture specific structures viz. metaphors, idioms, proverbs, and connotations.

1.5.1. Definition of culture

Apte (1994, 2001) summarised the problem of defining culture, in *Encyclopaedia of Language and Linguistics*, as follows: "Despite a century of efforts to define culture adequately, there was in the early 1990s no agreement among anthropologists regarding its nature." The difficulty of understanding the concept of culture ensues from the different usages of the term. Tyler (1871) defines Culture by its wide ethnographic sense. He states, "[culture] is that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired my man as a member of society."(E. B. Tylor, 1871). This definition emphasises that Culture affects everything people do in their society because of their ideas, values, attitudes, and normative or expected patterns of behaviour. We do not inherit culture genetically, and it cannot exist freestanding but is always shared by members of society (Hall, 1976).

Hofstede (2001) defines culture as "the collective programming of the mind which distinguishes the members of one group from another", which is transmitted among generations, it changes diachronically because each generation adds something of its own before passing it on. Ghazala (2003) provides one of the clearest definitions of culture: "I define culture as the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression.". In other words, culture is shared human patterns or models for living. For P. Riccardi (2014), "culture is a system of behaviours that helps us act in an accepted or familiar way." Familiarity among groups is crucial in distinguishing a given culture from the other. No single definition of culture has achieved accord in the literature. Therefore, out of the many possible definitions examined, the following definition guides this study:

Culture is a fuzzy set of basic assumptions and values, orientations to life, beliefs, policies, procedures and behavioural conventions that are shared by a group of people, and that influence (but do not determine) each member's behaviour and his/her interpretations of the 'meaning' of other people's behaviour (Spencer-Oatey, 2008).

1.5.2. The relationship between language and culture

The relationship between language and culture is deep-rooted. Language is a verbal expression of culture. It is used to uphold and convey cultural items. Different impressions result from divergent language use within one's culture. Jiang (2000) provides a metaphoric analogy between language and culture and the iceberg. The visible part is the language, with a small part of the culture; the greater part, lying hidden beneath the surface, is the invisible aspect of culture. Wardhaugh (2002) defines language to be ″a knowledge of rules and principles and of the ways of saying and doing things with sounds, words, and sentences″. In other words, the speech acts we accomplish are inseparable with the environment they are executed in, and hence the definition appears to consider language with context. Such insights consider how both language and culture effect people's life perceptions.

Edward Sapir (1929), in his studies with Benjamin Lee Whorf, discerned the close relationship between language and culture, concluding that it was not possible to understand or appreciate one without knowledge of the other" (cited in Wardhaugh, 2002, p. 220). Sapir and Whorf (1929) hypothesis believes that language determines how people see the world. The hypothesis claims that we experience things as we do because the linguistic behaviours of our community influence certain choices of understanding (Sapir 1929, cited in Wardhaugh, 2002, p. 220). While there is no definitive conclusion to exactly how language and culture are

related, it is evident through the linguistic choices that people employ that a relationship

exists. That is why Thanasoulas (2001) asserts that language does not exist apart from culture.

1.5.3. Cultural gap

*"Cultural variables affect the degree of understanding between two language

communities"* (Kussmaul, 1995). Henceforth, language is a crucial component of culture and

the vocabulary of a language has its meaning from its culture. Arabic is associated with

particular cultural norms practically different from those associated with other languages.

Translators become transmitters of different cultures through translation. Unescapably, any

translation reflects the translator's own mental and cultural attitude, regardless of neutral

intentions. "A target language culture can also be extended by the introduction of new ideas

and styles... the translational act may give rise to new forms of the target language" (Holman

and Boase-Beier, 1999). Divergence in cultural norms and linguistic expression is responsible

for difficulties in English/ Arabic translation.

When communicating with somebody from the same culture, expressing oneself is

much easier because you can share many backgrounds with him or her. When communication

is between people from different cultures, the process is more difficult. Words reflect author's

attitude, beliefs, and points of view. Moreover, we can say, language expresses cultural

reality. For example, 'owl' and 'بوم' [bum] have the same denotation; they point to the same

class of birds, but they have different connotations. "Owl" occurs in the English literature as a

symbol of "wisdom". In the Arabic literature, it symbolises ill omen. There are often cultural

gaps caused by different aspects of cultures, which lead to linguistic gaps. Therefore, finding

translation equivalents for cultural terms requires the bridging of the cultural and linguistic

gaps and meeting readers' expectations.

1.5.4. Culture Specific Structures

Culture Specific Structures or items are structures related to a particular culture and that their meaning cannot be grasped easily for outsiders of the culture. It is the difference between the source language and the target language as well as variation in their cultures, which makes the process of translating rather hard and challenging. The structures to be discussed are namely: idioms, metaphors, proverbs and connotations.

1.5.4.1. Idioms

Crystal (1980) defines idioms as "…a term used […] to refer to a sequence of words which is semantically and often syntactically restricted, so that they function as a single unit." An idiom is an expression of language that carries meanings which cannot be deduced from its individual components. The words often do not permit the usual variability they display in another context e.g. The idiom: 'to run oneself out' means to be completely exhausted, which is not the sum of the meaning of the verb run and the adverbial particle "out". Awwad (n.d.) states that idioms can be lexemic composed of lexis like "hammer and tongs"; phraseological composed of phrases "to fly off the handle"; proverbial consist of proverbs "do not wash your dirty linen in public". Idioms may have general meanings that are common to many languages, or culture-specific meaning that can be understood almost by native speakers only.

Culture is crucial in idiom interpretation. Ghazala (2003) defines idioms as "special, metaphorical…phrases whose meanings and forms are not negotiable". This implies that only by having the basis of the culture of the source and target language, the translator can catch the implied meaning. Awwad (n.d.) categorises idioms, in terms of functions and expressions, in SL and TL to:

(1) expressions and function correspond in both languages, e.g. play with fire "يلعب بالنار"

(yəlcəbu binn-əri);

(2) function corresponds in both languages, but expressions are completely deferent, e.g.

forbidden fruit is the sweetest."كل ممنوع مرغوب" (kulu məmnucin mərghubun);

(3) function corresponds in both languages, but expressions are slightly different, e.g. to

hold the reins. "يمسك زمام الأمور" (yumsiku zim-əmə el-?umuri)

(4) expressions and function do not correspond in both languages, e.g.

عظم الله اجرك. (cəddəmə ?əll-əhu ?əjrəkə)

شكر الله سعيك. (shəkərə ?əll-əhu səcyəkə)

عاد بخفي حنين. (c-əd bixufəyi hunəynin)

حج مبرور (həjun məbrurun)

صل على النبي (صلى الله عليه وسلم) (səlli cəl-ə el-nəbiyi səllə ?əlləhu cələyhi wə səlləmə)

1.5.4.2.   Metaphors

Greek Philosopher Aristotle was the first to coin the term 'metaphor'. The metaphor is traditionally defined as "the use of a word or phrase denoting one kind of idea or object in place of another word or phrase for the purpose of suggesting a likeness between the two" (Danesi & Perron, 1999). This definition assumes that metaphor is a nonconformity of ordinary and direct usage of language to cause a change in meaning based upon similarities between two things. Moreover, the metaphor is a verbal representation of abstract thinking in everyday life. Still, translating metaphors is a great deal of challenge due to the connotations related to metaphor. Danesi & Perron (1999) state that "it is not the denotative meaning…that is transferred to the topic, but rather its connotations and annotations… it is this complex

system of historically inherited connotations that are mapped onto the topic." Accordingly, the failure in translating metaphor lies in dealing with it without reference to any extra-linguistic considerations. Way (1991) points out that "our concepts carry with them a set of associated ideas and beliefs *even when they are used in their literal sense*"

1.5.4.3.   Proverbs

A proverb is defined in Oxford Advanced Learner's Dictionary (2010) as "a well-known phrase or sentence that gives advice or says something that is generally true". With this in mind, Brown, M. & B. Rosenberg's (1998) definition clarifies more the definition given above. They generally define proverbs as "the short, generally known, sentences of the folk that contain wisdom, truths, morals and traditional views and which are handed down orally from generation to generation" (Brown, M. & B. Rosenberg's, 1998). The latter refers to the cultural transmission of proverbs; they are culture specific items. Bakalla (1984) catalogues the features of proverbs "often used colloquially and set forth in the guise of a metaphor and in the form of a rhyme, and is sometimes alliterative." Therefore, proverbs are illustrations of contexts rather than a representation of a particular one. In other words, they are not limited to one context in the source language, rather they are used repeatedly and extended to many variable contexts because of the morals they teach.

1.5.4.4.   Connotations

Connotative meaning is simply the meaning associated with an expression, and which is above its denotative meaning. Feng et al. (2013) define connotation as "an idea or feeling that a word invokes in addition to its literal or primary meaning." grasping the meaning of a word is not based on its denotation only. Translators need to transfer emotional response to the word. To put it another way, giving the meaning of a word is not purely from its concrete

or abstract dimension, but it also involves the sender's emotional condition. When relating certain words with a particular group of speakers, this will be well accepted by the member of the group. These words are used and understood by members of a given social class, the level of education, and religion. At the same time, the same word expressed by the same speaker but in different condition or setting may rise different connotative meaning. This is why Aziz and Lataiwish (2000, p33) came to conclude that "connotation is often culture-specific and is the most difficult part of meaning to translate".

Moreover, the difference between the source language and the target language as well as variation in their cultures makes the process of translating rather challenging. It requires enhancing cross-cultural awareness and needs open–minded understanding of the culture of the second language from different aspects. We have briefly introduced the definitions and noticeable featuring of metaphors, idioms, proverbs and connotations that represent the body of cultural-specific items occurring in this study.

Conclusion

This chapter attempts theoretical and historical explanation of translation. After defining translation, an introduction is made to the main historical points that marked the shift from translation as a task to translation theory. In fact, this chapter tries to introduce cultural translation as a theory through defining culture, language, and translation. With attention to this, the relation between the former concepts is emphasised. Moreover, this chapter discusses the notion of equivalence critically and chronologically providing a brief explanation to such a notion that forms the core of translation task. Finally, this chapter provided the relation between cultural context and translation. This, in turn, is the core gist of the chapter.

Chapter Two:

Translating Pre-Islamic Poetry

Introduction

Pre-Islamic Arabic poetry is rich of artistic masterpieces that make the momentum in the field of art. To that end, this chapter reviews pre-Islamic poetry introducing the readers to the "Qəs-idə" (Arabic poem) concept which forms the significance of pre-Islamic poetry. To begin with, translation is a cultural act par excellence that helped through ages in transmitting views among human beings. At the same line of thought, this chapter introduces the reader to the issue of translating poetry as a vivid aspect of culture. Later, this chapter provides categorisation of poetry translation difficulties concurrently with different strategies to cope with such difficulties. All things considered, this chapter attempts providing an overview of the pre-Islamic poem by introducing the reader to what constitutes an Arabic poem, and specifically what constitutes the "Mucəlləqət" (a set of Arabic prize poems). In addition, an investigation about the genesis of the Arabic poem is provided. Contemporaneously, the reader is introduced to the main historical points that mark the specificity of the "mucəlləqə" Poem. Eventually, this chapter discusses the notion of nostalgia in Arabic poetry, and provides many translations of the poem.

2.1. Poetry and Translation

Poetry is the process of selection of words and sounds by the poet as a way to express their feelings and experiences. Henceforth, the translation of poetry is hindered by different problems. Accordingly, poetry is the most testing type of translation. Equally, this part provides definition to the term poetry according to different scholars and highlights the difficulties and the impossibilities of translating poetry that appears on many different levels. Particularly, this part suggests some strategies to cope with the difficulties mentioned.

2.1.1. Defining Poetry

According to Oxford Advanced Learner's Dictionary (2010), a poem can be defined as:

> A writing in which the words are chosen for their sound and the images they suggest, not just for their obvious meanings. The words are arranged in separate lines, usually with a repeated rhythm, and often the lines rhyme at the end.

Furthermore, poetry is expressing of feelings experienced by the poet. Nair (1991, p.93) believes that "poetry is an imaginative rendering of a poet's feelings and experiences." That is why Sapir (2000) states that "When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry." Hence, the translation of poetic texts, as Newmark (1988: 162) states, is "the most testing type of translation." For that reason, it is required for the translator to analyse the poem as profound and deep as possible to grasp the meaning of the original text without misrepresenting its musicality because literary works are loaded with sensations and different perceptions of the world. Overall, poetry is produced to achieve aesthetic pleasure.

Poetics, which is the study of the aesthetic features of poetry, developed because of many great efforts done to determine what makes poetry distinctive from prose. Cudden (1976) maintains the difference between poem and prose. He asserts that:

> what makes a poem different from any other kind of composition is…the secret to which lies in the way the words lean upon each other are linked and interlocked in sense and rhythm, and thus elicit from each other's syllables a kind of tune whose beat and melody varies subtly and which is different from that of prose

At the textual level, poetry differs from prose in form, sound, words, images, tone and content. At the extra-textual level, some forms of poetry are bound to cultures and genres, reacting to the characteristics of the language in which the poem is written. In this case, translation of poetry preserving both form and content becomes harder. Accordingly, the translator of poetry must be very aware of these things and absorb them keenly in order to do the job creatively.

2.1.2. Difficulties in Translating Poetry

"No one believes that the poetic effect of a certain arrangement of words in one language can be the same as the poetic effect of words in another language." Burnshaw (1995, p 56). The possibility of translating poetry is an important issue among academics. Some consider that everything, particularly poetry, is translatable, while others state that poetry will inevitably be lost in translation. In fact, poetry has always been translated then, now and in the future. The translation of poetry is blocked by certain problems to the extent that Arberry (1957, p 246) argues that "the attempt does not worth the effort; disaster is inevitable". When talking about translating poetry one may risk entering a hazardous area. The main difficulty lies in how to understand the original text in its own home and not how to redraft to the target one. According to Raffel (2010), some of the impossibilities of translating poetry appear on different levels.

2.1.2.1. The Phonological Level

It is evident that there are no two languages share the same exact sounds, this proves the claim that there is no correspondence between the SL and the TL. Actually, this none-correspondence is represented in rhyme, a central phonological feature. Poetry has always been bound on its musicality. It "is an art of rhythm" (Milosz, 1983). Jakobson (2004) argues

that poetry has a form of equivalence in the design of the poem; syllables are equalised with

other ones to generate emotional musicality. As a result, it is infrequent to find terms in the

SL and the TL that share the same phonological values, which leave the translator no choice

but to get options with different sounds from the original. It is frequent to find a poet who

seems to think about everything when writing a poem. When we look at the translation of this

poem, we figure out that everything the poet concentrated on particularly the sound is

somehow lost. Consequently, a poem, which is created according to a language's phonological

patterns that make it read well, is considered here as untranslatable because of rhyme, a

central element in most metric poetry for which it is very difficult to find an equivalent.

2.1.2.2. The Lexical Level

In general, languages do not have the same wording particularly those of different

origins like Arabic and English. For that reason, words and meanings that appear through

images, similes, metaphors…etc., may lead to a problematic relationship among the words

and the rearrangement of their places in the poetic line. Any word may connote many

unforeseen meanings when used in a particular context. For example, one word, such as the

word "مكتبة"(məktəbətun), may connote more than one meaning; it can be a "library", a "book

collection" or a "bookstore". On the other hand, when checking for the term 'rail' in the

bilingual dictionary, we find it has different meanings. "Rail" can be "سكة حديدية" (sikətun həd-

idyətun) "railroad", "حاجز"(h-əjizun) "barrier", "قضيب"(qəd-ibun) "bar" or "سياج" (siy-əjun)

"fence". Hence, one may claim the impossibility of transmitting the loaded charge of words

from one language into another since the words in any piece of poetry are unique. Jahiz

(2003) declares, "Every industry had got words for its people after testing other words that

were not attached to it only after having problems between them and the industry"**.**

Henceforward, the task of the translators is very difficult. They must understand the exact meaning the author has intended among the numerous meanings of the word, for the semantic differences demand different treatments depending on the TL translation. If the translator does not succeed in recognising the specific meaning of a particular context, s/he will certainly fail to translate the text correctly.

2.1.2.3. The Syntactic Level

It is a common sense that syntax has a major role in determining whether it is possible to translate poetry (Raffel, 2010). English and Arabic are of different families and cultural systems. They arrange ideas into parts of speech in different ways. Arabic uses the verb form, long aside many other possible forms, instead of only the noun form which is often used in English. For example, Nelson (1984) provides the following translation to Robert Bly's poem "November Day at McClure's".

The sky comes down closer,

the unobserved water rushes out to the horizon,

horses galloping in a mountain valley at night.

يزداد اقتراب السماء أكثر، (yəzdədu ?iqtir-əbu ssəm-ə?i ?əkthərə)

ويصطخب الماء الذي لا يراقبه أحد مندفعا نحو الأفق،

(Wə yəstəxibu el-m-ə?u el-dh-i l-ə yur-əqibuhu ?əhədun mundəficən nəhwə el-?ufuqi)

بينما تعدو الخيل مسرعة في وادي جبلي ليلا.

(bəynəmə təcdu el-xəylu musricətən fi w-ədin jəbəlyin ləylən)

We notice that the verb phrase in Arabic (TL) replaces noun phrase in English (SL). In fact, this arrangement is often regarded as a chief element in the translation process. Moreover, any change may lead to losing that meaning when the "thematic meaning"(Leech, 1983) is bound to word order. Henceforth, a line conveyed in a specific order has a clear-cut value and plays a discrete role in the poem.

2.1.2.4. The Literary and Aesthetic Level

Aesthetic values of a poem are reliant on its structure, metaphors, and sounds (Newmark, 1982). Even though when these values have no freestanding meaning, they are central in the text. To emphasise, the literary meaning is confusing because it always involves a second meaning. It is a "deviation from what speakers of a language apprehend as ordinary, or standard, significance or sequence of words in order to achieve some special meaning or effect." (Abrams, 1971). Therefore, translators should grasp all meanings in order not to miss the anticipated meaning even though they may know the literal meaning. Moreover, to support this claim Bloomfield (1933) argues that:

> We can define the names of minerals, for example, in terms of chemistry and mineralogy; as when we say that the ordinary meaning of the English word salt is "sodium chloride (NaCl)",...but we have no precise way of defining words like love or hate, which have not been accurately classified and these latter are in the great majority.

By maintaining the literary meaning, the translator preserves hidden messages and emotions of the poet in order to perpetuate the nearest effect in the TL as it is in the SL. For example, the following translation is provided to Eliot's poem "Mr. Apollinax":

He laughed like an irresponsible foetus.

His laughter was submarine and profound

ضَحِكَ مثل جنين لا مسؤول(dəhikə mithlə jən-inin l-ə məsʔulin)

وكانت ضحكته عميقة لا تسبر(wə k-ənət dihkətuhu cəm-iqətən l-ə tusbəru)

<div align="right">(Murphy, 2007)</div>

In this example, when checking for ' submarine ' in the dictionary, we find that it is

"غواصة"(ghəw-əsətun) but it connotes here ' عميق '(cəm-iqun/ deep). Thus, one chief problem

in translating poetry is retaining the aesthetic values in the TL text, which are dependent on

the structure, figures of speech and sounds.

2.1.3. Suggested Strategies to Translate Poetry successfully

Translating poetry may seem more demanding than other types of texts, yet it is not

necessarily impossible. We may find fine translations of the world's poetic masterpieces.

Equally important, the translator must be in the poetic atmosphere of the TL as well as SL, for

it is evident that not all aesthetic aspects of the original poem can be transferred into the TL

version. That is why "…the most successful translators of poetry are frequently those who

happen to be bilingual and bicultural and, above all, poets in the target Language" (Rose,

1981). Moreover, In order to make the translation of a poem seems as if it was firstly written

in the TL, "the translator of poetry must be fluent in and sensitive to the source language".

(Rose, 1981) In fact, Raffel (2010) argues, "the translator of poetry must be himself a poet".

