

Exploring Translation Theories and Literary Criticism: Translating Al-Jawahiri's Poem 'O Sir! Inspire me' (in Praise of King Hussein bin Talal of Jordan) into English

Ismail Abdulwahhab Ismail *

Department of Public Law, University of Ninevah, Iraq
Department of English Language, Al-Noor University, Iraq

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Abstract

This study examines the translation of Al-Jawahiri's Arabic classical poem "O Sir! Inspire me" into English. It is interdisciplinary, using translation studies together with literary criticism, cultural analysis and poetic theory. The goal is to determine the way in which cultural peculiarities, social subtexts, and poetic features formulate major concepts of a poem and how these aspects are transmitted in translation. The study uses an eclectic model to analyze the figurative language, coherence, compatibility, rhythm patterns, and rhyme scheme of this poem as well as its stylistics. It also discusses translation theories like domestication and foreignization to evaluate the translator's decisions. The results show that the translation does indeed reflect the spirit and cultural meaning of the original poem, while at the same time adapting it to English. The translator succeeds in depicting the poet's appreciation of King Hussein, his ancestry and what he did for Jordan. The translation also retains the complex poetic devices and figurative language used by Al-Jawahiri. The research highlights the importance of a holistic approach to Arabic poetry translation, which takes into account both linguistic and cultural challenges. It emphasizes the need to have translators who understand both languages and their cultural backgrounds so that they are able to communicate the intended meaning as well as the impact of an original work.

Keywords: Al-Jawahiri, Arabic poetry, Coherence, Compatibility, Figurative interpretation, King Hussein bin Talal, Meters, Translation theories.

1- Introduction

There are many difficulties in translating Arabic poetry into English because of its complex figurative language, cultural references and rhythmical structures. In order to have a successful translation, these elements must be understood in depth so that the meaning of the poem is conveyed together with its emotional effect and aesthetic beauty into target language (Venuti 1995; Berman 1985; Bassnett 2002). In spite of these difficulties, there is now a considerable body of outstanding translations from Arabic poetry into English which are available to readers around the world for enjoyment and edification.

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* Corresponding Author: ismail.a.ismail@alnoor.edu.iq

Scholarly works like Venuti's "The Translator's Invisibility," Berman's "The translation of poetry" and Bassnett 'Translation Studies', provide interesting analysis and strategies for dealing with the challenges of translating Arabic poems. Additionally, Jayyusi's "The Legacy of Arabic Literary Translation" and Badawi's "Arabic Poetics: The historical and cultural background that "Theory and Development" offer is priceless, as it enables translators to immerse themselves fully in the original texts while making them understandable for a wider audience.

The profound influence of cultural, social, and poetic aspects on the generation and expression of central ideas can be seen within Al-Jawahiri's masterpiece, "Help me Lord to say thing." While significant strides have been made in translation research on poetic literature, the majority of the focus has been on Western works, with limited attention paid to the complexities of translating Arabic literature. As such, this study firmly posits that Arabic poetry is replete with intricate poetic values, necessitating a comprehensive review and adoption of appropriate translation methods that align with its unique essence.

The celebrated poet, Mohammad Mahdi Al-Jawahiri, born in 1899, holds an esteemed position as one of the most eminent Arab poets of the 20th century. He embodies the pinnacle of Arabic classicism and poeticity, earning him the revered epithet of 'The Greatest Arab Poet' from many critics. Among his exceptional works, the poem "Help me Lord to say thing" stands out as a poignant tribute to the late Jordanian Monarch, King Hussein bin Talal, composed in 1992 on the occasion of his birthday anniversary. The profound significance and literary richness of this poem make it an ideal subject for analysis and exploration, aligning seamlessly with the aims of this research endeavor.

In this study, an interdisciplinary approach is adopted, drawing upon insights from translation studies, literary criticism, cultural analysis, and poetic theory. By intertwining these domains, a comprehensive framework is established to examine how cultural nuances, social underpinnings, and poetic elements contribute to shaping the main ideas in Al-Jawahiri's work and, subsequently, how these aspects are tactfully transferred and recreated in the process of translating the poem into English.