Anyway, there are various strategies opted for to translate poetry. These strategies mainly

ensue from two chief ones elaborated previously in (1.1.2.): free and literal translation. The

following statement by Wilss (1982) seems very applicable supporting the earlier claim:

> All translation seems to me simply an attempt to solve an impossible task. Every translator is
>
> doomed to be done in by one of two stumbling blocks: he will either stay too close to the

original, at the cost of taste and the language of his nation, or he will adhere too closely to

the characteristics peculiar to his nation, at the cost of the original. The medium between the

two is not only difficult, but downright impossible.

Further, these latter strategies are expanded according to Lefevere (1975) as follows:

2.1.3.1. Phonemic Translation

This strategy endeavours to duplicate the SL sounds in the TL with maintaining an

acceptable rephrase of the sense. This is rarely achieved unless languages of similar sound

systems such as English and French, for the sound system of SL and TL usually diverge

excessively. In fact, it is positively detrimental to concentrate only on sound, because

phonemic translation misrepresents all other aspects of the source text, and moderates it to an

oddity.

2.1.3.2. Literal Translation

Here, translators translate word for word rather than attempting the meaning of each

expression using words sounding natural. Lefevere (1975) agrees with Nida in that there is no

absolute correspondence between languages. Lefevere (1975) sees that literal translation is a

myth, and argues that it usually neglects the communicative value of words of SL. However,

he defends the literal translation method as one major strategy that tends to serve translators

in comprehending the poetic text (Lefevere, 1975).

2.1.3.3. Metrical Translation

This strategy suggested by Lefevere (1975) emphasises the imitation of the original

metre into the TL. To emphasise, this strategy may not be suitable since languages differ in

terms of linguistic-phonetic systems and, hence, in stress patterns. Consequently, this may result in distorted forms and meanings. According to Lefevere (1975), this strategy focuses on one aspect of the SL text at the expense of the text as a whole.

2.1.3.4. Poetry into Prose

Prose translation prefers the meaning to the form, ignoring the rhyme scheme and the metre of the SL and TL as well. Admittedly, both structure and meaning are important in poetry translation. Frost (1969) argues, "A prose translation of poetry, nonetheless deft its workmanship, cannot convey the effect which verse produces; if it could, why do poets take the trouble to write verse?" Because of its form, prose cannot usher the reader's attention towards certain words in the way poetry can (Lefever, 1975). Moreover, the sense, communicative value, and syntax of the ST are to be lost in this strategy (Shuttleworth & Cowie, 2014).

2.1.3.5. Rhymed Translation

This strategy emphasises transferring the rhyme of the source poem into the translation regardless of the form of SL text, which suggests that translators rhyme the poem according to the schemes of the TL. In this strategy, meaning is surrendered for the formal beauty. According to Bassnett (2002), this strategy necessitates a deep understanding of ST poetic material, looking for the most satisfactory validation in one's own thought to create a poetic effect and an emphasis on the realisation of the author's process of his artistic creation.

2.1.3.6. Blank Verse Translation

In blank verse translation, the content is primarily important. Lefevere (1975) defines blank verse as an attempt to generate a translation with stylistic qualities of the TL culture. Accordingly, when opting for this strategy, the translator does not concern about structural features such as rhyme etc. That is to say, in blank verse, translators maintain an even balance between adhering to a scheme and getting away from it, between the rule and the exception (Lefever, 1975).

2.1.3.7. Interpretation Strategy

Interpretation is the last and the freest strategy proposed by Lefevere (1975) for translating poetry. In this strategy, the translator derives the substance of the original poem and restructures it based on own style. This results in a new paraphrased poem that, sometimes, saves nothing of the original poem but its title.This strategy requires the translators to be masters of both languages, and obliges them conforming to the aesthetic canons of their own age (Bassnett, 2002).

Translating poetry is more difficult than other types of translation because poems have aesthetic and expressive values divergent among languages and different from those of prose as well. Lefevere's (1975) seven strategies are originated based on the belief that poetry is an item of artistic beauty ensuing from its specific poetic features. Therefore, the choice of which strategy to adopt when translating poetry is left to the translator.

2.2. An Outline for the Pre-Islamic Arabic poetry

Critics admit facing a big problem identifying what constitutes Arabic poetry because of its dynamicity and divergence. Despite this difficulty, early and late scholars attempt defining the territories of Arabic poetry. Classical Arabic literature critic "Qudəməh ?ibnu Jəcfər" argues that poetry is a rhymed and metered genre that conveys meaning (cited in Allen, 2000). These are the minima criteria to exclude any other formula but poetry. Egyptian poet and critic "H-əfiz ?ibr-əh-im" regards poetry as being any piece of writing that has an effect on one's soul. He adds, the poetic charm is not preserved to only metrical discourse some prose writers, admittedly, can maintain similar qualities (cited in Allen, 2000). Indeed, the "Qəs-idə" (poem) is considered the record of what has been well kept up of the Arabs' heritage. According to Beeston (1983), the "Qəs-idə" is verbal utterances connected in a logical way, and a musical composition united with one terminal rhyming word in all lines called '*qəfiyəh'*.

2.2.1. Genesis and Evolution of the Arabic poetry

The genesis of Arabic poetry presents another obstacle to critics, for there is no reliable documentation that explains the exact beginning of Arabic poetry. Nicholson (1994) argues that the primeval form of Arabic poetry was the "*səjc*" a rhymed form of speech without meter. The "*səjc*" existed primarily in "*kuhh*-ən" (pre-Islamic pagan wizards) speeches. It is a rhymed prose of non-metric sayings with different lengths rhyming with the same syllables (Desomogyi, 1966). In the same way, different from the "*səjc*" there existed a primitive type of poetry and for the first time was named "*shicr*" which literary means perceiving emotions.

Afterwards, poets developed "*səjc*" to be "*shicr*". According to "?ibnu Səll-əm"(cited in Desomogyi, 1966) "*shicr*"(Arabic poetry) first appeared to be composed of one or two lines then developed to be longer poems. Nicholson (1994) comments that according to pre-Islamic myths, the poet is a person gifted with paranormal knowledge, and is in alliance with "*jinn*" (spirits) or "*shəy-ət-in*" (Satans) depending on them for inspiration. The pre-Islamic "*sh-əcir*" (poet) was considered the oracle of the tribe. Poets were consulted in every important matter of life such as war and peace. However, the notion of poetry as an art was developed later (Nicholson, 1994).

Henceforward, poetry as a metric form of speech appeared. The very first Arabic meter, which is called the "rəjəz", developed on the basis of "*səjc*" (Nicholson, 1994). Furthermore, Nicholson (1994) defines "rəjəz" as an irregular iambic meter in which all the lines rhyme with each other whereas in other meters only the opening verse is doubly rhymed. This feature, likewise, makes it so clear that "rəjəz" is evolved out of "*səjc*". In other words, the relative relation between prose and "*səjc*" is preserved into poetry and "rəjəz". The "rəjəz" meter poetry is usually improvised by the poet to express peculiar sensations and emotions. The "rəjəz" is, in many cases, uttered limited verse a time (Nicholson, 1994).

Later on, pre-Islamic Arabic poetry takes its final phase. Poetry evolved to have different forms and purposes such as war-songs and hymns. Moreover, according to some historians, the first Arabic poem was made up by "*el-Muhəlhilu ?ibn Rəb-icə*" from the tribe of "*Təghlib*" on his brother's death in the war of "*Bəsus*" (Nicholson, 1994). The poem of "*el-Muhəlhilu*" set the rules and standards of Arabic poem. Later poets imitate and mimic "*el-Muhəlhilu*" in their poems. The "*hij-ə?*" (Lampoon) was the first and common theme of Arabic poetry primarily because of the warfare between the tribes at that time. The "*hij-ə?*" is

when a poet of a tribe mocks the opponent tribe by insulting their origins or by detracting

from the decency of their ancestors (Nicholson, 1994).

2.2.2. The Arabic "Qəs-idə": An Overview

The term *"qəs-idə"* (poem) literary means to be intended or aimed at. The term *"qəs-idə"*,

thus, connotes that the poet reaches his or her end in a circuitous way rather than going on

straightforward to mention his or her poem's subject (Desomogyi, 1966). Equally important,

the *"qəs-idə"* exemplifies the regular standardised poetry existing in the pre-Islamic period. It

is a range of verses or lines that can be numbered from ten to hundred most of the time. Each

verse or line is called "*bəyt*" (plural"*ʔəby-ət*"). The "*bəyt*" is made of two halves separated by

a gap that indicates the point where the metrical array is embodied in agreement to the

prosody provided by "*el-Xəl-ilu ʔibnu ʔəhməd*" (Nicholson, 1994). Moreover, the "*ʔəby-ət*"

are end-rhymed the same. That is to say, an organisation of rhyme in Arabic *"qəs-idə"* is

repeated at the end of every verse of the poem.

    Old Arab critics often entitle the *"qəs-idə"* after its rhyming final which is called the

"qəfiyəh". Thus, the title of the poem of "ʔimruʔu el-Qəysi" would be "*ləmiyyə*tu *ʔimriʔi el-*

Qəysi" that is the poem rhyming in "L" written by *ʔimruʔu el-Qəysi*. It is named that way

because the *"qəfiyəh"* of the *"qəs-idə"* of "ʔimruʔu el-Qəysi" rhymes in "*ləm*". In fact, this

feature of naming poems after their rhymes is specific to the Arabic poem. Moreover, some

other Arab critics follow another style of naming poems. They refer to a *"qəs-idə"* by citing

its starting two or three words of the first half of the first *'"bəyt*" or verse. For example, the

poem *("mucəlləqə"*) of "ʔimruʔu el-Qəysi" is referred to as "قفا نبك"   *"qif-ə nəbki"* which are

the first two words of the first line of the "*mucəlləqə*" of "ʔimruʔu el-Qəysi".

Standerdised pre-Islamic *"qəs-idə"* developed a somehow stiff tripartite structure. This structure is consisting of "*nəs-ib*" (the overture introduction), "*rihləh*" (journey) and "*ghərəd*" (purpose). The term "*nəs-ib*" refers to the preliminary overture of a *"qəs-idə"*. Desomogyi (1966) states:

> The first topic [of *"qəs-idə"*] is the poet's doleful reminiscence of his past experiences: how he, wandering in the desert, arrives at a place where he had once lived happily together with friends and loved ones. He contrasts the pristine beauty of the place with what has remained as mere ruins [*ətl-əl*] reminding him of his former happiness vanished. This never-missing introduction to the poem is called [*"nəs-ib"*].

The "*nəs-ib*" segment pictures amorous relationships of the poet and portrays the relation between the poet and his campground (*ətl-əl*). In the *"rihləh"* (the Journey) section, the poet laments losing his love, and describes his sexual escapades and memories. Apart from the amorous escapades of the poet, the "*rihləh*" segment may occasionally emphasise the account of desert and wild animals the poet comes across. In fact, all the incidents are shown with most brilliant picturing and in the smallest details. The *"qəs-idə"* ends with the "*ghərəd*" which is the conclusion of the poem and represents the essential purpose of the "*qəs-idə*". The "*ghərəd*" (purpose) could be praising the tribe ("*fəxr*"), lampooning the opponent tribe (*"hij-ə?"*) or giving morals (*"hikəm"*).

2.2.3. The "Mucəlləqət" (odes/ Arabic prize poems)

Among the best pre-Islamic poems, there are ten crème de la crème poems. These finest poems are best known as the "*mucəlləqət*" (odes/ Arabic prize poems). The term "*mucəlləqə*" took much of the discussion among orientalists and translators. According to Beeston et al (1983), scholars studying the "*mucəlləqə*" face major problems relating the term

"*mucəlləqət*" to its origins, and proving whether it is evident historically that they are written

and hung up on the "*kəcbəh*" as a prize for the winning poems. The term "*mucəlləqə*" appears

to be coined out of the Arabic root "علق" "*cəlləqə*" which can denote "commentate",

"transcribe" as well as "suspend".

Among many scholars, Arberry (1959) argues that the term "*mucəlləqə*" is originated

from "suspension", for that it is believed that the excellent poems, which were carefully

chosen at the literary carnival at "*Cuk-əz*" about Mecca where pre-Islamic Arabian poets used

to accumulate and compete in poetry battle, were suspended upon "*kəcbəh*". Sir Charles Lyall

(1877) suggests that the origin of "*mucəlləqə*" is rooted from "علق" "*cilqun*" which refers to a

precious thing held in estimation. Hence, the "*mucəlləqə*" is named as so because of its

priceless value. The complexity of the interpretations set off by the term "*mucəlləqət*" makes

it so hard to be translated.

In the main, the "*mucəlləqə*" characterises the typical type of pre-Islamic Arabic "qəs-

idə". In fact, the number of the "*mucəlləqət*", agreed on amid scholars, is seven. Nonetheless,

there were disputes among analysts and critics on which poems or odes establish the seven.

This resulted in adding three more odes making them ten. The actual seven odes are the

"*mucəlləqə*" of "*ʔimruʔu el-Qəysi*", the"*mucəlləqə*" of "*Ləb-id"*, the "*mucəlləqə*" of "*Zuhəyr*",

the"*mucəlləqə*" of "*Cəntərəh"*, the"*mucəlləqə*" of "*Cəmru ʔibnu Kulthum*", the"*mucəlləqə*" of

"*Tərəfətu ʔibnu el-Cəbdi*" and the"*mucəlləqə*" of "*el-H-ərithu ʔibnu Hilzə*h". In the same way,

the additional ones are the"*qəs-idə"* of "*el-ʔəcsh-ə*", the"*qəs-idə"* of "*el-Nəbighətu el-Zubyəni*"

and the"*qəs-idə"* of "*Cubəydu ʔibnu el-ʔəbrəsi*". In the same way, crucial to know that the

"*mucəlləqə*" is viewed as its poet's masterpiece.

2.3.   The Notion of Geographical Nostalgia in Pre-Islamic poem as a Reason for Literalism

While reading any translation of "ʔimruʔu el-Qəysi" ode prize poem, one may notice that most of the translations of the "mucələqə" into English preserved the geographical names, such as "el-Lliwa", "Dəxul", "Həwməl" and "Dərətu Juljuli", from the origin. Those geographical names connote the nostalgic relation between the poet and the events happening. Therefrom, translators tend to keep the names, for they are representative of a given idea or a given incident. Thus, this section attempt to discuss the notion of geographical nostalgia in the Arabic poetry of the pre-Islamic era especially the ode of "ʔimruʔu el-Qəysi", and how this geographical nostalgia is preserved within the translation process in order to convey the meaning or at least as close as possible.

2.3.1. The Notion of Nostalgia

The expression "nostalgia" denote many possible concepts according to the context it is occurring in. Particularly, nostalgia, considering its literary meaning, is the bringing-up to mind the memories of the irreparable, permanent and sometimes irrecoverable past. Those memories can be in social sense like health, wealth, youth, happiness, and dignity, or it can be in an emotional sense like memories about the beloved, family and homeland. In addition, those memories can be of natural and geographical nature like climate, mountains, places and campgrounds, or it can be cultural memories like classics, poetry, fine art, and language. Consequently, according to Davis (1979), nostalgia indicates something less than the psychological sickness of mind it once raised and something away more than the simple memory of the past.

2.3.2. The Notion of Nostalgia in Arabic poetry

Habeeb (2015) stresses, "Arabs' classical literary works show the high esteem in which they hold their origins or places of birth." Notwithstanding, these feelings are not necessarily held to the extended geographical social unit. To emphasise, such feelings are generally meant to the early landscape, to the place where the poet was born, to the mountain or the nearby river where the poet used to shepherd his sheep. Mainly, the "Arabic nostalgia" is bound to the neighbourhood where the poet used to watch his beautiful beloved girl. That is why according to Habeeb (2015) people hold that "the Arab may leave the neighbourhood, but the neighbourhood will never leave the Arab." He adds "…such a feeling always keeps the "coals of nostalgia" burning inside Arabs wherever they go" (Habeeb, 2015). Hence, nostalgia in Arabic context is far more than a common familiar feeling it is something that is culturally rooted deep in the Arabs (Habeeb, 2015).

2.3.3. The Notion of Geographical Nostalgia in the "Mucəlləqə" of "ʔimruʔu el-Qəysi"

One representative poet of the notion of nostalgia in the Arabic poetry is "ʔimruʔu el-Qəysi". Habeeb (2015) argues that the most well-known lines in Arabic poetry are the first lines of the "mucəlləqə" of "ʔimruʔu el-Qəysi". They are considered nostalgic par excellence for they are loaded with a lament on many places viz. "el-Lliwa", "Dəxul", "Həwməl", "Tudih" and "Miqr-ət". Equally important, still the most symbolic and nostalgic geographical name in the "mucəlləqə" of "ʔimruʔu el-Qəysi" is "Dərətu Juljuli", which has been used by poets over generations.

"El-Lliwa", "Dəxul", "Həwməl", "Tudih" and "Miqr-ət" are mentioned respectively in the "mucəlləqə", and they are geographical names of places that "ʔimruʔu el-Qəysi" holds

nostalgia for. He started his poem weeping on the beloved ones he knew in those places. "El-Lliwa", according to Habeeb (2015), is "A sandy place between Mecca and [el-Bəsrə], [it] is one of the [valleys] of the tribe of [Səlim]". Indeed, it is often confusing what the word "El-Lliwa" may denote because it denotes twisted sands sometimes, and refers to a common noun of a place other times. As for "Dəxul" and "Həwmə", scholars still do not know the exact places of these two mountains. Moreover, "Tudih" is a white sand hill amid other red sand hills somewhere close to the desert near the camping grounds of "el-Yəm-əmə" tribe, while "Miqr-ət" is an agrarian rural community that has many palm trees which is located next to "Tudih" (Habeeb, 2015).

The symbolism of geographical nostalgia is transformed to the later generations of poets after "?imru?u el-Qəysi". "Dərətu Juljuli" is "the place where the poet was involved in an erotic escapade with his paternal cousin and her friends" (Habeeb, 2015). According to Arberry (1957), the poet waited for his beloved cousin "Cunəyzə" at "Dərətu Juljuli" when the tribe was moving to another oasis. He hid and waited for her to pass by. Conversely, he followed her until she and her friends arrived at a pool and decided to bathe. Therefore, they put their clothes off and got into the pool. It is then that "?imru?u el-Qəysi" stole the girls' clothes and refused to give them back until every single girl comes out of the pool naked and take her clothes back. His plan was successful, and he celebrated with them slaughtering his camel for them. "As a result of this incident, the name Dārat Juljul became associated less with a geographical location and more with this erotic escapade"(Habeeb, 2015).

2.4.   Translations of the "mucəlləqə" of "?imru?u el-Qəysi" into English

As it discussed above in translating poetry section, translators of poetry are risking of entering a hazardous area of interest. Nonetheless, translating Arabic poetry into English is

very demanding. Arabic is an astonishingly rich language that allows expressing complex

concepts using a few wording. In addition, Arabic and English are of different cultural

surroundings, which makes it even more demanding to translate some concepts. Moreover,

the Arabic "qəs-idə" is quite different from the English poem in terms of structure, content,

literary and aesthetic values, and terms of the metric system. These factors make translating

Arabic poetry a very difficult task to achieve. Notwithstanding, scholars cannot remain

handcuffed facing this issue. As a result, many scholars translated the poem of "?imru?u el-

Qəysi". This section, is dedicated to the description of some translations of the "mucəlləqə" of

"?imru?u el-Qəysi".

2.4.1. Sir William Jones's Translation

According to Arberry (1957), the first translation of the "mucəlləqə" of "?imru?u el-

Qəysi" into English was done by Sir William Jones in 1783. Jones was a significant British

lawman, translator, and philologist. His specialism was in the oriental languages especially

Hebrew and Arabic. He notes that the "mucəlləqət" and especially the one of "?imru?u el-

Qəysi" is extremely satisfactory to the fans of antique literature (Arberry, 1957). At first, he

was not intending to translate the "mucəlləqət", yet he recommended learners of Arabic to

read them in the original language. Accordingly, he finished translating them and published

them in 1783 (Arberry, 1957). Apparently, it is distinct that he translated the poem out of

profound appreciation to the Arabic language and literature. Although Sir Jones was

attempting to produce a rhythmic rendering of the "mucəlləqə" of "?imru?u el-Qəysi", he

ignored both metre and rhyme of the poem as it was written originally. However, his

translation contained several semantic mistakes. For example, he translates the following

verse:

"كأن السباع فيه غرقى عشية" ____ "بأرجائه القصوى أنابيش عنصل"

"Kə?ənnə el-sib-əcə fihi ghərq-ə cəshiyətən" ___ "bi?ərj-ə?ihi el-qusw-ə ?ən-əbish cunsuli"

As:

The beasts of the wood, drowned in the floods of night, float, like the roots of wild onions, at the distant edge of the lake.

One may notice that the atmosphere produced does not accurately fit into a desert sight.

2.4.2. Sir Charles Lyall's Translation

After Sir Jones's translation, Sir Charles Lyall provided his rendering of the "mucəlləqə" of "?imru?u el-Qəysi" into English in 1877. Sir Charles Lyall was a British orientalist. He translated many of Arabic literature. In 1877, he published his book "*Translations of Ancient Arabian Poetry*" providing translations to only quite a few of the"mucəlləqət", yet only a few pieces of the "mucəlləqə" of "?imru?u el-Qəysi" was rendered in his book. In his rendition of the "mucəlləqə" of "?imru?u el-Qəysi", Lyall succeeded in keeping the original Arabic metre, but he neglected to rhyme using "blank verse" as a strategy. Obviously, when opting for this strategy, the translator does not concern about structural features such as rhyme. An example of his translation to the "mucəlləqə" of "?imru?u el-Qəysi" is given bellow:

"كأن مكاكي الجواء غدية" ____ "صبحن سلافا من رحيق مفلفل"

"Kə?ənnə mək-əkiyyə el-Jiw-ə?i ghudəyyətən ____ subihnə sul-əfən min rəhiqin mufəlfəli"

At earliest dawn on the morrow the birds were chirping blithe,

as though they had drunken draughts of riot in fiery wine;

"كأن السباع فيه غرقى عشية" ـــــــ "بأرجائه القصوى أنابيش عنصل"

"Kə?ənnə el-sib-əcə fihi ghərq-ə cəshiyətən" ___ "bi?ərj-ə?ihi el-qusw-ə ?ən-əbish cunsuli"

And at even the drowned beasts lay where the torrent had borne them, dead,

high up on the valley sides, like earth-stained roots of squills.

2.4.3. The Blunt's Translation

Later on in 1903, Wilfrid Scawen Blunt and Lady Anne Blunt provided their translation of the "mucəlləqə" of "?imru?u el-Qəysi" into English. The English poet and his wife spent a long while in the Arab lands, and they were well known for their appreciation of the antique Arabic literature and specifically the "mucəlləqə" of "?imru?u el-Qəysi". To emphasise, their translation of the "mucəlləqə" of "?imru?u el-Qəysi" into English was a continuum of Sir Charles Lyall's work on the "mucəlləqə". After talking about sir Lyall's translation, Arberry (1957) claims "The same metrical purpose actuated Wilfred and Lady Blunt…" In addition, the Blunts' extensive existence in the Middle East provided them with a deep perception of the Arab populations, which was to some extent of a great help in accomplishing the task of translating "mucəlləqə" of "?imru?u el-Qəysi". In the same way, the Blunts "…felt that a biblical style of English would represent more closely the archaic Arabic [used in the "mucəlləqə" of "?imru?u el-Qəysi"]…" (Arberry, 1957). The biblical diction is used to get the closest equivalence to the rich complex Arabic poetic language. An example of the Blunts translation is as bellow:

"كأن مكاكي الجواء غدية" ____ "صبحن سلافا من رحيق مفلفل"

" Kə?ənnə mək-əkiyyə el-Jiw-ə?i ghudəyyətən ____ subihnə sul-əfən min rəhiqin mufəlfəli"

Seemed it then the song-birds, wine-drunk at sun-rising,

loud through the valley shouted, maddened with spiceries,

"كأن السباع فيه غرقى عشية" ____ "بأرجائه القصوى أنابيش عنصل"

"Kə?ənnə el-sib-əcə fihi ghərq-ə cəshiyətən" ___ "bi?ərj-ə?ihi el-qusw-ə ?ən-əbish cunsuli"

While the wild beast corpses, grouped like great bulbs up-torn,

cumbered the hollow places, drowned in the night-trouble.

2.4.4. Reynold Alleyne Nicholson's Translation

Reynold Alleyne Nicholson accomplishes the next translation in 1922. He was a well-known orientalist specialised in Arabic and Persian literature. He translated only some parts of the "mucəlləqə" of "?imru?u el-Qəysi". The section selected from the "mucəlləqə" of "?imru?u el-Qəysi" is where the poet accounts his success with women. Admittedly, it is one of the spicier hits of the poem. Moreover, his translation was interesting since it maintains a near vision of the original spirit of the "mucəlləqə" of "?imru?u el-Qəysi" by maintaining a prosaic rhyme. His translation was accomplished in a decasyllabic metre rhyming it in couplets. In Reynold Alleyne Nicholson's translation, "…rhyme is retained but rhythm abandoned" (Arberry, 1957). Regardless of the main modifications done by Nicholson, his rendition is not only attractive but also amazingly precise and maintains a certain degree of

accuracy. The following scripts are extracted from the translation of the "mucəlləqə" of

"ʔimruʔu el-Qəysi" accomplished by Reynold Alleyne Nicholson in 1922:

"مهفهفة بيضاء غير مفاضة ____ ترائبها مصقولة كالسجنجل"

"muhəfhəfətun bəyd-əʔu ghəyru muf-ədətin ___ tər-əʔibuh-ə məsq-ulətun

kəssəjənjəli"

Fair in her colour, splendid in her grace,

Her bosom smoothed as mirror's polished face

"كبكر المقاناة البياض بسفرة ____ غذاها نمير الماء غير محلل"

"kəbikri el-muq-ən-əti el-bəy-ədhi bisufrətin __ ghədh-əhə nəmiru el-m-əʔi ghəyru el-

muhəlləli"

A white pale virgin pearl such lustre keeps,

Fed with clear water in untrodden deeps.

2.4.5. Later Translations of the "mucəlləqə" of "ʔimruʔu el-Qəysi"

In 1957 after Nicholson's translation, Arberry decide on translating the "mucəlləqə" of

"ʔimruʔu el-Qəysi" following the fourteen-syllable metre, and he had done it in blank verse.

Arberry's rendition of the "mucəlləqə" is precise, accurate and smooth. Undeniably, his book

is best known for its extensive and beneficial historical background including many samples

of previous translations from which I took the extracts. Particularly, I shall elaborate more

about Arberry's translation in the next chapter (sample description section). In addition, there

are many other translations of the "mucəlləqə" of "ʔimruʔu el-Qəysi" such as O'Grady's

translation. In his rendition of the "mucəlləqə" of "ʔimruʔu el-Qəysi", O'Grady had entirely

abandoned names of places and tribes, the initial metre and the rhyme. In fact, he composed it

in free verse ensuing in new poem alien to the original one. Furthermore, many other

translations of the "mucəlləqə" of "ʔimruʔu el-Qəysi", particularly from the new era, choose

linguistic accuracy over poetic aestheticism, and attempt to offer a word by word translation

yet as accurately as possible.

Conclusion

This chapter offered an overview of pre-Islamic Arabic poetry. It provided an outline

of the pre-Islamic poem and its constitutions. Correspondingly, I investigated the historical

genesis of the Arabic poem. Furthermore, this chapter discussed translating poetry difficulties

providing Lefevere's (1975) categorisation. Together with, different strategies to cope with

such difficulties are provided. Eventually, the notion of nostalgia in Arabic poetry and many

translations of the poem have been described in this chapter.

Chapter Three:

Methodology and Research

Design

Introduction

This chapter is dedicated to the methodology description and research design. A systematic explanation of data collection and research methodology is offered. Similarly, questions guiding this research are stated together with research hypotheses. Moreover, this chapter describes the sample methodically and methodologically. Hence, an introduction to the "Mucəlləqə" of "ʔimruʔu el-Qəysi" is dealt with long aside his biography. Furthermore, I provided a description to Arberry's translation as well. Importantly, in this chapter, research design is attempted systematically stating tools and procedures of the study. In this connection, to test the hypotheses and to try answering the research question, I opted for Van Dijk's model of analysing Ideologies. Above all, this chapter tried to explain the theoretical framework chosen, and provides a systematic description of the model in use by applying it on the translation of the "Mucəlləqə" of "ʔimruʔu el-Qəysi".

3.1. Data collection

Translating poetry in general and pre-Islamic Arabic poetry in specific is a considerable venture, for Arabic differs from English in that they are of different linguistic families and systems. Particularly, they are obviously of different cultural systems, which ensues in cultural gaps between the Arabic text and its translation into English. Particularly, André Lefevere (1996) sees translation as redrafting, and thinks through the role of ideology and sponsorship in the organisation of translated literature. As a result, translators may deviate from the origin text and bring up a new one that goes hand in hand with their system of beliefs, ideologies, and culture.

Equally important, this study is concerned with Arberry's translation of the "mucəlləqə" of "ʔimruʔu el-qəysi" which took place in 1957, and goals at evaluating the translator's cultural

awareness of classical Arabic culture in his rendering of the "mucəlləqə" of "?imru?u el-qəysi" into English. On the other hand, translators are not mechanical machinery that substitutes linguistic arrangements from one language into another. In fact, they are impinging in the process of translation. Consequently, this study shoulders the way into investigating the issue of ideology intervention in Arberry's Translations of the "mucəlləqə".

3.2.   Research Questions and Hypotheses

Conscious of the goal of the study in investigating the issue of ideology in Arberry's Translations of the "mucəlləqə", this study is guided by the following main ubiquitous questions:

- How did Arberry (1957) issue the classical Arabic culture in his rendition of the "mucəlləqə" of "?imru?u el-qəysi"?

- are there any hidden ideologies behind the translations of the "mucəlləqə" of "?imru?u el-qəysi" accomplished by Arberry (1957)?

- Did Arberry (1957) used particular words or expressions to represent ideologies in his translation of the "mucəlləqə" of "?imru?u el-qəysi"?

Therefore, the present research assumes the following hypotheses: Arberry (1957) was to some extent aware of some classical Arabic culture components in his rendition of the "mucəlləqə" of "?imru?u el-qəysi". On the other hand, his translation of the "mucəlləqə" of "?imru?u el-qəysi" was issued in an ideological method, which was represented trough word or expression choice.

3.3.   Data Collection Method

To begin with, this paper falls within a qualitative method and hence a mixture of both empirical and library-based policy is opted for. Moreover, reference is made to the Arabic text of the "mucəlləqə" of "ʔimruʔu el-qəysi", as well as to Arberry's translation of the "mucəlləqə" of "ʔimruʔu el-qəysi" which took place in 1957. In fact, qualitative methods are conventionally related to determining "truth" through experiments and observations. Here, I was more concerned with intensely understanding the issue of ideology intervention in Arberry's Translations of the "mucəlləqə" as a precise case occurring within a particular social context that is translating poetry. However, I was not interested in any means in hypothesising generalisations and causes transverse time and space that lead to the ideological intervention in poetry translation. As the term "qualitative research" implies, I adopted an approach to research in which quantitative data are not generally collected nor generated.

The corpus of this study consists of the Arabic version of the "mucəlləqə" of "ʔimruʔu el-qəysi" and its translation by Arberry which took place in 1957. Particularly, I opted for purposive sampling in selecting the corpus of the study. In other words, I undertook the sample with a precise specific purpose in mind. Furthermore, my choice is justified and significant. First, a thorough analysis of the whole renditions of the poetic assemblages of all the pre-Islamic Arabic poets is impossible and inconvenient within the frame of the given time for the writing of this paper. Next, a master thesis cannot cover the lengths of the entire pre-Islamic Arabic poetry collections. As for the reason for the choice of the "mucəlləqə" of "ʔimruʔu el-qəysi", the "mucəlləqə" is considered the best poetic work of the whole literary Arabic era. What is more, "ʔimruʔu el-Qəysi" is viewed as the supreme of all the pre-Islamic poets, and his "qəs-idə" has been a legendary story told and re-told all the times throughout

the Arab world. Consequently, the "mucəlləqə" of "ʔimruʔu el-qəysi" is to some extent rather representative to the whole pre-Islamic and Arabic collections of poetry. Finally, of all the translations of the "mucəlləqə" of "ʔimruʔu el-qəysi", Arberry's (1957) rendition is highly significant since it is the later literary literal translation of the "mucəlləqə", which gives it privilege over other translations.

At the same time, since "qualitative sampling" includes creating a "sampling body" where we emphasise selection, and involves classifying the case and localising the borders where we specify the aspects to be studied, this study was completely contingent on documented data. Equally important, data for this study were collected via CDA of Arberry's (1957) rendition of the "mucəlləqə" of "ʔimruʔu el-Qəysi", yet an analysis of the cultural specific items translation is provided to assess the awareness towards classical Arabic culture.

3.4. The Sample

As it is mentioned above, the corpus of this study consists of the Arabic version of the "mucəlləqə" of "ʔimruʔu el-qəysi" and Arberry's translation into English which took place in 1957. Accordingly, this section is dedicated to the description of the sample.

3.4.1. The "Mucəlləqə" of "ʔimruʔu el-Qəysi"

The "mucəlləqə" of "ʔimruʔu el-Qəysi" is an omnipresent pre-Islamic ode. It is regarded as being the crème de la crème amid other Arabic poems. "ʔimruʔu el-Qəysi" is considered to be among the best pre-Islamic poets, for he is the earliest poet among the ten mentioned as the reciters of the ten famous "mucəlləqət". Accordingly, this part will provide a biography of the poet and sheds the light on his poem.

3.4.1.1.   Biography of "?imru?u el-Qəysi"

"?imru?u el-Qəysi" is generally viewed by many Arabic critics as the bard par excellence of the Arabic poetry in general and of the pre-Islamic Arabic poetry specifically. What testifies for the previous claim is his literary masterpiece of the ode, which is regarded to be the most influential poem in the Arabic literature. "?imru?u el-Qəysi" was called in Arabic "el-Məliku el-Dhəlilu", which has been translated to "Vagabond King" or the "Errant King", for he was not able to recuperate his father's kingdom, and because he spent most of his time wandering with his acquaintances drinking and relishing the company of women. That is why, may be, his nickname is translated by Arberry as "the Wandering king".

"?imru?u el-Qəysi" in fact is a nickname (Arberry, 1957). His full name is "Hunduj" son of "Hujr" son of "el-H-ərith" son of "Cəmr" son of "Hujr" son of "Thəwr" of the "Kindəh" tribe. He is the youngest son of "Hujr" and the last king of his tribe. He was born sometime around 500 AD in Yemen Probably. His uncle "*el-Muhəlhilu"* taught him to compose poetry at a very young age, which ensued in his father's fury because of the thought that it is not suitable for kings' sons to waste their time on poetry. Makki (2005) clarifies that each Arabian tribe had a chief who guide the warfare and a poet who glorifies the warfare; nonetheless, the two were barely ever the same one. Indeed, "?imru?u el-Qəysi" was known of his playful behaviours not taking anything seriously. He spent most of his time following and flirting women.

"?imru?u el-Qəysi" has conflicts with his father because of his irresponsible behaviours. Disturbed by his son's lack of concern, "Hujr" charged "?imru?u el-Qəysi" of the responsibility of the family's camel herds, but this trial ended in a disaster (Makki, 2005).

Another story about the lack of responsibility of "ʔimruʔu el-Qəysi" was his story with his cousin "Cunəyzə". He used to date her, and after failing to win her hand as a wife, he coped to enjoy her secretly. This caused a scandal amid the family and made "Hujr" disown his son. Other sources indicate another name of a girl that "ʔimruʔu el-Qəysi" had been enamoured of that is "F-ətimə"; he had mentioned her name in his erotic poetry. Anyway, scholars stress that "Hujr" became maddened with his son's behaviours and banished him from the kingdom.

After "ʔimruʔu el-Qəysi" had been exiled away from his father's kingdom, he spent his times wandering the whole Arabian Peninsula with his rebellious friends, having liquor, recounting poetry, and enjoying the company of singing-girls. Equally important, his banishment marked the beginning of a famous chapter in the pre-Islamic poetry, for it set the field to the creation of the famous "mucəlləqə" of "ʔimruʔu el-Qəysi". In addition, "ʔimruʔu el-Qəysi's" escapades with women also shaped a vital chapter of his life, comprising of masses of marriages, divorces and love affairs, which all ended in a bad way for one reason or another. In fact, his poem was constructed on his adventures among other motives.

During his exile, he had known about his father's murder. Sources tell that he was playing backgammon with a companion when he knew about his father (Makki, 2005). At the beginning, he ignored the envoy, but after he questioned more his father's murder, he swore to revenge his father's passing away. It is then that he said his famous quote that "Today is for liquor, and I save serious matters for tomorrow", and he exclaims about his father: "He left me to rot when I was a boy, and now that I am a man he has loaded me with his blood." (Arberry, 1957). Makki (2005) claims that "ʔimruʔu el-Qəysi" was the only son of his father's to take responsibility to feud and revenge his death. He finished the job before his death in sometime around 565 AD.

All these adventures viz. the exile, amorous escapades and his revenge for his father influenced the poetic sense of "ʔimruʔu el-Qəysi". In addition, Makki (2005) argues that "ʔimruʔu el-Qəysi" may have met three of the greatest poets that influence his aestheticism. The first poet was "ʔəbu Duc-ə? el-ʔiy-ədi", a well-known poet that "ʔimruʔu el-Qəysi" used to memorise all his poems. "ʔimruʔu el-Qəysi" may have learnt from "Zuhəyr ?ibnu Jənn-əb el-Kəlbi", an eminent poet who used to be a drinking friend of his fathers'. In the same way, the third potential poetic inspiration to "ʔimruʔu el-Qəysi" may be a "Cəmr ?ibnu Kəmi?əh" who had accompanied "ʔimruʔu el-Qəysi" up until his death. In fact, circumstances in "ʔimruʔu el-Qəysi's" early days offered the grounding context for his famous poem.

3.4.1.2.   The "mucəlləqə" (Poem/Ode) of "ʔimruʔu el-Qəysi"

Even though all the "mucəlləqət" have their unique characteristics and qualities, many critics assert that the "mucəlləqə"of "ʔimruʔu el-Qəysi", "the wandering king"(Arberry, 1957) of "Kindəh", is a tremendous one. In addition, the "mucəlləqə" of "ʔimruʔu el-Qəysi" is exclusively egocentric, and marked for its extraordinary natural imageries, counting a high-rank imagery of thunderstorms, beside his frankness about his amatory journey. In fact, he displayed a great deal of talent in describing natural phenomena, as well as showed a talent in narrating his love adventures in a very delicate way. It is for that reason why "ʔimruʔu el-Qəysi" is presumed to be the most noticeable representative of pre-Islamic poetry. Hence, he structured his poem based on "Qəs-idə" tripartite organisation, which is the "*nəs-ib*" then the "*rihləh*" then the "*ghərəd*". In fact, his organisation allowed the use of metaphor largely to convey the minutest meanings.