Building on the work of esteemed scholars in the field of Translation, such as Venuti (1995), Berman (1985), and Bassnett (2002), this research endeavors to pave the way for a more profound understanding of the intricacies involved in translating Arabic poetry into English. By identifying and critically assessing the challenges and opportunities encountered in the translation process, this study seeks to develop a more robust set of translation methodologies that can effectively preserve the essence and authenticity of Al-Jawahiri's poetic voice while making it accessible to an English-speaking audience.

Through a meticulous examination of linguistic structures, rhetorical devices, and cultural references embedded in "Help me Lord to say thing," this research aims to shed light on the multifaceted nature of Arabic poetry and the implications of such complexity for translation endeavors. By doing so, this study contributes to bridging the gap between Arabic and English poetic traditions, facilitating a more nuanced cross-cultural exchange of literary expressions.

As a result, this research holds great potential for enriching the broader discourse on translation theories, cross-cultural literary interactions, and the preservation of poetic legacies in a globalized world. Furthermore, the findings and insights derived from this study may serve as a springboard for future

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investigations into the Translation of other classical Arabic poems and the promotion of cultural understanding through the art of Translation.

2- Objectives

The primary objectives of this study are as follows:

1. To conduct a comprehensive critique of the existing Translation of Al-Jawahiri's poem, "Help me Lord to say thing," through the lens of established Translation Theories. By carefully examining the linguistic and poetic choices made in the previous Translation, this research aims to identify potential areas of improvement and highlight instances where the nuances of the original Arabic poem may not have been fully conveyed in the English rendition.
2. To propose a refined translation that seamlessly incorporates English poetic structures, such as rhyme and rhythm, while preserving the intrinsic essence and cultural significance of the original Arabic work. By drawing upon a combination of translation theories, literary analysis, and poetic expertise, this study seeks to present a rendering that captures the intricate poetic values and rhetorical elements of the source text, thus enhancing the accessibility and appreciation of Al-Jawahiri's masterpiece within an English-speaking audience.

In pursuit of these objectives, this research will contribute to the broader field of translation studies by offering valuable insights into the challenges and strategies involved in translating Arabic poetry, particularly in relation to the preservation of cultural, social, and poetic aspects. By merging theoretical frameworks with practical application, this study aims to advance the understanding of cross-cultural literary exchanges and the dynamics of poetic expression in a multilingual context. Furthermore, the proposed refined Translation may serve as a valuable contribution to the repertoire of translated Arabic literary works, fostering cultural appreciation and facilitating deeper intercultural connections through the medium of poetry.

3- Theoretical Part: Related Literature Review

Previous researches have extensively examined various critical aspects surrounding the translation of Arabic poetry into English. Scholars have analyzed the difficulties involved in this process, such as language structures' inconsistencies between Arabic and English languages; figurative use of words is complicated with regard to Arabic poetry. Understanding cultural contexts that are deeply rooted within verses was also discussed by scholars Al-Khazaali, Muzhir & Jarullah (2021) talk about how the linguistic differences create barriers to preserving the original sense and style during translation while Ismail (2018) also draws attention to the difficulties of translating figurative language in Arabic poetry into English.. In addition, Maharani (2016) emphasizes the importance of cultural familiarity for English-speaking viewers to fully understand and appreciate Arabic poetics.

The challenges listed above further emphasize the complexities of translating Arabic poetry into English, which requires a delicate approach to address linguistic, stylistic, and cultural differences. In spite of these challenges, translators and scholars have investigated several methods and approaches to

address them. Knowledge of the cultural background and nuances in Arabic poetics is necessary to preserve faithfulness towards originals while retaining readability for English readers. Moreover, the translation experimentation approach discussed by Tiwiyanti & Retnomurti (2017) enables evaluating various strategies' efficacy in conveying Arab poetry essence accurately and powerfully to English readers.