The "mucəlləqə" of "ʔimruʔu el-Qəysi" offers a sequence of scenes of desert life in a very dramatic and picturesque way. "ʔimruʔu el-Qəysi" starts his poem sorrowing about the

memory of a lover, and mentions the situation of the encampment in "el-Dəxuli", "Həwməl", "Tudhihə" and "el-Miqr-ət". In the "*nəs-ib*" segment, "?imru?u el-Qəysi" encounters his past love affairs and describes his sadness at the separations he had with his lovers. For example, he portrays the sexual escapade he had with his cousin "Cunəyzə" at "Dərətə Juljuli" and how he slaughtered his camel for her and her friends. In fact, he declares his love for "Cunəyzə" and describes her beauty in a very delicate way. Then, "?imru?u el-Qəysi" describes the night in a very picturesque manner and portrays the worries he faces. In the "*rihləh*" segment, he describes his departure to hunt on his horse. He encounters the great qualities his horse has. In addition, he describes how he and his horse are ready for action throughout the whole night. At last, he pictures a storm and its effects on the lands. Actually, the "*ghərəd*" is all about the poem it is composed to serve the "fəxr".

The events in "?imru?u el-Qəysi's" poem are built upon two key themes: impulsive sexuality and the promising of revenge for his assassinated father. In the "*nəs-ib*", which was longer than the usual "*nəs-ib*", "?imru?u el-Qəysi" calls to his memory his outrageous and youthful happenstances with numerous females of his people. Particularly, many academics think that the events of the lengthy "*nəs-ib*" are, in fact, demonstrative of the poet's premature progress into manhood (Stetkevych, 1993). Stetkevych (1993) adds, "whereas mature men are consoled or diverted from the foolish infatuations of their youth, ["?imru?u el-Qəysi's"] heart remains bound to puerile passion." In fact, his careless reaction when he knew about his father's murder validates an absence of maturity.

Particularly, Makki (2005) stresses that the poet-king "?imru?u el-Qəysi" of "Kindəh" is an important Arabic poetic figure whom poems are still most quoted verses in all Arabic literature. In fact, his ode is an essential fragment of the cultural education of all Arabs. In

addition, Makki (2005) conveys the testimony of a famous early Arabic literature critic "?ibn Səll-əm" (846 AD) in his famous book "Generations of the Stallion Poets". According to Makki (2005), "?ibn Səll-əm" (846) argues that "?imru?u el-Qəysi" originated many great styles that were accepted by many other poets, for example, calling the companions to standstill, lamentation over the shells of abandoned campgrounds, recounting his beloved in a delicate way, and opting for a simple language. According to Makki (2005), "?ibn Səll-əm" (846) argues more that the first time ever a woman is compared to gazelles and eggs was in the ode of "?imru?u el-Qəysi". In fact, in the invention of similarities, "?imru?u el-Qəysi" topped every poet among all generations. Actually, critics among all ages praised the attractive language and impressive pictures and especially the feeling of the joy and glory of youth in the ode of "?imru?u el-Qəysi".

3.4.2. Arberry's Translation of the "Mucəlləqə" of "?imru?u el-Qəysi" into English

Arberry's rendition of the "mucəlləqə" of "?imru?u el-qəysi" appeared in 1957. His aim was to educate English readers about pre-Islamic poetry and classical Arabic culture. The translation was written in a poetic style that reflecting a historical knowledge of the pre-Islamic poets and their skills. Particularly, Arberry (1957) decided on translating the "mucəlləqə" of "?imru?u el-qəysi" using a more verbal poetic version with the rhythmical design. He stresses "I have tried to follow the rhythmic pattern, but without consistent rhyming ..." (Arberry, 1957). Moreover, Arberry's poetical translation replicates a prevalent poetic design of English. Berdom (2007) describes Arberry's translation as using "…the iambic foot and "iambic pentameter," a metrical pattern of variable syllables either stressed or

unstressed." He adds, "[the translation] exhibits traditional devices such as alliteration, which gives a distinctive feature to his poetic style." (Berdom, 2007).

What is more, considering a deep look at Arberry's approach in his rendition of the "mucəlləqə" of "ʔimruʔu el-qəysi", the verses are of large length using short clauses. In addition, Arberry boldly forewent rhyme to rhythm. In fact, Arberry "…attempts to provide a purely poetic rendition with clear syntactic elements which are more linked to the type likely to appear in the TL." (Berdom, 2007). This ensued in a translation that is more like rhythmical iambic poetry. Indeed, Arberry opted for the "blank verse" in most of his rendition of the "mucəlləqə" of "ʔimruʔu el-qəysi". Lefevere (1975) argues: "most blank verse translators' stick to the "orthodox" iambic pentameter, their choice of ready-made utterances is obviously limited to those that conform most easily to the iambic pattern."

In the main, Arberry's rendition of the "mucəlləqə" of "ʔimruʔu el-qəysi" tries to duplicate the English verse design, by opting for numerous poetic procedures such as alliteration, eloquent similes, and metaphors. In addition, Arberry (1957) provides an account of tribal campgrounds and the deserted places of the antique world of the pre-Islamic Arabia. In fact, Holes (2000) considers the contribution of Arberry as a high-rank involvement of the modern reader into the ancient Arabia times, as he puts it: "Arberry's translations read elegantly enough, even if the mannered and faintly archaic idiom occasionally jars" (Holes, 2000)

3.5. Research Design

My research paper adopted Van Dijk's CDA model and qualitative contents analysis as methodological modus operandi for analysis and examination. With this in mind, I opted for a

strategy of deducing replicable and useable data from the context studied. Consequently, my study characterised the symbolic meaning of the sample in focus. CDA and qualitative contents analysis have been chosen as a tool for the examination and investigation for this project because of its appropriateness to the method opted for in collecting data for this research. Qualitative contents analysis is done through the theories provided in the theoretical chapters (Chapter One, Chapter Two). Admittedly, CDA is a prevailing device for disintegrating the text to deduce the hidden ideologies within it proving its suitability in socio-cultural studies. Regarding translation as a cultural-linguistic task, CDA provides an accurate examination of the visibility of the original writer's ideology in the translated version. In addition, CDA assesses the extent to which the translator's cultural values affect the translation task.

My research adopted a comparative style, as it tried to contrast the "mucəlləqə" of "ʔimruʔu el-qəysi" and its translation by Arberry (1957). Particularly, this paper aimed at considering issues that may influence the translator's choices in any given way. Hence, the study was a qualitative and explanatory case study. In fact, data, of both levels the micro and the macro one, were extracted and tested to realise the outcome of contextual, cultural and ideological distinctions on the translated text. Crucial to know that data were selected arbitrarily amid a number of instances collected throughout the study. Accordingly, achieved outcomes from the process were revised questing for any probable ideological intervention or manipulation. In fact, data were clarified and understood based on the theoretical framework opted for in this paper. My study tried to propose an investigation about the possible intervention of the translators' ideology in their discourses.

3.6. Research Tools (Van Dijk's Model of Investigating Ideology)

This section is dedicated to the explanation of the theoretical framework used in the analysis of the sample. In here, I introduced the notion of CDA as theory and as an approach to analysing language in its socio-political frame. Moreover, a relation between discourse and ideology is established explaining the model of Van Dick in analysing ideology in its socio-political surroundings.

3.6.1. Critical Discourse Analysis (CDA)

CDA is a multidisciplinary approach to analysing language in its socio-political context regarding power relations and dominance. Moreover, Van Dijk (1998) defines CDA as:

> …a type of discourse analytical research that primarily studies the way social power abuse, dominance, and inequality are enacted, reproduced, and resisted by text and talk in the social and political context. With such dissident research, critical discourse analysts take an explicit position, and thus want to understand, expose, and ultimately resist social inequality.

In other words, it is a field that is troubled with analysing written and spoken texts to expose the sources of power, dominance, inequality and bias. In addition, it studies how these sources within specific socio-political contexts. Similarly, Fairclough (1993) puts the definition of CDA as follows:

> [Critical discourse analysis] aims to systematically explore often opaque relationships of causality and determination between discursive practices, events and

texts, and wider social and cultural structures, relations and processes; to investigate

how such practices, events, and texts arise out of and are ideologically shaped by

relations of power and struggles over power; and to explore how the opacity of these

relationships between discourse and society is itself a factor securing power and

hegemony

In simple words, CDA points at investigating the link among language, social performs, and

social organisations. According to Kress (1989), CDA practitioners treat language as a social

phenomenon that conveys specific meanings and values in a very systematic way.

Consequently, not only individuals who decode such meanings, but also institutions and

social groupings are involved (Kress, 1989). In the same way, Kress (1989) draw attention to

the fact that receivers of language are not passive recipients in their relationship to texts,

neither are language users.

3.6.2. Ideology

Ideology in its innocent meaning is regarded as almost equal to culture. Oxford

Advanced Learners Dictionary (2010) defines ideology as "… a set of beliefs, especially one

held by a particular group, that influences the way people behave." In fact, Ideology is a

structure of ideas that establishes and guides the large power masses of the society. Van Dijk

(2006) describes the social-cognitive function of ideology as follows:

…ideologies are…more fundamental or axiomatic. They control and organize other

socially shared beliefs. Thus, a racist ideology may control attitudes about

immigration… Hence, ideologies are foundational social beliefs of a rather general

and abstract nature. One of their cognitive functions is to provide (ideological)

coherence to the beliefs of a group and thus facilitate their acquisition and use in

everyday situations. Among other things, ideologies also specify what general

cultural values (freedom, equality, justice, etc.) are relevant for the group.

In addition, Lefevere (1992) recognises ideology as "…a set of discourses which wrestle over

interests which are in some way relevant to the maintenance or interrogation of power

structures central to a whole form of social and historical life." To put it simply, ideology is a

system of ideas that determines seeing the world from the angle of the group holding it, and it

forms the base for their social practices (Van Dijk, 2000). Admittedly, language is an

ideological medium. It works for legitimising power relations among social groups

(Heberman, 1973). Ideology can be a real abstraction of language or it can oppose from the

truths, and be a deceptive reading of language (Seargeant, 2009). Consequently, Van Dijk

(1995) identifies critical discourse analysis as ideology analysis. He asserts, "…ideologies are

typically, though not exclusively, expressed and reproduced in discourse and communication,

including non-verbal semiotic messages…" (Van Dijk, 1995).

Crucial to note that translation as a process is a political product since it exhibits a

procedure of intervention amid different social actors. In fact, ideology in translation is a

combination of the source text and the target text in terms of content, various speech acts,

context, and relevance of audience, which gives the choice to translators to act according to an

ideology, or translate in an ideology-free style (Tymoczko, 2003). Moreover, Schäffner

(2003) argues that depending on the subject matter, genre and communicative purposes of a

text, ideological features of that text can be noticeable to some extent. Furthermore,

Tymoczko (2003) additionally clarifies that "…ideology of translation resides not simply in

the text translated, but in the voicing and stance of the translator, and in its relevance to the

receiving audience." Such views describe ideology in translation as a manifestation of power relation between source text and target text. Accordingly, Berman (2000) argues that ethnocentric translations, which enforce target language culture on source language cultures, are the most common ones among all other ideological translations. An outstanding example is the one of Ancient Roman culture and French culture in their occupying of imported cultures (Brisset, 2000).

3.6.3. Van Dijk's Model of Investigating Ideology

Among CDA practitioners, Van Dijk is one of the most often referenced and quoted. He is best known for the application of his CDA theory on the representation of ethnic groups and minorities in Europe. Accordingly, what distinguishes Van Dijk's theory is his call for a thorough analysis of ideologies, which has three parts: social analysis, cognitive analysis, and discourse analysis (Boyd-Barrett, 1994). In the same way, Van Dijk (2004) describes his method in analysing ideology claiming that "in order to avoid a rather arbitrary discovery procedure of the potentially huge amount of ideologically variable structures of text and talk, it is more useful to proceed in a more systematic and theory-driven way." In fact, he highlights that ideologies are frequently built upon opposition, group affiliation, and classification (Van Dijk, 2000). Consequently, explorations revealed that ideological discourse often follows "…overall strategies of what might be called the ideological square:

. Emphasize Our good things

. Emphasize Their bad things

. De-emphasize Our bad things

. De-emphasize Their good things." (Van Dijk, 2004). He applies this strategy to every form of meaning and all levels of action.

Therefore, in order to analyse ideology within its social, cognitive and discursive frame, Van Dijk (2004) suggests the following model consisting of the following parts:

- **Actor description**: Ideologically, we define in-group affiliates in a positive way and out-group ones in a negative way. Likewise, we lessen negative portrayals of in-group members, and emphasise negative features of Others.

- **Authority**: Speakers in their arguments cite different authorities according to their ideology

- **Burden**: How diverse argumentations are presented counter to a given topic.

- **Categorisation**: ideologies control the way the world and human beings are categorised.

- **Comparison**: ideology affects the way things are compared, either positively or negatively.

- **Consensus**: A political strategy applied by a country when it is threatened in any way.

- **Counterfactuals**: indicating something in contrast with the current facts.

- **Disclaimers**: ideologies push people to reinforce positive features of the in-group at the same time push us to focus on negative qualities of out-group.

- **Euphemism**: ideology pushes us to hide negative opinions about out-groups through using positive expressions.

- **Evidentiality**: How to offer satisfactory evidence and documents to support one's claim.

- **Example/Illustration**: How to provide actual illustrations to empower a claim and make it reasonably reliable.

- **Generalisation**: undesirable features are generalised to the whole out-group because of ideological attitude.

- **Hyperbole**: overstressing characteristics and features, either negatively or positively.

- **Implication**: pragmatic and contextual meanings are offered implicitly within a discourse.

- **Irony**: some issues such as attacks and criticism are stated indirectly.

- **Lexicalisation**: How negative expressions are used deliberately for underestimating something/someone.

- **Metaphor**: Ideologies encourage different positive or negative connotation to refer to something. Thus, abstract, multifaceted, unacquainted, original, or demonstrative meanings may be developed in more familiar and solid ways.

- **National Self-Glorification**: ideologies encourage glorifying one's country. History, civilisations, values and laws are overestimated by intended use of language.

- **Negative Other Representation**: Categorising people as out-groups and in groups in a complimentary way to the self-glorification.

- **Norm Expression**: expressing what should be done and what should not be done in an ideological reference.

- **Number Game**: Numbers and statistics are used to support claims.

- **Polarisation, Us-Them Categorisation**: recognising people as in-group vs. out-group or Us vs. Them.

- **Populism (political strategy):** A known argumentation fallacy that is based on the claim that "the people", or "everybody" support own ideas, or does not support the opponent ideas.

- **Positive Self-Representation**: Categorising people in in-groups based on the ideological frame of reference.

- **Presupposition**: Discourse meanings are deducible from previous sociocultural knowledge.

- **Vagueness**: Unclear expressions are used in order not to provide enough information or exact meaning.

- **Victimisation**: Ideologies determine the way in which bad features of the out-group are emphasised.

3.2.4. Implementing Van Dijk's Model on the Translation

The achieved data from the comparison and contrast done between the Arabic script of the "mucəlləqə" of "ʔimruʔu el-qəysi" and its translation by Arberry were studied looking for any potential ideological influence. Some of the randomly chosen expressions are represented in the table below (Table One).

Verse Number	The original expression	The cultural equivalence	Arberry's translation
1	"سِقْطِ اللِّوَى" (Siqti el-liw-ə)	Siqtul-Liwa	*The rim of the twisted sands*
3	"بَعَرَ الأرْآمِ" (bəcərə el-ʔər?-əmi)	The dung of addaxes	*The dung of antelopes*
4	"الحَيِّ" (el-həyyi)	The district	*The tribe*
	"نَاقِفُ حَنْظَلِ" (n-əqifu həndəli)	I was flicking colocynth	*I was splitting a colocynth*
5	"مَطِيَّهُمُ" (mətiyyəhum)	Their mounts	*Their beasts*
10	"مِنْهُنَّ" (minhunnə)	With them	*With the white ladies*
11	"مَطِيَّتِي" (mətiyyət-i)	My riding animal	*My riding- beast*
	"الْعَذَارَي" (lilcədh-ər-ə)	Beautiful ladies	*The virgins*

12	"يَرْتَمِيْنَ بِلَحْمِهَـا" (yərtəmin biləhmih-ə)	Passing the meat among them	*Tossing its hacked flesh about*
13	"الخِدْرَ" (el-xidrə)	The boudoir	*The litter*
	"لَكَ الوَيْلاَتُ" (ləkə el-wəyl-ətu)	Woe be tide you!	*Out on you!*
14	"فَانْزِلِ" (fənzili)	Get down	*Down with you!*
15	"سِيْرِي وأرْخِي زِمَامَـهُ" (Sir-i wə ?ərxi zim-əməhu)	Ride on and never mind the camel	*Ride on, and slacken the beast's reins*
	"ولاَ تُبْعِدِيْنِي مِنْ جَنَاكِ المُعَلَّلِ" (wə l-ə tubcidini min jən-əki el-muclləli)	And don't prevent me from kissing you	*And oh, don't drive me away from your refreshing fruit.*
16	"مُرْضِـعٍ" (Murdicin)	Suckling mother	*Nursing mother*
20	"فَسُلِّـي ثِيَـابِي مِنْ ثِيَابِكِ تَنْسُلِ" (fəsulli thiy-əbi min thiy-əbiki tənsuli)	Tell me to keep away from you and I will do it.	*Just draw off my garments from yours, and they'll slip away.*
26	"لِبْسَةَ المُتَفَضِّـلِ" (libsətə el-mutəfəddili)	Single dress for sleeping	*Single flimsy slip*
27	"فَقَالَـتْ" (fəq-ələt)	She said	*She cried*

	"يَمِيْنَ اللهِ مَا لَكَ حِيْلَةٌ" (yəmin Allah m-ə ləkə hilətun)	I swear to God you're so stupid	*God's oath, man, you won't get away with this!*
30	"هَصَرْتُ بِفَوْدَي رَأَسِهَا" həsərtu bifəwdəy) (rə?sih-ə	I folded her side locks	*I twisted her side-tresses to me*
31	"تَرَائِبُهَـا" (tər-ə?ibuh-ə)	Her thorax	*Her breast-bones*
37	"نَئُوْمُ الضَّحَى" (nə?-umu el-duh-ə)	A princess-like girl	*Sleeping the forenoon through*
39	"مُتَبَتِّـلِ" (mutəbətili)	In chastity	*Devotions*
43	"خَصْمٍ ...أَلْوَى" (xəsmin…?əlw-ə)	Stubborn disputing opponent	*Stubborn foe*
44	"أَرْخَى سُدُوْلَـهُ" (?ərx-ə suduləhu)	Covered me	*Has dropped its curtains ' Over me*
49	"قِرْبَةِ" (qirbəti)	Canteen	*The water-skin*
61	"سَدَّ فَرْجَـهُ" (səddə fərjəhu)	Covers his pudenda	*bars his legs' gap*
65	"مُعَمٍّ فِي العَشِيْرَةِ مُخْـوَلِ" (mucəmmin f-i el-cəshirəti muxwəli)	His uncles of both maternal and paternal sides are nobles of the same tribe.	*He nobly uncled in the clan.*

Table One Deviations from the Source Text

After revising the collected data for any ideological interference in the translation, I associated every deviation from the source text to a given ideological strategy of Van Dijk's model. Equally important, the table below (Table Two) shows the association of data presented above with strategies of Van Dijk's model, which were opted for by Arberry in his rendition of the "mucəlləqə" of "?imru?u el-qəysi".

Verse Number	The Ideological Strategy
1	Counterfactuals
3	……
4	Actor description Vagueness
5	Vagueness
10	Presupposition
11	Lexicalisation Presupposition
12	Negative Other Representation
13	Counterfactuals Hyperbole
14	Hyperbole

15	Metaphor
16	Categorisation Vagueness
20	Vagueness Counterfactuals Metaphor
26	Vagueness
27	Hyperbole Counterfactuals
30	Vagueness
31	Vagueness
37	Vagueness
39	Positive Self-Representation
43	Victimisation
44	Metaphor
49	Metaphor
61	Euphemism

65	Negative Representation (underestimating) Vagueness

Table Two Van Dijk's Model

Conclusion

This chapter described the methodology and research design. A systematic explanation of data collection is provided. Moreover, research questions and hypotheses are presented. In fact, this chapter describes in details the sample. In this chapter, tools, procedures, and organisation of the study are dealt with. Significantly, Van Dijk's (2004) model is described in details as this chapter undertook the explanation of the theoretical framework chosen. Eventually, an application of the latter model on the translation of the "Mucəlləqə" of "ʔimruʔu el-Qəysi" is provided. The next chapter should provide data analysis and discussion to try answering research questions provided and to test the hypotheses set for this study.