In general, translation of Arabic poetry into English provides a colorful picture of the linguistic, cultural and artistic hurdles. However, by means of scholarly research and translation practice new insights are still finding their way into the field about what works. By recognizing the nuances pointed out by past studies, translators can aspire to find a middle ground between fidelity and accessibility for English readers; thus contributing towards an enriching cross-cultural literary experience.

3.1 Poetic Language

Poetic language employs a myriad of devices skillfully orchestrated by the poets to craft a rich tapestry of sound and meaning in their works. Metaphors, similes, allusions, alliteration, onomatopoeia, and imagery are among the powerful tools utilized to imbue poems with intrigue, vividness, surprise, and complexity. Far from complicating language, these devices draw attention to various issues, attitudes, and propositions in the real world, offering a fresh perspective on familiar themes (Martin 2015).

The language employed in poetry possesses a unique quality that sets it apart from other literary genres. Its grammar exhibits distinctiveness, wherein the rules of conventional grammar are modified with a degree of "freedom," coexisting with novel restrictions imposed on the elements of poetic language. This phenomenon is primarily due to the fact that poetic lines transcend the boundaries of mere sentences (Nofal 2011).

Upon comparing poetry's grammar to ordinary language, a plethora of differences comes to light. Thus, poetry and literature cannot be separated from the constructed language they utilize. Indeed, a grasp of poetic grammar is indispensable for a comprehensive comprehension of poetry (Nofal 2011).

In essence, the poet's mastery of poetic devices and their command over the distinctive grammar of poetry combine to create an art form that captivates the senses and evokes profound emotions, underscoring the notion that poetry is a realm where language transcends its ordinary constraints to achieve profound artistic expression.

3.2. Figures of Speech

Poetic language heavily relies on figures of speech, where words convey meanings beyond their literal definitions, a concept known as "saying one thing and meaning another" (Maharani 2016). Among the essential figures of speech, metonymy and metaphor hold significant prominence, and for the purpose of this study, the researcher has chosen to focus on these two.

Metonymy is a figure of speech in which a concept is referred to by the name of something closely associated with it. On the other hand, metaphor is a figure of speech that directly refers to one thing by mentioning another, creating a rhetorical effect (Merriam-Webster Dictionary).

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According to Richard (1965), English rhetoric categorizes metaphor and metonymy into 'tenor and vehicle.' The "vehicle" is the concept from which attributes are taken, while the "tenor" is the concept to which attributes are attributed. In cognitive linguistics, these terms are referred to as "source" and "target," respectively. Despite their distinct categorization, metonymy and metaphor share a common ground in terms of points of similarity, topics, and images (Alhasnawi 2007).

In summary, figures of speech, especially metaphor and metonymy, form the backbone of poetic language, infusing verses with depth, symbolism, and imaginative richness. By analyzing these rhetorical devices, this study seeks to unravel the intricacies of Al-Jawahiri's masterpiece and shed light on the evocative power of poetic expression.

3.3. Translator's Creativity

Translation is not merely a profession; rather, it is a nuanced process that intricately weaves elements of Creativity with specific content, particularly within the realm of literary genres. Creativity is regarded as the very heart of any literary work, be it a poem, a short story, a novel, or even a song, and this essence of Creativity is embodied by a skilled translator who infuses emotions and feelings into the target language content. In order to achieve this, it becomes imperative for any professional translator to possess a profound understanding of the culture of the audience in the target language and be well-versed in the appropriate linguistic equivalences (Rojo 2017, 3).

One of the primary objectives of Translation is to recreate an authentic text in the target language, necessitating a space of freedom for linguistic and cultural adaptations when necessary (Ulrych 2003, 12). This flexibility allows the translator to navigate the intricate interplay between source and target languages, ensuring that the essence and spirit of the original work are retained while adapting it to the nuances and sensibilities of the new audience.

At the core of the translator's profession lies an intrinsic quality: Creativity. The degree of importance attributed to Creativity may vary depending on the type of Translation at hand. Nevertheless, a proficient translator must possess an innate creative flair, given the creative, adaptive, and improvisational aspects that are inherent to the translation process (Ulrych 2003).

In essence, Translation transcends a mere linguistic transfer; it is a form of artistic expression that demands a delicate intermingling of Creativity, linguistic finesse, and cultural sensitivity. A skilled translator must be both a master of languages and an artist at heart, adeptly bridging the gap between cultures and preserving the integrity of the original work while breathing new life into it in the target language.

3.4 Cultural and Social Context

The interplay between communication and culture is deeply intertwined. When analyzing meaning, primarily through pragmatic analysis, it becomes essential to contextualize a set of facts. Each fact serves a function within a broader context, contributing to the cultural fabric (Firth 1957, 1940). Culture is a reflection of social identity and behavior, and thus, linguistic structures cannot be interpreted in isolation

from their cultural context (Lyons 1977, 609). To comprehend linguistic messages and the meaning they convey, cognitive efforts are required, entailing a collaborative process between the discursive world and our perceptions within the socio-cultural environment.

As Barrett (2006, 316) asserts, linguistic units like words, sentences, and speech acts are employed indexically to establish the context of occurrence, thereby creating social contexts. Communication involves projecting the speaker's stances, and identities and establishing connections in social membership between participants (ibid). Linguistic units play a pivotal role in emphasizing the identities of the participants and, consequently, reinforce socio-cultural ties within similar or diverse social frameworks. Through language or discourse units, a speaker constructs membership and relationships within the socio-cultural framework (Eelen 2001, 216; Meyerhoff 2011, 73).

In essence, culture acts as the backdrop against which communication unfolds, and linguistic expressions take on profound meanings when viewed in their social and cultural contexts. The dynamic relationship between language, culture, and identity shapes the very essence of communication, underscoring its significance as a means of connecting and affirming social affiliations. A speaker's choice of words and the manner in which they interact within the discourse not only convey meaning but also contribute to the construction of socio-cultural bonds and shared realities.

3.5 Equivalence in Translation

The concept of "equivalence" in Translation has long been a subject of debate and contention. Achieving optimal equivalence, especially in the Translation of poetry, is deemed unattainable, leading translation theorists to narrow down the aspects of equivalence relevant to poetic Translation.

According to Snell-Hornby (1988, 22), "equivalence" is an unsuitable concept in translation theory. The term is imprecise and ill-defined, creating an illusion of symmetry between languages that only exists in vague approximations, distorting the fundamental challenges of Translation. Consequently, no better alternative term to "equivalence" seems to be readily available, and translators and theorists utilize and define the term according to the specific context of each situation.

Vinay and Darbelnet (1995, 32) propose seven procedures and translation techniques, among which "equivalence" is seen as a procedure that reproduces the meaning of the source language in different words. However, relying solely on an equivalent expression from the source language in a glossary or dictionary may not ensure an appropriate rendering, as the context of the situation plays a crucial role in choosing the most suitable strategy for poetic translation.

Jakobson (2013, 114) emphasizes that achieving full equivalence in meaning between different languages is nearly impossible. Instead, the role of the translator is to utilize other procedures that effectively convey the original message in the target text.

Nida (2001, 12) introduces two types of equivalence: "formal equivalence" and "dynamic equivalence." In formal equivalence, the original text remains highly compatible with the source text in content and form, while dynamic equivalence requires more effort to transfer the original message into

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the target text as needed. Nida appears to consider dynamic equivalence as a more effective translation technique.

Newmark (1981) rephrases Nida's formal and dynamic equivalences into semantic and communicative approaches to Translation. The semantic approach focuses on preserving the meaning and original features of the source language, often resulting in overt Translation. On the other hand, the communicative approach prioritizes the effect on readers, leading to more direct and easier-to-understand translations, often considered covert. Thus, the semantic orientation caters to the original author, while the communicative orientation addresses the readers' needs.