Chapter Four:

Practical Issues

Introduction

A major phenomenon that has been omnipresent and discussed all over this study is translators' deviations from the ST message while translating poetry. An important issue for researchers, and undeniably for all of fact finders, is why and how these deviations are taking place. Hence, this chapter undertook practical issues to try reacting to the research questions and hypotheses. In fact, this is the core chapter of my work. In this chapter, data collected from comparing ST to TT and implementing Van Dijk's (2004) model on the translation were analysed. Deviations from the source text were evident, and hence the manipulation exists as well. In the discussion section, not only data from the implication of the model were dealt with, yet qualitative analysis, using frameworks introduced in the theoretical chapters, was also provided. The results section comes at the conclusions from the discussion made. At the end of this chapter, I provided recommendations that were skimmed from my study, and should provide a basis for researchers in the area of ideology manipulation in poetry translation.

4.1.   Data Analysis and Discussion

This section is dedicated to analysing the data presented above in the tables (Table Two and Table Three). Accordingly, I provided justifications for the judgments taken about the association of Arberry's translation and the strategies provided by Van Dijk (2004). In addition, qualitative data analysis is provided in here through analysing the strategy of translation opted for besides analysing the verse.

Verse Number (One)

بِسِقْطِ اللِّوَى بَيْنَ الدَّخُولِ فَحَوْمَلِ"   "قِفَا نَبْكِ مِنْ ذِكْرَى حَبِيبٍ ومَنْزِلِ

"qif-ə nəbki min dhikri həbibin wə mənzili   biSiqti el-liw-ə bəynə el-Dəxuli fəHəwməli"

Halt, friends both! Let us weep, recalling a love and a lodging

by the rim of the twisted sands between Ed-Dakhbol and Haumal,

---

This verse is a call of the memory of the poet's beloved's place. "قِفَا"(qif-ə) is a dual imperative of the Arabic verb "وقف" (wəqəfə) that means "stop" or "stand up".

Equally important, Arberry's expression "*Halt, friends both!*" is a functional equivalence to "قِفَا"(qif-ə) since the dual form is not signified in English. This makes the translation nearer to the poet's voice, which is obvious in choosing the term "both" to convey the dual imperative. Indeed, this breakdown of the text into its simplest syntactic units presents a new rhythmic verse. Arberry opts for "the blank verse" strategy where rhythm is prioritised over rhyme. In addition, the verse is done in iambic pentameter (composed of ten syllables five short and five long), which can be a natural alternating English metre of the Arabic "Long verse".

Particularly, the translator translates "سِقْطِ اللِّوَى"(Siqti el-liw-ə) as "*the rim of the twisted sands*" which is a literal translation. Particularly, "سِقْطِ اللِّوَى"(Siqti el-liw-ə) is a name of a place in the Arabian Peninsula, and thus must be transliterated rather than translated. This misunderstanding of the ST caused what Van Dijk (2004) calls "**counterfactual**" changing of facts.

Verse Number (Three)

"تَرَى بَعَرَ الأرْآمِ فِي عَرَصَاتِهَا　　　　وَقِيْعَـانِهَا كَـأَنَّهُ حَبُّ فُلْفُـلِ"

"tər-ə bəcərə el-?ər?-əmi fi cərəs-ətih-ə　　　　wə qic-ənih-ə kə?ənnəhu həbbu fulfuli"

there, all about its yards, and away in the dry hollows

you may see the dung of antelopes spattered like peppercorns.

The Arabic expression "الأرْآمِ" (el-?ər?-əmi) is the plural of "الرِئم" (ri?m) a name of a type of gazelles existing in Arabia. Women in the Arabic traditions are often compared to this animal because of its beautiful looking. "عَرَصَاتِهَا وَقِيْعَـانِهَا" (cərəs-ətih-ə wə qic-ənih-ə) are the plurals of "عرصة وقيعة" (cərsəh wə qicəh). They are two words of the same meaning that is a yard.

As in the previous verse, Arberry provides poetic expressions, which comply with the formal TL elements. He tries to create a natural sounding verse. Admittedly, the simile " كَـأَنَّهُ حَبُّ فُلْفُـلِ" (kə?ənnəhu həbbu fulfuli) is preserved the same in the TL as " *spattered like peppercorns*". Even though this rendition may show an amount of literariness, yet it still sounds awkward to the English readers.

In this verse, the translator renders "بَعَرَ الأرْآمِ" (bəcərə el-?ər?-əmi) into " *the dung of antelopes*". Admittedly, the mentioned animal's accurate name is "addax".

Verse Number (Four)

لَدَى سَمُرَاتِ الحَيِّ نَاقِفُ حَنْظَلِ"   "كَأَنِّي غَدَاةَ البَيْنِ يَوْمَ تَحَمَّلُـوا

*"kə?ənni ghəd-ətə el-bəyni yəwmə təhəmməl-u   lə*d-ə səmurəti el-həyyi n-əqifu həndəli"

Upon the morn of separation, the day they loaded to part,

by the tribe's acacias it was like I was splitting a colocynth;

The Arabic word "غَدَاةَ" (ghəd-ətə) means "in the early morning", "البَيْنِ"(el-bəyni) means "the parting" and "تَحَمَّلُـوا" (təhəmməl-u) means "they packed their luggage to leave". This verse is a recall of an antecedent where the poet felt bitter for his beloved moving away from their district. Hence, the poet remembers the day when he stood near the acacia trees feeling the bitter of separation that was like tasting colocynth.

Arberry chooses to render the verse by extending the TL poetic patterns in order to bring about a sense of familiarity amid English readers. In particular, Arberry opts for "*separation*" as a functional equivalence for "البَيْنِ"(el-bəyni) stressing out the distinct attitude of the poet. Hence, this rendition kept the genuine pragmatic meaning of the expression.

Additionally, Arberry renders the ST terms in a very literal strategy. This, in turn, failed in portraying the relativity between "البَيْنِ"(el-bəyni) and "نَاقِفُ حَنْظَلِ"" (n-əqifu həndəli), because simply the act of flicking colocynth is associated in the Arabic culture with tears since colocynth burns the eyes when collecting it. This cultural item is alien to English readers. In addition, Arberry translates "الحَيِّ" (el-həyyi) as *"the tribe"* whereas its accurate translation would be "the district". To emphasise, this misinterpretation may be because of Arberry's representation of Arabs as being tribal society rather than an urban one. This what

Van Dijk (2004) names as "**actor description**". Indeed, "نَاقِفُ حَنْظَلِ" (n-əqifu həndəli) is translated vaguely as *"splitting a colocynth"* whereas a specific cultural equivalence would be "flicking colocynth".

Verse Number (Five)

"يَقُوْلُوْنَ لاَ تَهْلِكْ أَسَىً وَتَجَمَّلِ"   "وُقُوْفاً بِهَا صَحْبِي عَلَّي مَطِيَّهُمُ"

"wuqufən bih-ə səhbi cəliyyin mətiyyəhum   yəq-ul-un l-ə təhlək ʔəsən wə təjəmməli"

there my companions halted their beasts awhile over me

saying, " Don't perish of sorrow; restrain yourself decently!"

The expression "مَطِيَّهُمُ"(mətiyyəhum) means "their riding animals", "أَسَىً"(ʔəsən) means "the grief"; and "تَجَمَّلِ" (təjəmməli) means "be attributed with patience and calm". The verse portrays the poet's sorrow and sadness remembering his beloved and showing his companions the campgrounds of his beloved while riding their animals, so then they asked him to be patient and calm facing hard times.

In fact, this portrayal provided in the ST helped Arberry managing a proper transmission of the natural picture to the TT. In other words, literalism serves for the goodness of the translation here.

In the same way, Arberry translated **vaguely** the expression "مَطِيَّهُمُ" (mətiyyəhum) as "*their beasts*" while a correct cultural equivalence would be "their mounts" since not all beasts are to be ridden while all mounts are so. Arberry's version displays the features of the traditional metrical form of TL opting for simple syntax and vocabs stressing the rhythm. In addition, Arberry's words "*Don't perish of sorrow; restrain yourself decently*" is an example of generating new poetry that is rhythmic and sometimes leveled in metrical terms.

Verse Number (Ten)

وَلاَ سِيَّمَا يَوْمٍ بِدَارَةِ جُلْجُلِ" "أَلاَ رُبَّ يَوْمٍ لَكَ مِنْهُنَّ صَالِحٍ

"?əl-ə rubbə yəwmin ləkə minhunnə s-əlihin wə l-ə siyyəm-ə yəwmin biD-ərəti juljuli"

Oh yes, many a fine day I've dallied with the white ladies,

and especially I call to mind a day at Dara Juljul,

The word "أَلاَ"(?əl-ə) expresses the poet's hopefulness, aspiration, and passion while recalling to mind the day at "دَارَةِ جُلْجُلِ"(D-ərəti juljuli), which is a known place beside a pool of rainwater. "رُبَّ" (rubbə) means "how many are the days". The poet refers to a specific experience that he had with the ladies near the pool, and of which he is proud, by the expression "يَوْمٍ لَكَ مِنْهُنَّ صَالِحٍ" (yəwmin ləkə minhunnə s-əlihin). The word "لاَ سِيَّمَا" (l-ə siyyəm-ə) means "with especial reference to". The poet encounters his "especial, joyful and playful" day he spent with "the beautiful desired ladies". Recalling such occurrences with this much of enthusiasm makes the verse very loaded emotionally.

Furthermore, Arberry's translation appears to characterise an intense rhythm, which gives his translation a poetic encountering of the poet's enthusiasm recalling his experiences even though there were some deviations from the ST.

Particularly, the translator renders the Arabic expression "مِنْهُنَّ" (minhunnə) as "*with the white ladies*" while a more formal and cultural equivalence would be "with them". Here, Arberry **presupposes** that the poet is referring to the women encountered later, but the poet refers to the women mentioned before. Nonetheless, stressing on the colour of the women's skin may prove a racist discourse. It is right that the poet described them as being whit-skinned, but he did not refer to them by their colours.

Verse Number (11)

"فَيَا عَجَباً مِنْ كُورِهَا المُتَحَمَّلِ"   "ويَوْمَ عَقَرْتُ لِلْعَذَارَي مَطِيَّتِي"

"wə yəwmə cəqərtu lilcədh-ər-ə mətiyyət-i   fəy-ə cəjəbən min kurih-ə el-mutəhəmməli"

and the day I slaughtered for the virgins my riding- beast

(and oh, how marvellous was the dividing of its loaded saddle),

---

"عَقَرْتُ"(cəqərtu) means "I slaughtered". "الْعَذَارَي" (lilcədh-ər-ə) means literally "maidens". "مَطِيَّتِي"(mətiyyət-i) means "my riding animal". The "*ghərəd*" (purpose) of the poem is very clear here, which is composed to serve the "fəxr" (pride). In this verse, the poet is proud of his generosity with the "beautiful ladies" at "دارَة جُلْجُلِ"(D-ərəti juljuli) when he slaughtered his camel for them.

Admittedly, Arberry tries to provide a similar picture of the poet's sense of pride using the English iambic pentameter and rhythm without rhyming.

Particularly, the expression "مَطِيَّتِي" (mətiyyət-i) is rendered as "*my riding- beast*" while the cultural equivalence suggests "My riding animal" or "my camel". Referring to the animal as "beast" is somehow showing a sense of alienation since a "beast" is a wild dangerous or unusual animal. This, in turn, may stereotype in mind that the human riding a "beast" is savage. Van Dijk (2004) refers to such representation as **"lexicalisation".** Another instance of lexicalisation in this verse is the rendering of the expression "الْعَذَارَي" (lilcədh-ər-ə). He renders this expression as "*the virgins*" while a more accurate cultural equivalence would be "the beautiful ladies" or "the desired ladies". This rendition is out of **"presupposing"** the literal meaning of the expression. Arabs often refer to their beloved ones as "عذراء" without having in mind that they never had intercourse. Then, how it is possible

that the poet assumes the "ladies" to be virgins while he is encountering a previous erotic

escapade with them? Therefore, the alike version may reinforce gender stereotypes against

classical Arabic culture.

Verse Number (12)

وشَحْمٍ كَهُدَّابِ الدِّمَقْس المُفَتَّلِ"   "فَظَلَّ العَذَارَى يَرْتَمِيْنَ بِلَحْمِهَا

"fəzəllə el-cədh-ər-ə yərtəmin biləhmih-ə   wə shəhmin kəhudd-əbi el-ddiməqsi el-mufəttəli"

and the virgins went on tossing its hacked flesh about

and the frilly fat like fringes of twisted silk.

"فَظَلَّ"(fəzəllə) is an auxiliary verb that means to continue doing something. "يَرْتَمِيْنَ"

"(yərtəmin) in this context means "to pass something around". "هُدَّابِ"(hudd-əbi) means outer

edges. "الدِّمَقْس" (el-ddiməqsi) is a piece of clothing usually made from white silk and "المُفَتَّلِ"

(el-mufəttəli) means twisted all around. This verse is a continuum to the previous one in terms

of purpose and story. The purpose is to show glory and pride about the escapades the poet

had.

The translator tried to bring about a closer image of the poet's self-glorification.

Admittedly, Arberry appears to accomplish a nice quality of poetry that looks alike to the

traditional English verse due to his iambic metered and rhythmic units.

Here, Arberry translates "يَرْتَمِيْنَ بِلَحْمِهَا" (yərtəmin biləhmih-ə) as "*tossing its hacked*

flesh about" while a correct rendition may be "Passing the meat among them". Again,

literalism and unawareness of the connotative meaning trap the translator in **"negative**

representation of the others". This may portray that the poet and his companions were so

naïve and wasting that they play with the meat instead of eating it.

Verse Number (13)

فَقَالَتْ لَكَ الوَيْلَاتُ إِنَّكَ مُرْجِلِي"   "ويَوْمَ دَخَلْتُ الخِدْرَ خِدْرَ عُنَيْـزَةٍ

"wə yəwmə dəxəltu el-xidrə xidrə Cunəyzətin   fəq-ələt ləkə el-wəyl-ətu ?innəkə murjili"

Yes, and the day I entered the litter where Unaiza was

and she cried, "Out on you! Will you make me walk on my feet?"

The word "الخِدْرَ" (el-xidrə) literally denotes "howdah". "الوَيْلَاتُ" (el-wəyl-ətu) is a plural word that means woes. "مُرْجِلِ" (murjil) means to make somebody walk on their feet. This verse continues the poet's self-glorification and encountering of his experiences. The purpose is to show glory and pride about the escapades the poet had.

In his rendering of the ST self-glorification, Arberry tries to provide a near happy picture of the poet's assembly with his beloved. This, in turn, is apparent in Arberry's breakdown of the text into its simplest semantic and syntactic units. He tries to transfer the poet's meaning and henceforward give the reader some signs of the poet's attitude, for example, "*yes, the day I entered the litter*" that displays the poet's happiness through a rhythmic pattern. Therefrom, Arberry's rendition positively exhibits a delicate rhythmic poetry due to his attempts to maintain an even poetic line-length very much the same as in the traditional English iambic pentameter.

The translator renders the Arabic expression "الخِدْرَ" (el-xidrə) as "*the litter*" while a more accurate translation would be "the boudoir" since "*the litter*" is a kind of chair while boudoir is a small room for sleeping. The poet's words "I entered" collocates with boudoir rather than with litter. Hence, this case is a **counterfactual** one. In the same way, the expression "لَكَ الوَيْلَاتُ" (ləkə el-wəyl-ətu) is translated as "*Out on you!"* whereas a cultural

equivalence suggests "What the hell!" or "Woe be tide you!" at most. The translator

exaggerates in rendering the expression and provides a **hyperbolic** expression.

Verse Number (14)

عَقَرْتَ بَعِيْرِي يَا امْرَأ القَيْس فَانْزِلِ"   "تَقُولُ وقَدْ مَالَ الغَبِيْطُ بِنَا مَعـاً

″təq-ulu wə qəd m-ələ el-ghəbitu bin-ə məcən   cəqərtə bəciri yəmrə?ə el-Qəysi fənzili"

She was saying, while the canopy swayed with the pair of us,

"There now, you've hocked my camel, Imr al-Kais. Down with you!"

In this verse, the poet calls to mind the memory of his beloved riding the camel with

him. The Arabic word "الغَبِيْطُ"(el-ghəbitu) means the "howdah", the expression "عَقَرْتَ"

(cəqərtə) here is used as a figure of speech. That is to say, she is telling him that you are

overwhelming my camel.

In translating this verse, Arberry breaks down the ST into its smallest semantic and

syntactic units, and hence provide a somehow literal translation to them. To put it right, the

breakdown of the text into its simplest syntactic units presents a new rhythmic verse, which

shows Arberry's choice of "the blank verse" strategy where rhythm is opted for rather than

rhyme. In addition, the verse is done in iambic pentameter, which may present a natural

alternative of the Arabic "Long verse".

In the same way, the expression "فَانْزِلِ"(fənzili) is rendered as "*down with you!*" while

a cultural and formal equivalence goes for "Get down". This exaggeration in meaning is what

Van Dijk (2004) calls **hyperbolic** expression.

Verse Number (15)

ولاَ تُبعِدِيْنِي مِنْ جَنَاكِ المُعَلَّلِ"   "فَقُلْتُ لَهَا سِيْرِي وأَرْخِي زِمَامَـهُ

"fəqultu ləh-ə sir-i wə ʔərxi zim-əməhu   wə l-ə tubcidini min jən-əki el-muclləli"

But I said, "Ride on, and slacken the beast's reins,

and oh, don't drive me away from your refreshing fruit."

The Arabic word "زِمَامَ"(zim-əm) means "the reins", "جَنَى" (jən-ə) means "fruit" and the word "المُعَلَّلِ" (el-muclləli) means "pleasant". This verse is a continuum of the previous antecedent where the poet was riding with his beloved. Hence, the poet remembers the day when he rode with his beloved and started kissing her, but she was creating excuses to keep him away from her. He told her not to do so.

Arberry renders the verse covering the TL poetic units in order to create acquaintance among his English readers. Moreover, Arberry translates the ST terms literally which failed to portray the meaning of the metaphor used here.

The **metaphor** "سِيْرِي وأَرْخِي زِمَامَـهُ" (Sir-i wə ʔərxi zim-əməhu) is translated literally as "*Ride on, and slacken the beast's reins*" while the poet meant to ask his beloved to not mind the camel. Again, Arberry fails in conveying the exact meaning intended by the poet. Another example of misinterpretation is translating literally the **metaphor** "ولاَ تُبعِدِيْنِي مِنْ جَنَاكِ المُعَلَّلِ" (wə l-ə tubcidini min jən-əki el-muclləli) as "*and oh, don't drive me away from your refreshing fruit*" while the poet meant to ask his beloved not to prevent him from kissing her. Such literalism may not convey the exact meaning to English readers.

Verse Number (16)

فَأَلْهَيْتُهَـا عَنْ ذِي تَمَائِمَ مُحْـوِلِ"   "فَمِثْلِكِ حُبْلَى قَدْ طَرَقْتُ ومُرْضِـعٍ

"fəmithliki hubl-ə qəd tərəqtu w murdicin   fə?əlhəytuh-ə cən dhi tm-ə?imə muhwili"

Many's the pregnant woman like you, aye, and the nursing mother

I've night-visited, and made her forget her amuleted one-year-old;

The word "حُبْلَى"(hubl-ə) means "pregnant", the expression "طَرَقْتُ"(tərəqtu) means "I visited her at night", "تَمَائِمَ"(tm-ə?imə) means "amulets" which are pieces of jewellery worn to keep the bad luck away. This verse continues the purpose and the story of the previous one. Here, the poet shows glory and pride about the escapades he had, and tells his beloved that he is desired by other women.

The translator tried to bring about a closer image of the poet's self-glorification. Admittedly, Arberry appears to accomplish a nice quality of poetry that looks alike to the traditional English verse due to his iambic metered and rhythmic units. In fact, this portrayal provided in the ST helped Arberry managing a proper transmission of the natural picture to the TT. In other words, literalism serves for the goodness of the translation in most of the choices.

Arberry **categorises** "مُرْضِـعٍ" (Murdicin) to be "*nursing mother"* rather than "suckling mother" while the poet meant the second one. The difference between the two categories is that "nursing mother" is the women who suckles whose-ever child while "suckling mother" is the one who suckles her own child, and that is exactly what the poet meant since he is exhibiting that women desire him even the ones who have their babies which generally don not desire intercourse.

Verse Number (20)

فَسُلِّي ثِيَـابِي مِنْ ثِيَابِكِ تَنْسُلِ"   "وإِنْ تَكُ قَدْ سَـاءَتْكِ مِنِّي خَلِيقَـةٌ

″wə ?in təku qəd s-ə?tki minni xəliqətun   fəsulli thiy-əbi min thiy-əbiki tənsuli″

If it's some habit of mine that's so much vexed you

just draw off my garments from yours, and they'll slip away.

The Arabic verb "سَـاءَ" (s-ə?ə) means "to annoy", "خَلِيقَـةٌ" (xəliqətun) means "a habit"

In translating this verse, Arberry carves the ST into its smallest syntactic units providing a literal translation of the verse. Accordingly, the breakdown of the text into its simplest syntactic units presents a new rhythmic verse, which shows Arberry's choice of "the blank verse" strategy where rhythm is opted for rather than rhyme. In addition, the verse is done in the traditional iambic pentameter in an attempt to present a natural alternative of the Arabic "Long verse".

The translator fails in rendering the Arabic idiom "فَسُلِّي ثِيَـابِي مِنْ ثِيَابِكِ تَنْسُلِ" (fəsulli thiy-əbi min thiy-əbiki tənsuli), for he translates it literally as "*draw off my garments from yours, and they'll slip away*" while the idioms says "Tell me to keep away from you and I will do it." The literal translation ensued in a metaphor that may be not understood be the English readers. Here, the idiom is presented in a **vague counterfactual metaphoric** way.

Verse Number (26)

لَـدَى السِّتْرِ إلاَّ لِبْسَةَ الْمُتَفَضِّـلِ"   "فَجِئْتُ وَقَدْ نَضَّتْ لِنَوْمٍ ثِيَابَهَـا

"fəji?tu wə qəd nəddət linəwmin thiy-əbh-ə   ləd-ə el-sitri ?ill-ə libsətə el-mutəfəddili"

I came, and already she'd stripped off her garments for sleep

beside the tent-flap, all but a single flimsy slip;

"نَضَّتْ" (nəddət) is an Arabic verb that means "took off" one's clothes, "لِبْسَةَ"(libsətə) is the manner of clothing oneself, the Arabic word "الْمُتَفَضِّـلِ" (el-mutəfəddili) means to take off all one's clothes and leave out just one clothing for either work or sleep. Here, the poet encounters an experience of him going to his beloved once at night when she took all here clothes and left only one dress for sleeping.

Arberry's poetic conversion takes into account formal features of TL regarding rhythm and images. Thus, Arberry provides an exact contextual meaning of ST in his rendition. Particularly, he conforms more to TL traditional poetic patterns using a somewhat regular rhythm established through using stressed syllables. Moreover, the translator attempts to convey an artistic tone of the traditional metrical units in English poetry. This appears in the iambic pentameter made up by Arberry as a possible approximate of the Arabic "long verse".

On the other hand, Arberry translates "لِبْسَةَ الْمُتَفَضِّـلِ" (libsətə el-mutəfəddili) as "*single flimsy slip*" while an accurate substitute would be "Single dress for sleeping". Here, the translator opts for **vagueness**. This rendition may cause a miscommunication of the accurate meaning amid English readers.

> ***Verse Number (27)***
>
> وَمَا إِنْ أَرَى عَنْكَ الغَوَايَةَ تَنْجَلِي"   "فَقَالَتْ : يَمِيْنَ اللهِ مَا لَكَ حِيْلَةٌ
>
> "fəq-ələt yəmin Allah m-ə ləkə hilətun   wə m-ə ?in ?ər-ə cənkə el-ghəw-əyətə"
>
> *and she cried, "God's oath, man, you won't get away with this!*
>
> *The folly's not left you yet; l see you're as feckless as ever."*

The Arabic expression "يَمِيْنَ اللهِ" (yəminə Allah) is used to express vow, the Arabic noun "حِيْلَةٌ"(hilətun) means "artifice", "الغَوَايَةَ"(el-ghəw-əyətə) means "folly" or "stupidity", "تَنْجَلِي"(tənjəli) means "to leave over" or "to vanish". The poet portrays that his beloved blamed him and told him" you are so stupid who does not have any artifice, for you came to my place at night".

Arberry's production appears to opt for a semantic and poetic rendition that mostly follows the TL rhythmic impacts. Basing his rendition on producing strong rhythms, Arberry conveys the poetic image of the original ST as in "*The folly's not left you yet; l see you're as feckless as ever.* " Thus, the translation is to some extent rich and colourful in content.

The translator versions the expression "فَقَالَتْ" (fəq-ələt) as "*she cried*" which is an exaggerated **hyperbole** of the expression "she said". Equally important, the expression "يَمِيْنَ اللهِ مَا لَكَ حِيْلَةٌ" (yəmin Allah m-ə ləkə hilətun) is somehow **counterfactually** versioned into "*god's oath, man, you won't get away with this!"* while a rightful rendering may be "I swear to God you're so stupid".

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Verse Number (30)

عَلِيَّ هَضِيْمَ الكَشْحِ رَيَّا المُخَلْخَلِ"   "هَصَرْتُ بِفَوْدَي رَأْسِها فَتَمَايَلَتْ

″həsərtu bifəwdəy rə?sih-ə ftəm-əylət   cəlyyə hədimə el-kəshhi rəyy-ə el-mixəlxəli"

I twisted her side-tresses to me, and she leaned over me;

slender-waisted she was, and tenderly plump her ankles,

</div>

The Arabic verb "هَصَرْتُ"(həsərtu) means "folded". "فَوْدَي"(fəwdəy) is the dual form of the noun "فَوْد"(fəwd) which means the side of the head. The Arabic adjective "هَضِيْمَ"(hədimə) means "acceptable", and in this context, it means, "Curved". The noun "الكَشْحِ"(el-kəshhi) denotes "waist". The Arabic adjective "رَيَّا"(rəyy-ə) means "plump"."المُخَلْخَلِ" (el-mixəlxəli) is a metaphor for the ankle, and it means literally "the place where a woman puts an anklet". This verse is a description of the beloved body.

Arberry's adopts the "blank verse strategy" providing a form of poetic rendition that neglects Arabic verse rhyme, and emphasizes the TT poetic elements. Consequently, he aims at supplying a semantic and syntactic rendition of ST linguistic units. For example, the translation of the expressions "هَضِيْمَ الكَشْحِ" (hədimə el-kəshhi) and "رَيَّا المُخَلْخَلِ"(rəyy-ə el-mixəlxəli) is accomplished in literalism as "*slender-waisted she was*" and "*tenderly plump her ankles*" respectively. Admittedly, literalism provided a very poetic conversion that corresponds to English poetics emphasising formal traditional patterns of English poetry.

On the other hand, the expression "هَصَرْتُ بِفَوْدَي رَأْسِهَا" (həsərtu bifəwdəy rə?sih-ə) is rendered **vaguely** as "*I twisted her side-tresses to me* " while a more accurate translation would be "I folded her side locks". Such rendition may somehow communicate the wrong attitude of the poet.

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Verse Number (31)

</div>

تَرَائِبُهَـا مَصْقُولَةٌ كَالسَّجَنْجَـلِ"   "مُهَفْهَفَةٌ بَيْضَـاءُ غَيْرُ مُفَاضَـةٍ

"muhəfhəfətun bəyd-ə?u ghəyru muf-ədətin   tər-ə?ibuh-ə məsq-ulətun kəssəjənjəli"

shapely and taut her belly, white-fleshed, not the least flabby,

polished the lie of her breast-bones, smooth as a burnished mirror.

"مُهَفْهَفَةٌ"(muhəfhəfətun) is an Arabic adjective that means "her abdomens are so fine", "مُفَاضَـةٍ" (muf-ədətin) means that her stomach is so fat; yet, the last adjective is negated with "غَيْرُ" (ghəyru) which means here "not". The word "تَرَائِب"(tər-ə?ib) refers to the part of woman's body were a medallion is usually put on. The Arabic adjective "مَصْقُولَةٌ" (məsq-ulətun) means "charming" and the word "السَّجَنْجَـلِ" (səjənjəli) means "mirror". The poet uses this description to picture the sophistication and attractiveness of his beloved.

Arberry's translation attempts to provide a simple transformation of the physical description of the poet's beloved. Consequently, Arberry keeps his consideration on TL poetic characteristics, and focusses on style and the order of linguistic units. Accordingly, he aims at providing the closest settings of TL culture. As the previous verses, Arberry analyses the verse into its basic syntactic and semantic units, which helped to maintain strong rhythmic patterns. Arberry tries to adopt the commonly known patterns of English verse, yet with a unique and suitable organisation.

On the other hand, the expression "تَرَائِبُهَـا" (tər-ə?ibuh-ə) is **vaguely** rendered to "*her breast-bones*" while a more accurate equivalence would be "Her thorax".

Verse Number (37)

نَئُوْمُ الضَّحَى لَمْ تَنْتَطِقْ عَنْ تَفَضُّلِ   "وتُضْحِي فَتِيْتُ المِسْكِ فَوْقَ فِراشِهَا"

″wə tudhi fətitu el-miski fəwqə fir-əshih-ə   nə?-umu el-duh-ə ləm təntətiq cən təfdduli″

In the morning the grains of musk hang over her couch,

sleeping the forenoon through, not girded and aproned to labour.

The word "فَتِيْتُ"(fətitu) denotes for "pieces". The Arabic verb "تَنْتَطِقْ"(təntətiq) means "to put on belts as a sign of labour". The idiomatic expression "عَنْ تَفَضُّلِ"(cən təfdduli) means that the beloved is rich. In this verse, the poet describes his beloved as being rich and has not to wake up very early to labour as other women of the neighbourhood.

The translator produces a somewhat poetic conversion accounting TL poetic patterns. Admittedly, poetic images and devices used by Arberry emphasise to some extent the exact meaning of the ST. For example, the half verse "وتُضْحِي فَتِيْتُ المِسْكِ فَوْقَ فِراشِهَا" (wə tudhi fətitu el-miski fəwqə fir-əshih-ə) is rendered as " *In the morning the grains of musk hang over her couch*", which highlights the features of metrical poetry using rhythmic patterns. Additionally, Arberry opts for an approach of maintaining the formal impact of this verse, which produced symbolic poetic images that may be consistent with modem English textual patterns.

Equally important, the idiom "نَئُوْمُ الضَّحَى" (nə?-umu el-duh-ə) is translated **vaguely** and literally as "*sleeping the forenoon through"* while it connotes "A princess-like girl". The poet describes his beloved as a princess who does not have to wake up early and labour.

Verse Number (39)

مَنَـارَةُ مُمْسَى رَاهِبٍ مُتَبِّـلِ" "تُضِــيءُ الظَّلامَ بِالعِشَاءِ كَأَنَّهَـا

"tud-i?u el-zzəl-əmə bilcish-ə?i kə?nnəh-ə mənərətu mums-ə r-əhibin mutəbətili"

At eventide she lightens the black shadows, as if she were

the lamp kindled in the night of a monk at his devotions.

The Arabic word "العِشَاءِ"(el-cish-ə?i) signifies a time between the night and the evening. The word "مَنَـارَةُ" (mənərətu) means monastery. "مُمْسَى"(mums-ə) is a name for the place where someone can spend their evening. "رَاهِبٍ"(r-əhibin) is a Christian monk. "مُتَبِّـلِ" (mutəbətili) means living in a Chasity away from their society. Here, "?imru?u el-Qəysi" compares the beauty and brightness of his beloved's face to the light of the monk's lighthouse.

Arberry's renders the verse faithfully to TL poetic design. In other words, he opts for the commonly used traditional metrical English design, for instance, the rendition "*she lightens the black shadows, as if she were the lamp kindled in the night*" establishes a solid rhythmic expression holding the formal equivalence of such delicate and subtle verse accomplished by the emphasis on stressed syllables. In the same way, Arberry substitutes the dramatic rhythms and stylistic strategies of the ST by decently English poetic units to replace the absence of rhyme.

Equally important, the adjective "مُتَبِّـلِ" (mutəbətili) is rendered by Arberry as "*devotions"* that denotes for the act of dedicating oneself to worshiping and acts alike. This may be seen as **positive self-representation** since the word may denote in Arabic that the monk is "in the state of Chasity" which is looked to as a downgraded attribute among Arabs.

Verse Number (43)

نَصِيْحٍ عَلَى تَعْذَالِهِ غَيْرِ مُؤْتَـلِ"   "أَلَاَّ رُبَّ خَصْمٍ فِيْكِ أَلْوَى رَدَدْتُـهُ

"?əl-ə rubbə xəsmin fiki ?əlw-ə rədədtuhu   nəsihin cəl-ə təcdh-əlihi ghəyri mu?təli"

Many's the stubborn foe on your account I've turned and thwarted

sincere though he was in his reproaches, not negligent.

The word "خَصْمٍ"(xəsmin) means "opponent", and here in this context it means, "blamer". The Arabic adjective "أَلْوَى"(?əlw-ə) means "tough". "نَصِيْحٍ"(nəsihin) means "an adviser". The word "تَعْذَالِ" (təcdh-əl) means "the blame". The adjective "مُؤْتَـلِ"(mu?təli) means "fallen behind". In this verse, the poet expresses his love to his beloved telling her that haters will not barrier them from loving each other.

Arberry's rendition deconstructs the ST into its simple semantic and syntactic units, and tries to conform to formal patterns TT poetic style. This is accomplished by using variable stressed rhythmic units. In fact, Arberry tries to convey the closest as possible to the original attitude of the poet in expressing his love

Accordingly, Arberry translates the expression "خَصْمٍ...أَلْوَى" (xəsmin…?əlw-ə) as *"stubborn foe"* which may be seen as an exaggeration form of its connotation "Stubborn disputing opponent". This also may be seen as reinforcing stereotypes against Arabs since he uses the word "foe", which denotes "enemy", in the context of arguments. This may type in mind of readers that "Arabs" consider their disputing opponents as enemies. This is what Van Dijk calls **victimisation.**

Verse Number (44)

عَلَيَّ بِأَنْـوَاعِ الهُـمُوْمِ لِيَبْتَلِـي"   "ولَيْلٍ كَمَوْجِ البَحْرِ أَرْخَى سُدُوْلَـهُ

"wə ləylin kəməwji el-bəhri ?ərx-ə suduləhu   cəlyyə bi?ənw-əci el-hum-umi liyəbtəli"

Oft night like a sea swarming has dropped its curtains '

over me, thick with multifarious cares, to try me,

"سُدُوْلَـهُ" (suduləhu) means "its drapes or its curtains". "يَبْتَلِـي" (iyəbtəli) means "to test one's tempers". Linguistic and semantic units such as "لَيْلٍ"(ləylin), "مَوْجِ البَحْرِ"(kəməwji lel-bəhri), "أَرْخَى سُدُوْلَـهُ"(?ərx-ə suduləhu), "الهُـمُوْمِ" (el-hum-umi) and "لِيَبْتَلِـي" (iyəbtəli) are there to express the poet's sorrow and sufferance and how he is facing hardships day and night.

Particularly, the translator tries to endeavour the closest ST theme while attempting to portray the poet's nocturnal sorrows and miseries. Arberry's rewrites the verse in conformity to TL poetic design, yet using a very plain literal translation of the similes and metaphors. To put it straight, Arberry chooses the traditional metrical English design as a natural substitution to the Arabic long verse.

Still, the literalism fails to convey the accurate meaning of the ST. For example, the **metaphor** "أَرْخَى سُدُوْلَـهُ" (?ərx-ə suduləhu) is rendered literally as "*has dropped its curtains"* while this metaphor means that the night came. This literalism may cause a miscommunication of the meaning intended by the poet.

Verse Number (49)

عَلَى كَاهِلٍ مِنِّي ذَلُوْلٍ مُرَحَّـلِ"   "وقِرْبَةِ أَقْوَامٍ جَعَلْتُ عِصَامَهَـا

"wə qirbəti ʔəqw-əmin jəcəltu cis-əmh-ə   cəl-ə k-əhilin minni dhəl-ulin murəhhəli"

Many's the water-skin of all sorts of folk I have slung

by its strap over my shoulder, as humble as can be, and humped it;

The Arabic word "قِرْبَةِ"(qirbəti) means "canteen". "عِصَامَ"(cis-əmh-ə) is the belt from which one grabs a canteen. The word "كَاهِلٍ"(k-əhilin) means shoulder. "ذَلُوْلٍ" (dhəl-ulin) means in a very humble manner. The word "مُرَحَّـلِ"(murəhhəli) the manner of travelling. In this verse, the poet describes himself as being humble. Although he is a king, he holds the canteen for his fellows to drink water during their journeys.

Arberry's rendition is based completely on TL poetic features the traditional iambic verse through a continuum of stressed and unstressed syllables. In fact, the iambic verse helped Arberry to maintain the poetic image of describing his humbleness. This brought about the poet's original sense and attitude.

To emphasise, Arberry uses the **metaphor** "*the water-ski*n" to render the Arabic word "قِرْبَةِ" (qirbəti) which means "canteen". This may help in miscommunicating the meaning intended by the poet.

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Verse Number (61)

"ضَلِيْعٍ إِذَا اسْتَـدْبَرْتَهُ سَدَّ فَرْجَـهُ   بِضَافٍ فُوَيْقَ الأَرْضِ لَيْسَ بِأَعْزَلِ"

″dəlicin ?idh-ə stədbərtəhu səddə fərjəhu   bid-əfin fuwəyqə el-?ərdi ləsə bi?czəli"

sturdy his body — look from behind, and he bars his legs' gap

with a full tail, not askew, reaching almost to-the ground;

</div>

The adjective "ضَلِيْعٍ"(dəlicin) means "robust". The verb "اسْتَـدْبَر" (stədbər) means "to go behind something". The noun "فَرْجَ"(fərj) means "pudendum". The adjective "ضَافٍ"(d-əfin) means "perfect", and "أَعْزَلِ" (?czəli) means "deviated". This verse is a description of the poet's horse. He describes his horse with a perfect tail as being robust, wonderful and behaving gentlemanly.

Arberry's conversion exhibits traditional poetic features following TL metrical system. In other words, Arberry tries to provide an exact poetic correspondent to ST. His translation indicates a high rank of literariness treating ST poetic images. His literal interpretation takes over the original meaning ST fitting TL poetic system and exhibiting an artistic tone.

As for the ideological deviations from the ST, Arberry uses **euphemism** as a strategy to render the expression "سَدَّ فَرْجَـهُ" (səddə fərjəhu). He renders it as "*bars his legs' gap*" while it may mean "covers his pudenda". Unlike other deviations, this euphemism may convey a similar meaning to that of the ST message.

Verse Number (65)

بِجِيْدٍ مُعَمٍّ فِي العَشِيْرَةِ مُخْوَلِ"   "فَأَدْبَرْنَ كَالْجِزْعِ المُفَصَّلِ بَيْنَـهُ

"fə?ədbərnə kəel-ljizci elmufəssəli bəynəhu   bij-idin mucəmmin f-i el-cəshirəti muxwəli"

turning to flee, they were beads of Yemen spaced with cowries

hung on a boy's neck, he nobly uncled in the clan.