House (1997) proposes a revised model of translation that revolves around achieving pragmatic equivalence through a match of function between the source and target languages. The Translation is considered adequate in quality if it aligns with the "textual profile" and function of the original.

In her influential book "In Other Words" (Baker 2018, 8), equivalence is approached from a neutral standpoint. Baker considers equivalence a "relative notion," influenced by various cultural factors. She arranges different types of equivalence based on levels such as word, phrase, grammar, text, and pragmatics.

Lastly, Pym (2017, 7) defines equivalence as a set of "equal values" between segments in two different languages, encompassing linguistic aspects ranging from content to form and function.

3.6. Poetic Structure of the poem

The poem "Help me Lord to say thing" adheres to the structure of "Al-Kamil - The Perfect Meter," which is one of the most commonly used meters in classical and Islamic poetry, second only to the Long Meter, known as "Al-Tawail" (Golston and Riad, 1997, 120). The Al-Kamil meter follows the pattern of ("-" "u"), where "-" represents the long syllable, and "u" represents the short syllable. In instances of "uu" it denotes the first syllable as long and the second as short. The meter is structured as follows: ((uu – u – | uu – u – | uu – u – |)) (Cf. McCarus, 1983). The poem's verses maintain this rhythmic pattern, exemplified by the line:

يا سيدي أسعف فمي ليقولا | uu – u – | uu – u – | uu – u – |

4. Practical Part

4.1. Model of analysis

The proposed eclectic analysis model for the source Arabic poem comprises six fundamental parameters, each contributing to a comprehensive examination of its intricacies.

- 1) Figurative Interpretation: This parameter involves identifying and analyzing the poem's figurative language, such as metaphors, similes, symbols, and allegories, to reveal hidden themes and emotions. (Lakoff & Johnson 1980)
- 2) Coherence and Compatibility: Assessing the logical flow and coherence of ideas within the poem, and exploring how different verses or stanzas relate to each other, maintains the poem's consistency. (Halliday & Hasan 1976)

- 3) Rhythmic Patterns: Analyzing the poem's rhythmic structure, including meter and syllabic patterns, uncovers its musicality and emotional impact. (Preminger & Brogan 1993)
- 4) Rhyme Scheme: Examining the poem's rhyme scheme, whether end rhyme or internal rhyme, illuminates the poet's aesthetic choices and overall structure. (Lennard 2005)
- 5) Stylistic Elements: Scrutinizing stylistic elements like alliteration, assonance, enjambment, and repetition reveals the poet's unique style and artistic choices. (Wimsatt & Beardsley 1954)
- 6) Theories of Translation: Considering translation theories like domestication and foreignization helps assess how the poem can be effectively translated while preserving its essence and literary qualities. (Venuti 1995)

Integrating these parameters into the analysis model allows researchers to gain a comprehensive understanding of the source Arabic poem, delving into its rich cultural and literary significance.

4.3. Methodology and Study Type

The methodology used in this study involves an eclectic model, which is made up of six fundamental parameters to analyze the complexities involved with the source Arabic poem. The parameters are figurative interpretation, coherence and compatibility, rhythmic patterns, rhyme scheme stylistics elements in translation theory. By incorporating these parameters into the analysis model, the researcher seeks to develop a comprehensive understanding of the cultural and literary backgrounds of this source Arabic poem as well as its translation into English.

This qualitative study is located in the field of literary studies, more specifically translation studies using an eclectic analysis model to critically analyze a classical Arabic poem translated into English. By analyzing the strengths and weaknesses of the translation, focusing on linguistic, cultural and stylistic aspects. The study offers insights into issues related to translating Arabic poetry into English while highlighting that preservation of culture is necessary for maintaining integrity.