The Arabic noun "الجِزْعِ"(el-ljizci) means "beads". The adjective "المُفَصَّلِ" (elmufəssəli) means "to be put together" to form a piece of jewellery. The noun "جِيْدٍ"(ij-idin) means "a neck". The adjective "مُعَمٍّ"(mucəmmin) means that one's paternal uncles are of the nobilities. The noun "العَشِيْرَةِ"(el-cəshirəti) means "the tribe". The adjective "مُخْوَلِ"(muxwəli) means that one's maternal uncles are of the nobilities. In this verse, the poet describes how his horse goes through the herd while hunting and thus the herd spreads all over like a cut piece of jewellery made of beads, and he uses the simile of jewellery on the nobility neck to glorify the significance of the herd in pursuit.

Manifestly, Arberry opts for a typical poetic style in rendering ST verse demonstrating the features of traditional metrical English poetry. The two lines move smoothly opting for an iambic pentameter by arranging iambi adapting TL poetic elements. Overall, the verse is composed following TL metrical system and paying more attention to rhythmic patterns in terms of stressed and unstressed syllables. This maybe helped in rendering the foreign culture to some extent.

Arberry renders the expression "مُعَمٍّ فِي العَشِيْرَةِ مُخْوَلِ" (mucəmmin f-i el-cəshirəti muxwəli) as "*he nobly uncled in the clan*". The problem resides in that both Arabic words

"عم"(cəmun) and "خال" (x-əlun) denote for "uncle", so he used the latter to refer to both words. However, the expression may be rendered as "His uncles of both maternal and paternal sides are nobles of the same tribe." Another problem is of rendering the word "الْعَشِيْرَةِ" (el-cəshirəti) as "clan" which may be seen as an underestimation of the word "tribe".

4.2.   Results Assembling

The previous discussion gives rewarding results in understanding the way ideology and cultural affiliations, held by Western translators, manipulate translating pre-Islamic poetry, that of a traditional society from the sixth century, and presenting it to English readers. In the same way, the discussion exhibits Arberry's awareness about classical Arabic culture-specific items, and shows the way literalism failed in conveying the pragmatic meaning loaded in these items. Particularly, this study is motivated to investigate the ideological manipulation in poetry translation. Thereof, this study is an attempt to test the hypotheses set for this paper, and tries to answer the research questions.

4.2.1. Cultural Awareness in Arberry's Translation of the "mucələqə" of "?imru?u el-Qəysi"

In general, Arberry attempts to develop a natural poetic translation. Opting for blank verse, he seeks to conform to the common English poetics regarding syntactic features most of the time and semantic aspects sometimes. His translation was featured by literalism that failed in conveying the cultural specific items most of the time.

4.2.1.1.   Arberry's Strategy in Translating the "mucələqə" of "?imru?u el-Qəysi"

In his rendition of the "mucələqə" of "?imru?u el-Qəysi", Arberry opted for "the blank verse" strategy where the content is primarily important as well as the stylistic qualities

of the TL culture usually with no rhyme yet with a regular metrical pattern. When opting for such strategy, the translator does not concern about structural features such as rhyme. Choosing such strategy, Arberry aimed at showing the TL readers an original poetical sense of the "mucəlləqə" of "ʔimruʔu el-Qəysi". Arberry's translation supports the traditional poetic features of English trying to provide the clearest message in the Arabic verse. This is accomplished through traditional rules for writing English verse reflecting its normal patterns. Regardless the absence of rhyme, Arberry's translation preserves the poet's original message encountering his own life experiences. Without any attempt to preserve rhyme or metre of the ST, Arberry's conversion appears to be more concerned with semantic and syntactic aspects. With this in mind, Arberry tries to preserve a closer style to the original ST.

4.2.1.2.   Literalism in Arberry's translation.

"Literal translation" is the basic translation technique employed by Arberry in his rendition. The technique used for the English renditions is mainly an effective one unless when it comes to rendering culture specific structures. To deliver different lexical entities and images, Arberry deconstructs the text into units and operates a literal transformation of lexical units, similes and expressions unit by unit. Accordingly, "literal translation" prioritises the essential meanings on which the translator build their products. In fact, literalism is defendable because some ST may require a literal translation, particularly when unit-to-unit similarity is evident between SL and TL. Hence, Arberry's use of literalism is working at both levels the word and the phrase level regardless the cultural deviation in misinterpreting cultural specific items.

Analysing Arberry's translation, it becomes clear that Arberry practiced literalism as a means of issuing a degree of awareness toward Arabic linguistic units be it grammatical, structural or lexical items of the ST. Hence, he used literalism as an assistance to comprehend

Arabic structures, linguistic units and parts of speech such as verbs, nouns, adjectives, adverbs, expressions and phrases that are loaded with symbolic images. Conversely, it helped him to approach, to a certain extent, an accurate equivalence for the ST items. On the other hand, Arberry opts for literalism to preserve, systematically as possible, the topics and themes of the ST. With this in mind, it is clear that Arberry opted for literalism emphasising the ST superficial message without paying the required attention to the deeper message in the cultural bound terms. Hence, one may claim that Arberry's literalism was successful in conveying the surface image of ST such as rendering the poet's description of the natural landscapes. Notwithstanding, he failed to render the deep meaning carried in the culturally bound items.

4.2.1.3.   Cultural Specific Items.

Cultural bound items are of great importance, for they convey meaning extra to the surfacing one. Notwithstanding, they require more than literalism to translate their exact meaning. Due to the complexity of the ST verse whether its structure, content or form, determining the appropriate method for translating the ST is rather challenging. Consequently, the difference in the linguistic and cultural systems makes the translation task very difficult and unhelpful regarding particular expressions. Moreover, in culturally bound cases, literalism may not serve the exact meaning intended by the poet. For example, the Arabic idiom "نَوْمُ الضَّحَى" (nə?-umu el-duh-ə) is translated literally as "*sleeping the forenoon through*" while it connotes "A princess-like girl". Here, literalism may cause a miscommunication and vagueness of meaning. Another example, the Arabic metaphor "ولَأ تُبعِدِيني مِنْ جَنَاكِ المُعَلَّلِ" (wə l-ə tubcidini min jən-əki el-muclləli) is rendered literally as "*and oh, don't drive me away from your refreshing fruit*" while the poet meant to ask his beloved not to prevent him from kissing her. Again, Arberry fails in conveying the exact meaning intended

by the poet. Admittedly, many ST images are sincerely and clearly conveyed through literalism. For example, the similes of the ST when describing natural phenomena as the night, the riding animal and the physical description of the poet's beloved.

4.2.2. Ideology Manipulation in Arberry's Translation of the "mucəlləqə" of "ʔimruʔu el-Qəysi"

From the discussion above, one may claim that translators' affiliations play an extensive and noteworthy role in the translation process ensue from the deviations from the ST, which can be motivated socially, culturally or ideologically. Equally important, deviations are explained through CDA since it helps developing systematic examination of the translators' intervention. In fact, one should pay attention to the ideological aspect in translation dealing with sociolinguistic units of discourse and influencing readership.

Applying Van Dijk (2004) to Arberry's translation proved the probability of ideological manipulation on discourse in translation. This is an important aspect of translation not only in the field of translational theory, but also in various sociolinguistic entities. One should take notice of these aspects since they effect the process of language movements among discourses. In fact, all discourses carry some cultural and ideological components that must be considered for a better understanding of the ideological phenomena.

Accordingly, Arberry's conversion approach adapts a particular ideology and certain poetics that function with literary translation as means of cultural transmission of the ST into the internal affiliated culture. Emphasising the role of translation in sociocultural exchange, Arberry tries to show English readers, interested in pre-Islamic literature and foreign cultural studies, a personal understanding and contribution into translating pre-Islamic poetry

4.2.3. Limitation of the Study

As I pointed out before, this study was restricted in focus to only investigating the possible intervention of Arberry's ideological affiliation in his rendition of the "mucəlləqə" of "ʔimruʔu el-qəysi". In fact, alike studies could be conducted about other pre-Islamic poetic collections and their translations, such as translations of the "mucəlləqət" done by Jones, Lyall, the Blunt or Nicholson. Moreover, focusing only on Arberry's rendition of the "mucəlləqə" of "ʔimruʔu el-qəysi" alone will never provide the complete picture of the ideological issue in translating pre-Islamic poetry. Similarly, restricting the research to the pre-Islamic era alone will not give the right representation of ideology issue toward Arabic poetry. As a result, covering similar examination to the poetry of other Arabic historic periods is necessary.

4.3. Recommendations and Suggestions

Concluding from the study carried so far, these are recommendations for further research in the field of inquiry:

✓ Poetry translators are required to, thoroughly, understand ST linguistic conventions and cultural items. Hence, a deeper understanding of historical, social and cultural issues relevant to the piece of poetry is obligatory. Besides, translators need to be familiar with linguistic component and literary traditions in order to consider a sense of relativism between ST and TT.

✓ Translators should be aware of the cultural gaps between SL and TL. Therefore, they are responsible for selecting "translation strategy" that makes the TT as reachable as possible to target readers.

✓ Testing details of translation task accomplished by Arberry, one may notice the presence of idiosyncrasy in most of the renditions. In like manner, literary translation, and specifically poetry translation, should be improved by experiences of other researchers.

✓ Translators must be objective as possible as they can since they have to react as reports whose job is to convey the exact happenings. Consequently, a translator must predispose a talent of conveying the original author's attitudes and understandings of ST themes, and hence should not overlay their own readings on ST.

✓ Analysing translated poetry must be done on two levels: the textual level and the extra-textual level. The first level consists of analysing the sound system, poetic system and use of linguistic devices. In the same way, the second level should attempt conventions and manipulation caused by ideology and which ensues in distorting the ST message.

✓ Many comparable studies could be done about other pre-Islamic poems and their translations, such as translations of the "mucǝllǝqǝt" done by Jones, Lyall, the Blunt or Nicholson. As a result, covering similar examination to the poetry of other Arabic historic periods is necessary.

As a conclusion, my study advocates that poetry translation should be processed upon the needs of target readers with paying attention to the intervention of ideologies in such sociocultural task. Accordingly, the choice of "translation strategies" must emphasise literary and cultural milieu of the ST.

Conclusion

This chapter discussed and analysed data collected through the implementation of Van Dijk's (2004) model on the translation. Evidence on the deviations from the ST original message was provided. Most compelling, ideological manipulation revealed throughout the translation. Worth remembering that in the discussion section, qualitative analysis using frameworks introduced in the theoretical chapters was provided long aside analysing data from the implication of the model. At the same time, the results section summarises conclusions and outcomes from the discussion done. Finally, I provided recommendations and suggestions, which might form a basis for researchers in the area of ideology manipulation in poetry translation.

General Conclusion

This study tries to investigate the ideological manipulation in poetry translation and attempts to testify the hypotheses set for this paper trying to answer the research questions. Correspondingly, Van Dijk's model proves its appropriateness in testing the set hypotheses (Chapter three).

This study encounters theoretical and historical backgrounds about translating pre-Islamic poetry as a sociocultural task (Chapter One), and tries to assess Arberry's awareness about classical Arabic culture specific items. It shows the way literalism failed in conveying the pragmatic meaning loaded in these items. In general, Arberry attempts to develop a natural poetic translation. Opting for blank verse, he seeks to conform to the common English poetics regarding syntactic features most of the time and semantic aspects sometimes. His translation was featured by literalism that failed in conveying the cultural specific items most of the time.

This study provided an overview of the pre-Islamic poem and its constitutions discussing the subject of poetry translation difficulties, and dealing with different strategies to cope with such difficulties (Chapter Two). Pre-Islamic poetry is best known for its full charge of cultural aspects. In translating pre-Islamic poetry, cultural bound items are of great importance, and must be considered because they convey meanings extra to the surfacing one. All the same, they require more than literalism to translate their exact meaning. Due to the complexity of the ST verse whether its structure, content or form, determining the appropriate method for translating the ST is rather challenging.

From analysing Arberry's translation (Chapter Four), it is clear that Arberry practiced literalism as a means of issuing a degree of awareness toward Arabic linguistic units.

This resulted in the claim that Arberry's literalism was successful in conveying the surface image of ST such as rendering the poet's description of the natural landscapes, but he failed to render the deep meaning carried in the cultural bound items.

In the same way, one may claim that translators' affiliations play an extensive and noteworthy role in the translation process ensue of the deviations from the ST (Chapter Four), which can be motivated socially, culturally or ideologically. Particularly, deviations are explained through CDA since it helps to develop systematic examination of the translators' intervention (Chapter Three). In fact, one should pay attention to the ideological aspect in translation dealing with sociolinguistic units of discourse and influencing readership. Accordingly, Arberry's conversion approach adapts a particular ideology and certain poetics that function with literary translation as means of cultural transmission of the ST into his internal culture.

As a conclusion, my study recommends that poetry translation should be processed upon the needs of target readers with paying attention to the intervention of ideologies in such sociocultural task. Accordingly, the choice of "translation strategies" must emphasise literary and cultural milieu of the ST.

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Appendices

Appendix One: The Arabic Script of the "mucəlləqə" of "ʔimruʔu el-Qəysi"

(1) "قِفَا نَبْكِ مِنْ ذِكْرَى حَبِيبٍ ومَنْزِلِ"   بِسِقْطِ اللِّوَى بَيْنَ الدَّخُولِ فَحَوْمَلِ"

(2) "فَتُوْضِحَ فَالمِقْراةِ لَمْ يَعْفُ رَسْمُها"   لِمَا نَسَجَتْها مِنْ جَنُـوبٍ وشَمْألِ"

(3) "تَرَى بَعَرَ الأرْآمِ في عَرَصَاتِهَا"   وَقِيْعَـانِهَا كَـأَنَّهُ حَبُّ فُلْفُـلِ"

(4) "كَأَنِّي غَداةَ البَيْنِ يَوْمَ تَحَمَّلُوا"   لَدَى سَمُرَاتِ الحَيِّ نَاقِفُ حَنْظَلِ"

(5) "وُقُوْفاً بِهَا صَحْبِي عَلَيَّ مَطِيَّهُمُ"   يَقُوْلُوْنَ لاَ تَهْلِكْ أَسَىً وَتَجَمَّلِ"

(6) "وإنَّ شِفَائِي عَبْرَةٌ مُهْرَاقَةٌ"   فَهَلْ عِنْدَ رَسْمٍ دَارِسٍ مِنْ مُعَوَّلِ"

(7) "كَدَأْبِكَ مِنْ أُمِّ الحُوَيْرِثِ قَبْلَهَا"   وَجَـارَتِهَا أُمِّ الرَّبَابِ بِمَأْسَـلِ"

(8) "إذَا قَامَتَا تَضَوَّعَ المِسْكُ مِنْهُمَا"   نَسِيْمَ الصَّبَا جَاءَتْ بِرَيَّا القَرَنْفُل"

(9) "فَفَاضَتْ دُمُوْعُ العَيْنِ مِنِّي صَبَابَةً"   عَلَى النَّحْرِ حَتَّى بَلَّ دَمْعِي مِحْمَلِي"

(10) "ألاَ رُبَّ يَوْمٍ لَكَ مِنْهُنَّ صَالِحٍ"   وَلاَ سِيَّمَا يَوْمٍ بِدَارَةِ جُلْجُلِ"

(11) "ويَوْمَ عَقَرْتُ لِلْعَذَارَي مَطِيَّتِي"   فَيَا عَجَباً مِنْ كُوْرِهَا المُتَحَمَّلِ"

(12) "فَظَلَّ العَذَارَى يَرْتَمِيْنَ بِلَحْمِهَا"   وشَحْمٍ كَهُدَّابِ الدِّمَقْسِ المُفَتَّلِ"

(13) "ويَوْمَ دَخَلْتُ الخِدْرَ خِدْرَ عُنَيْزَةٍ"   فَقَالَتْ لَكَ الوَيْلاَتُ إنَّكَ مُرْجِلِي"

(14) "تَقُولُ وقَدْ مَالَ الغَبِيْطُ بِنَا مَعـاً"   عَقَرْتَ بَعِيْرِي يَا امْرأ القَيْس فَانْزِلِ"

(15) "فَقُلْتُ لَهَا سِيْرِي وأرْخِي زِمَامَـهُ"   ولاَ تُبْعِدِيْنِي مِنْ جَنَاكِ المُعَلَّلِ"

(16) "فَمِثْلِكِ حُبْلَى قَدْ طَرَقْتُ ومُرْضِـعٍ"   فَألْهَيْتُهـا عَنْ ذِي تَمَائِمَ مُحْولِ"

(17) "إذَا مَا بَكَى مِنْ خَلْفِهَا انْصَرَفَتْ لَهُ"   بِشَقٍّ وتَحْتِي شِقُّهَا لَمْ يُحَوَّلِ"

(18) "ويَوْماً عَلَى ظَهْرِ الكَثِيْبِ تَعَذَّرَتْ"   عَلَيَّ وَآلَتْ حَلْفَةً لم تَحَلَّلِ"

(19) "أفاطِمَ مَهْلاً بَعْضَ هَذَا التَّدَلُّلِ"   وإنْ كُنْتِ قَدْ أزْمَعْتِ صَرْمِي فَأَجْمِلِي"

(20) "وإنْ تَكُ قَدْ سَاءَتْكِ مِنِّي خَلِيقَةٌ"   فَسُلِّي ثِيَـابِي مِنْ ثِيَابِكِ تَنْسُلِ"

(21) "أغَرَّكِ مِنِّي أنَّ حُبَّكِ قَاتِلِي"   وأنَّكِ مَهْمَا تَأْمُرِي القَلْبَ يَفْعَلِ"

(22) "وَمَا ذَرَفَتْ عَيْنَاكِ إلاَّ لِتَضْرِبِي"   بِسَهْمَيْكِ في أعْشَارِ قَلْبٍ مُقَتَّلِ"

(23) "وبَيْضَـةِ خِدْرٍ لاَ يُرَامُ خِبَاؤُهَا"   تَمَتَّعْتُ مِنْ لَهْوٍ بِهَا غَيْرَ مُعْجَلِ"

(24)	"تَجَاوَزْتُ أَحْرَاساً إِلَيْهَا وَمَعْشَراً	عَلَيَّ حِرَاصاً لَوْ يُسِرُّونَ مَقْتَلِي"
(25)	"إِذَا مَا الثُّرَيَّا فِي السَّمَاء تَعَرَّضَتْ	تَعَرُّضَ أَثْنَاء الوِشَاح المُفَصَّلِ"
(26)	"فَجِئْتُ وَقَدْ نَضَّتْ لِنَوْمٍ ثِيَابَهَا	لَدَى السِّتْرِ إِلاَّ لِبْسَةَ المُتَفَضِّلِ"
(27)	"فَقَالَتْ : يَمِينَ اللهِ مَا لَكَ حِيلَةٌ	وَمَا إِنْ أَرَى عَنْكَ الغَوَايَةَ تَنْجَلِي"
(28)	"خَرَجْتُ بِهَا أَمْشِي تَجُرُّ وَرَاءَنَا	عَلَى أَثَرَيْنَا ذَيْلَ مِرْطٍ مُرَحَّلِ"
(29)	"فَلَمَّا أَجَزْنَا سَاحَةَ الحَيِّ وانْتَحَى	بِنَا بَطْنُ خَبْتٍ ذِي حِقَافٍ عَقَنْقَلِ"
(30)	"هَصَرْتُ بِفَوْدَي رَأْسِهَا فَتَمَايَلَتْ	عَلَيَّ هَضِيْمَ الكَشْحِ رَيَّا المُخَلْخَلِ"
(31)	"مُهَفْهَفَةٌ بَيْضَاءُ غَيْرُ مُفَاضَةٍ	تَرَائِبُهَا مَصْقُولَةٌ كَالسَّجَنْجَلِ"
(32)	"تَصُدُّ وتُبْدِي عَنْ أَسِيْلٍ وَتَتَّقِي	بِنَاظِرَةٍ مِنْ وَحْشِ وَجْرَةَ مُطْفِلِ"
(33)	"وجِيدٍ كَجِيْدِ الرِّئْمِ لَيْسَ بِفَاحِشٍ	إِذَا هِيَ نَصَّتْهُ وَلاَ بِمُعَطَّلِ"
(34)	"وفَرْعٍ يَزِيْنُ المَتْنَ أَسْوَدَ فَاحِمٍ	أَثِيْثٍ كَقِنْوِ النَّخْلَةِ المُتَعَثْكِلِ"
(35)	"غَدَائِرُهُ مُسْتَشْزِرَاتٌ إِلَى العُلاَ	تَضِلُّ العِقَاصُ فِي مُثَنَّى وَمُرْسَلِ"
(36)	"وكَشْحٍ لَطِيفٍ كَالجَدِيْلِ مُخَصَّرٍ	وسَاقٍ كَأُنْبُوبِ السَّقِيِّ المُذَلَّلِ"
(37)	"وتُضْحِي فَتِيتُ المِسْكِ فَوْقَ فِرَاشِهَا	نَئُوْمُ الضَّحَى لَمْ تَنْتَطِقْ عَنْ تَفَضُّلِ"
(38)	"وتَعْطُو بِرَخْصٍ غَيْرَ شَثْنٍ كَأَنَّهُ	أَسَارِيْعُ ظَبْيٍ أَوْ مَسَاوِيْكُ إِسْحِلِ"
(39)	"تُضِيءُ الظَّلامَ بِالعِشَاءِ كَأَنَّهَا	مَنَارَةُ مُمْسَى رَاهِبٍ مُتَبَتِّلِ"
(40)	"إِلَى مِثْلِهَا يَرْنُو الحَلِيْمُ صَبَابَةً	إِذَا مَا اسْبَكَرَّتْ بَيْنَ دِرْعٍ ومِجْوَلِ"
(41)	"كَبِكْرِ المُقَانَاةِ البَيَاضَ بِصُفْرَةٍ	غَذَاهَا نَمِيْرُ المَاءِ غَيْرُ المُحَلَّلِ"
(42)	"تَسَلَّتْ عَمَايَاتُ الرِّجَالِ عَنْ الصِّبَا	ولَيْسَ فُؤَادِي عَنْ هَوَاكِ بِمُنْسَلِ"
(43)	"أَلاَ رُبَّ خَصْمٍ فِيْكِ أَلْوَى رَدَدْتُهُ	نَصِيْحٍ عَلَى تَعْذَالِهِ غَيْرِ مُؤْتَلِ"
(44)	"ولَيْلٍ كَمَوْجِ البَحْرِ أَرْخَى سُدُوْلَهُ	عَلَيَّ بِأَنْوَاعِ الهُمُوْمِ لِيَبْتَلِي"
(45)	"فَقُلْتُ لَهُ لَمَّا تَمَطَّى بِصُلْبِهِ	وأَرْدَفَ أَعْجَازاً وَنَاءَ بِكَلْكَلِ"
(46)	"أَلاَ أَيُّهَا اللَّيْلُ الطَّوِيْلُ أَلاَ انْجَلِي	بِصُبْحٍ وَمَا الإِصْبَاحُ مِنكَ بِأَمْثَلِ"
(47)	"فَيَا لَكَ مَنْ لَيْلٍ كَأَنَّ نُجومَهُ	بِكُلِّ مُغَارِ الفَتْلِ شُدَّتْ بِيَذْبُلِ"
(48)	"كَأَنَّ الثُّرَيَّا عُلِّقَتْ فِي مَصَامِهَا	بِأَمْرَاسِ كَتَّانٍ إِلَى صُمِّ جَنْدَلِ"

(49) "وَقِرْبَةِ أَقْوَامٍ جَعَلْتُ عِصَامَهَا   عَلَى كَاهِلٍ مِنِّي ذَلُولٍ مُرَحَّلِ"

(50) "وَوَادٍ كَجَوْفِ العَيْرِ قَفْرٍ قَطَعْتُهُ   بِهِ الذِّئْبُ يَعْوِي كَالخَلِيعِ المُعَيَّلِ"

(51) "فَقُلْتُ لَهُ لَمَّا عَوَى : إِنَّ شَأْنَنَا   قَلِيلُ الغِنَى إِنْ كُنْتَ لَمَّا تَمَوَّلِ"

(52) "كِلَانَا إِذَا مَا نَالَ شَيْئاً أَفَاتَهُ   ومَنْ يَحْتَرِثْ حَرْثِي وحَرْثَكَ يَهْزِلِ"

(53) "وَقَدْ أَغْتَدِي والطَّيْرُ فِي وُكُنَاتِهَا   بِمُنْجَرِدٍ قَيْدِ الأَوَابِدِ هَيْكَلِ"

(54) "مِكَرٍّ مِفَرٍّ مُقْبِلٍ مُدْبِرٍ مَعاً   كَجُلْمُودِ صَخْرٍ حَطَّهُ السَّيْلُ مِن عَلِ"

(55) "كُمَيْتٍ يَزِلُّ اللَّبْدُ عَن حَالِ مَتْنِهِ   كَمَا زَلَّتِ الصَّفْوَاءُ بِالمُتَنَزَّلِ"

(56) "عَلَى الذَّبْلِ جَيَّاشٍ كَأَنَّ اهْتِزَامَهُ   إِذَا جَاشَ فِيهِ حَمْيُهُ غَلْيُ مِرْجَلِ"

(57) "مَسْحٍ إِذَا مَا السَّابِحَاتُ عَلَى الوَنَى   أَثَرْنَ الغُبَارَ بِالكَدِيدِ المُرَكَّلِ"

(58) "يَزِلُّ الغُلَامُ الخِفَّ عَنْ صَهَوَاتِهِ   وَيُلْوِي بِأَثْوَابِ العَنِيفِ المُثَقَّلِ"

(59) "دَرِيرٍ كَخُذْرُوفِ الوَلِيدِ أَمَرَّهُ   تَتَابُعُ كَفَّيْهِ بِخَيْطٍ مُوَصَّلِ"

(60) "لَـهُ أَيْطَلا ظَبْيٍ وَسَاقَا نَعَامَةٍ   وإِرْخَاءُ سِرْحَانٍ وَتَقْرِيبُ تَتْفُلِ"

(61) "ضَلِيعٍ إِذَا اسْتَدْبَرْتَهُ سَدَّ فَرْجَهُ   بِضَافٍ فُوَيْقَ الأَرْضِ لَيْسَ بِأَعْزَلِ"

(62) "كَأَنَّ عَلَى المَتْنَيْنِ مِنْهُ إِذَا انْتَحَى   مَدَاكَ عَرُوسٍ أَوْ صَلَايَةَ حَنْظَلِ"

(63) "كَـأَنَّ دِمَـاءَ الهَادِيَاتِ بِنَحْرِهِ   عُصَارَةُ حِنَّاءٍ بِشَيْبٍ مُرَجَّلِ"

(64) "فَعَـنَّ لَنَا سِـرْبٌ كَـأَنَّ نِعَاجَهُ   عَذَارَى دَوَارٍ فِي مُلاءٍ مُذَبَّلِ"

(65) "فَأَدْبَرْنَ كَالجِزْعِ المُفَصَّلِ بَيْنَهُ   بِجِيدٍ مُعَمٍّ فِي العَشِيرَةِ مُخْوَلِ"

(66) "فَأَلْحَقَنَا بِالهَادِيَاتِ ودُونَهُ   جَوَاحِرُهَا فِي صَرَّةٍ لَمْ تُزَيَّلِ"

(67) "فَعَـادَى عِدَاءً بَيْنَ ثَوْرٍ ونَعْجَـةٍ   دِرَاكاً وَلَمْ يَنْضَحْ بِمَاءٍ فَيُغْسَلِ"

(68) "فَظَلَّ طُهَاةُ اللَّحْمِ مِن بَيْنِ مُنْضِجٍ   صَفِيفَ شِوَاءٍ أَوْ قَدِيرٍ مُعَجَّلِ"

(69) "ورُحْنَا يَكَادُ الطَّرْفُ يَقْصُرُ دُونَهُ   مَتَى تَرَقَّ العَيْنُ فِيهِ تَسَفَّلِ"

(70) "فَبَاتَ عَلَيْهِ سَرْجُهُ ولِجَامُهُ   وَبَاتَ بِعَيْنِي قَائِماً غَيْرَ مُرْسَلِ"

(71) "أَصَاحِ تَرَى بَرْقاً أُرِيْكَ وَمِيْضَهُ   كَلَمْعِ اليَدَيْنِ فِي حَبِيٍّ مُكَلَّلِ"

(72) "يُضِيءُ سَنَاهُ أَوْ مَصَابِيْحُ رَاهِبٍ   أَمَالَ السَّلِيْطَ بِالذُّبَالِ المُفَتَّلِ"

(73) "قَعَدْتُ لَهُ وصُحْبَتِي بَيْنَ ضَارِجٍ   وبَيْنَ العُذَيْبِ بُعْدَمَا مُتَأَمَّلِ"

(74) "عَلَى قَطَنٍ بِالشَّيْمِ أَيْمَنُ صَوْبِهِ   وَأَيْسَرُهُ عَلَى السِّتَارِ فَيَذْبُلِ"

(75) "فَأَضْحَى يَسُحُّ المَاءَ حَوْلَ كُتَيْفَةٍ   يَكُبُّ عَلَى الأَذْقَانِ دَوْحَ الكَنَهْبَلِ"

(76) "وَمَرَّ عَلَى القَنَانِ مِنْ نَفَيَانِهِ   فَأَنْزَلَ مِنْهُ العُصْمَ مِنْ كُلِّ مَنْزِلِ"

(77) "وَتَيْمَاءَ لَمْ يَتْرُكْ بِهَا جِذْعَ نَخْلَةٍ   وَلَا أُطُماً إِلَّا مَشِيداً بِجِنْدَلِ"

(78) "كَأَنَّ ثَبِيراً فِي عَرَانِينِ وَبْلِهِ   كَبِيرُ أُنَاسٍ فِي بِجَادٍ مُزَمَّلِ"

(79) "كَأَنَّ ذُرَى رَأْسِ المُجَيْمِرِ غُدْوَةً   مِنَ السَّيْلِ وَالأَغْثَاءِ فَلْكَةُ مِغْزَلِ"

(80) "وَأَلْقَى بِصَحْرَاءِ الغَبِيطِ بَعَاعَهُ   نُزُولَ اليَمَانِي ذِي العِيَابِ المُحَمَّلِ"

(81) "كَأَنَّ مَكَاكِيَّ الجِوَاءِ غُدَيَّةً   صُبِحْنَ سُلَافاً مِنْ رَحِيقٍ مُفَلْفَلِ"

(82) "كَأَنَّ السِّبَاعَ فِيهِ غَرْقَى عَشِيَّةً   بِأَرْجَائِهِ القُصْوَى أَنَابِيْشُ عُنْصُلِ"

Appendix Two: Arberry's Translation of the "Mucəlləqə" of "ʔimruʔu el-Qəysi"

Halt, friends both! Let us weep, recalling a love and a lodging

by the rim of the twisted sands between Ed-Dakhbol and Haumal,

---

Toodih and El-Mikrat, whose trace is not yet effaced

for all the spinning of the south winds and the northern blasts;

there, all about its yards, and away in the dry hollows

you may see the dung of antelopes spattered like peppercorns.

Upon the morn of separation, the day they loaded to part,

by the tribe's acacias it was like I was splitting a colocynth;

---

there my companions halted their beasts awhile over me

saying, " Don't perish of sorrow; restrain yourself decently!"

Yet the true and only cure of my grief is tears outpoured:

what is there left to lean on where the trace is obliterated?

Even so, my soul, is your wont; so it was with Umm al- Huwairith

before her, and Umm ar-Rabat her neighbour, at Ma'sal;

---

when they arose, the subtle musk wafted from them

sweet as the zephyr's breath that bears the fragrance of cloves.

Then my eyes overflowed with tears of passionate yearning

upon my throat, till my tears drenched even my sword's harness.

Oh yes, many a fine day I've dallied with the white ladies,

and especially I call to mind a day at Dara Juljul,

---

and the day I slaughtered for the virgins my riding- beast

(and oh, how marvellous was the dividing of its loaded saddle),

---

and the virgins went on tossing its hacked flesh about

and the frilly fat like fringes of twisted silk.

Yes, and the day I entered the litter where Unaiza was

and she cried, 'Out on you! Will you make me walk on my feet?'

She was saying, while the canopy swayed with the pair of us,

'There now, you've hocked my camel, Imr al-Kais. Down with you!'

But I said, "Ride on, and slacken the beast's reins,

and oh, don't drive me away from your refreshing fruit.

Many's the pregnant woman like you, aye, and the nursing mother

I've night-visited, and made her forget her amuleted one-year-old;

whenever he whimpered behind her, she turned to him

with half her body, her other half unshifted under me."

Ha, and a day on the back of the sand-hill she denied me

swearing a solemn oath that should never, never be broken.

'Gently now, Fatima! A little less disdainful:

even if you intend to break with me, do it kindly.

If it's some habit of mine that's so much vexed you

just draw off my garments from yours, and they'll slip away.

Puffed-up it is it's made you, that my love for you's killing me.

and that whatever you order my heart to do, it obeys.

Your eyes only shed those tears so as to strike and pierce

with those. two shafts of theirs the fragments of a ruined heart.

Many's the fair veiled lady, whose tent few would think of seeking,

I've enjoyed sporting with, and not in a hurry either,

slipping past packs of watchmen to reach her, with a whole tribe 1

hankering after my blood, eager every man-jack to slay me,

what time the Pleiades showed themselves broadly in heaven

glittering like the folds of a woman's bejewelled scarf.

I came, and already she'd stripped off her garments for sleep

beside the tent-flap, all but a single flimsy slip;

and she cried, "God's oath, man, you won't get away with this!

The folly's not left you yet; l see you're as feckless as ever."

Out I brought her, and as she stepped she trailed behind us

to cover our footprints the skirt of an embroidered gown.

But when we had crossed the tribe's enclosure, and dark about us

hung a convenient shallow intricately undulant,

I twisted her side-tresses to me, and she leaned over me;

slender-waisted she was, and tenderly plump her ankles,

shapely and taut her belly, white-fleshed, not the least flabby,

polished the lie of her breast-bones, smooth as a burnished mirror.

She turns away, to show a soft cheek, and wards me off

with the glance of a wild deer of Wajra, a shy gazelle with its fawn;

she shows me a throat like the throat of an antelope, not ungainly

when she lifts it upwards, neither naked of ornament;

she shows me her thick black tresses, a dark embellishment

clustering down her back like bunches of a laden date-tree —

twisted upwards meanwhile are the locks that ring her brow,

the knots cunningly lost in the plaited and loosened strands;

she shows me a waist slender and slight as a camel's nose-rein,

and a smooth shank like the reed of a watered, bent papyrus.

In the morning the grains of musk hang over her couch,

sleeping the forenoon through, not girded and aproned to labour.

She gives with fingers delicate, not coarse; you might say

they are sand- worms of Zaby, or tooth-sticks of ishil-wood.

At eventide she lightens the black shadows, as if she were

the lamp kindled in the night of a monk at his devotions.

Upon the like of her the prudent man will gaze with ardour

eyeing her slim, upstanding, firocked midway between matron and maiden;

like the first egg of the ostrich — its whiteness mingled with yellow

nurtured on water pure, unsullied by many paddlers.

Let the follies of other men forswear fond passion,

my heart forswears not, nor will forget the love I bear you.

Many's the stubborn foe on your account I've turned and thwarted

sincere though he was in his reproaches, not negligent.

Oft night like a sea swarming has dropped its curtains '

over me, thick with multifarious cares, to try me,

and I said to the night, when it stretched its lazy 'loins

followed by its fat buttocks, and heaved off its heavy breast,

' Well now, you tedious night, won't you clear yourself off ' and let '

dawn shine? Yet dawn, when it come?, is no way better than you

Oh, what a night of a night you are! It's as though the stars

were tied to the Mount of Yadhbul with infinite hempen ropes-

as though the Pleiades in their stable were firmly hung '

by stout flax cables to craggy slabs of granite.'

Many's the water-skin of all sorts of folk I have slung

by its strap over my shoulder, as humble as can be, and humped it;

many's the valley, bare as an ass's belly, I've crossed,

a valley loud with the wolf howling like a many-bairned wastrel

to which, howling, I've cried, 'Well, wolf, that's a pair of us,

pretty unprosperous both, if you're out of funds like me.

It's the same with us both— whenever we get aught into our hands

we let it slip through our fingers; tillers of our tilth go pretty thin.'

Often I've been off with the morn, the birds yet asleep in their nests,

my horse short-haired, outstripping the wild game, huge-bodied,

charging, fleet-fleeing, head-foremost, headlong, all together

the match of a rugged boulder hurled from on high by the torrent,

a gay bay, sliding the saddle-felt from his back's thwart

just as a smooth pebble slides off the rain cascading,

fiery he is, for all his leanness, and when his ardour

boils in him, how he roars — a bubbling cauldron isn't in it!

Sweetly he flows, when the mares floundering wearily

kick up the dust where their hooves drag in the trampled track;

the lightweight lad slips landward from his smooth back,

he flings off the burnous of the hard, heavy rider;

very swift he is, like the toy spinner a boy will whirl

plying it with his nimble hands by the knotted thread.

His flanks are the flanks of a fawn, his legs like an ostrich's;

the springy trot of the wolf he has, the fox's gallop;

---

sturdy his body — look from behind, and he bars his legs' gap

with a full tail, not askew, reaching almost to-the ground;

---

his back, as he stands beside the tent, seems the pounding-slab

of a bride's perfumes, or the smooth stone a colocynth's broken on;

---

the blood of the herd's leaders spatters his thrusting neck

like expressed tincture of henna reddening combed white locks.

A flock presented itself to us, the cows among them

like Duwar virgins mantled in their long-trailing draperies;

---

turning to flee, they were beads of Yemen spaced with cowries

hung on a boy's neck, he nobly uncled in the clan.

My charger thrust me among the leaders, and way behind him

huddled the stragglers herded together, not scattering;

---

at one bound he had taken a bull and a cow together

pouncing suddenly, and not a drop of sweat on his body.

Busy then were the cooks, some roasting upon a fire

the grilled slices, some stirring the hasty stew.

Then with the eve we returned, the appraising eye bedazzled

to take in his beauty, looking him eagerly up and down;

---

all through the night he stood with saddle and bridle upon him,

stood where my eyes could see him, not loose to his will.

Friend do you see yonder lightning? Look, there goes its glitter

flashing like two hands now in the heaped-up, crowned stormcloud.

Brilliantly it shines-so names the lamp of an anchorite

as he slops the oil over the twisted wick.

So with my companions I sat watching it between Darij

and El-Odheib, far-ranging my anxious gaze;

over Katan, so we guessed, hovered the right of its deluge

its left dropping upon Es-Sitar and further Yadhbul. '

Then the cloud started loosing its torrent about Kutaifa

turning upon their beards the boles of the tall kanahbals-

over the hills of El-Kanan swept its flying spray

sending the white wild goats hurtling down on all sides.

At Taima it left not one trunk of a date-tree standing

not a solitary fort, save those buttressed with hard rocks-

and Thabeer— why, when the first onrush of its deluge came

Inabeer was a great chieftain wrapped in a striped jubba.

In the morning the topmost peak of El-Mujaimir

was a spindle's whorl cluttered with all the scum of the torrent-

it had flung over the desert of El-Ghabeet its cargo

like a Yemeni merchant unpacking his laden bags.

In the morning the songbirds all along the broad valley

quaffed the choicest of sweet wines rich with spices;

the wild beasts at evening drowned in the furthest reaches

of the wide watercourse lay like drawn bulbs of wild onion.