4.4. Participants: Referees

The present study aims to conduct a methodologically sound critical analysis of the Translation of a poem titled "يا سيدي أسعف فمي ليقولا" by Al-Jawaheri, published in an academic paper by Al-Khazaali and Jarullah in the "International Journal of Arabic-English Studies." To ensure readability and credibility, the proposed rendering of the poem has undergone thorough scrutiny by ten specialists in Translation Studies from esteemed Iraqi universities such as Baghdad, Mustansiriyah, Mosul, Basra, and Tikrit. These specialists, ranking from Professor to Assistant Professor, have a wealth of knowledge and experience in translation theory and practice. They also show a profound knowledge of both Arabic and English.

The participants in this study consist of qualified and experienced translators, language experts, and poetry scholars who have dedicated expertise in the field of Translation. Their involvement ensures a rigorous and comprehensive evaluation of the translated poem, allowing for insightful comparisons and discussions. The critical analysis will encompass various parameters, including figurative interpretation,

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coherence, rhythm, rhyme, stylistic elements, and translation theories, providing a thorough assessment of the translated poem's linguistic and literary nuances.

The methodology has been carefully designed to yield valid and reliable results, contributing to a better understanding of the complexities involved in translating poetry from Arabic to English. By having the proposed rendering reviewed, revised, and refined by these ten specialists, this study aims to enhance the accuracy and credibility of its findings and interpretations.

4.5. Data Analysis

Text 1: Line 1

يا سيدي أسعف فمي ليقولا في عيد مولدك الجميل جميلا

In the opening line of the poem, the poet uses the vocative style "يا سيدي" which can be interpreted as addressing form to King Hussein. The poet seeks assistance to articulate his thoughts. The word "فمي" (my mouth) is used rhetorically as a synecdoche (ismail,2011), representing the power of speech and expression. Instead of saying "my tongue," the poet employs this figure of speech to encompass words and utterances as a whole. Therefore, the line can be translated as "King, inspire me to speak eloquently on the occasion of your birthday." A pun is used, creating a musical repetition with the word "جميل" (beautiful) in "الجميل جميلا." The first reference to "الجميل" refers to the joyous anniversary of King Hussein's birthday, while the second, in the accusative mood, signifies the beautiful words used to praise him.

Translation 1

O Sir! Inspire me to say sweet words on your beautiful birthday.

The word "Sir," is interpreted to King Hussein. The phrase "Inspire me" implies that the poet needs motivation to speak sweet words. However, the original poem uses "أسعف فمي - help my mouth," suggesting that inspiration is present, but the poet requires assistance in articulating praising words. The style of this Translation resembles Shakespearean language, which is to a certain extent acceptable given the classical style of the original poem. The remainder of the Translation, "to say sweet words on your beautiful birthday," is literal, accurate, and appropriate. The translator has applied Nida's formal correspondence approach.

Translation 2

Help me lord to say thing In that day of your birth

The translator (my translation) has employed the iambic meter to create an equivalent effect to that of Al-Kamil, represented by [da-dum-da/ da-dum-da]:

"Help/me/lord" [da-dum-da] + "To/say/thing" [da-dum-da]

"In/that/day" [da-dum-da] + "of/your/birth" [da-dum-da].

However, he omitted the word "الجميل" in his Translation, weakening the overall impact. The phrase "to say thing" is a general statement, but the poet confirms its reality by reiterating the attributes "الجميل الجميلا" (the beautiful and nice). The translator's use of Nida's dynamic equivalent aims to preserve the effect of the original text and the musicality of the poem.

Translation (1) appears more source language-oriented, while the proposed one (2) is oriented towards English readers. The discussion is illustrated in the following table:

Table 1: Translation Criticism of line 1

Parameters	Translation 1	Translation 2
Figure of speech	√	√
Compatibility	√	√
Rhythm	×	√
Rhyme	×	×
Stylistic (vocative)	√	×
Theories of Translation.	SL	TL

Text 2: Line 2

عسلا، وليس مداهنا معسولا أسعف فمي يطلعك حرا ناطفا

This line serves as a completion of line 1, where the poet clarifies that the help he seeks is for his mouth to utter sweet words coming from a free man. These sweet words are likened to the taste of honey, which is a metaphor of sweetness in Arabic. However, these words are not hypocritical flattery; they are genuine and sincere. The repetition of "عسلا" and "معسولا" creates a musical harmony in the poem, even though the former is a noun and the latter an adjective. Furthermore, the poet presents two contrasting poles from different worlds: the hypocrite ("مداهنا") versus the free man ("حرا"). The line follows the Al-Kamil meter, with a compatible rhyme with lines 1 and 3, adhering to the rules of Arabic prosody.

Translation 1

**Aid my tongue to release the sweet of overflowing honey-like talk,
Not sweetened buttery talk.**

This translator has replaced the concept of "help" with two synonyms, "aid" and "inspire," which do not accurately capture the essence of the term "help." The phrase "my tongue" is a literal translation of "فمي" but seems awkward in English, as it does not convey the implied meaning of sweet words. The word "release" is semantically inappropriate, as it implies freeing something captive, whereas the original meaning is to utter words that were already formed in the mind.

The metrical structure of this Translation appears inconsistent as follows:

"Aid+my+tongue+to+re+lease+the+sw+eet+of+ov+er+flow+ing+ho+ney+like+talk" = 18 Syllables

"Not+sw+eet+ened+but+te+ry+talk" = 8 Syllables

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The rhyme in this Translation seems acceptable, relying on the repetition of the word "talk." Antithesis is achieved through two antonyms ("sweet" vs. "buttery") and synonyms ("honey/sweet"). The translator has used the semantic approach of Newmark.

Translation 2

Help my tongue
To say word that is free
Like a sweet
Out of right

The first line is a repetition of the poem's theme, serving as a cohesive device to enhance the poem's coherence. This Translation (my translation) explicitly renders "To say a word that is free," directly referencing the word. However, the original text uses "mouth," leading to a loss of the figure of speech effect activated by the original figures of speech.

There is also a shift in meaning, as the Translation attributes "free" to the words rather than the speaker or poet himself. Additionally, the Translation changes the negative form "وليس مداهنا معسولا" to "Out of right," altering the tone of the line. In terms of English prosody, the metrical structure of the translated line can be represented as follows:

Help+my+tongue (da-dum-da)

To+say+word (da-dum-da) + That+is+free (da-dum-da)

Like+a+sweet (da-dum-da)

Out+of+right (da-dum-da)

This reflects the consistent construction of metrical music in the Translation. The first line of the Translation rhymes with the first line of the poem (ending with "tongue" and "thing"). Rhymes are also achieved in "Sweet/right."

The translator attempts to maintain the musical form of the original poem while preserving the content and catering to the target readers. The used method is Newmark's communicative approach. The above discussion is illustrated in the following table.

Table 2: Translation Criticism of line 2

Parameters	Translation 1	Translation 2
Figure of speech	×	√
Compatibility	√	√
Rhythm	×	√
Rhyme	√	√
Stylistic (vocative)	×	√
Theories of Translation.	SL	TL

Text 3: Line 3

يا أيها الملك الأجل مكانة بين الملوك، و يا أعز قبيل

In this line, the poet uses the vocative expression "يا أيها الملك - O King," which is an Arabic style showing

honor and respect. This is followed by the superlative form "الأجل - of the highest position," emphasizing the exceptional status of King Hussein among kings and leaders. Another superlative repetition is found in "أعز - the most honored)," preceded by the vocative structure "يا - O/Thou." The superlative structure "the highest tribe among others" refers to the tribe of Quraysh, the tribe of Prophet Mohammed, associated with social nobility and tribal importance.

The professional parallelism in the structure of this line is as follows:

(Vocative + Superlative form + Noun Phrase)

يا أيها الملك + الأجل مكانة + بين الملوك

يا + أعز + قبيلة

The meter used in this line is also Al-Kamil. Consistency in adopting this meter is a requirement for writing Arabic poetry, ensuring musical compatibility throughout the 34 lines of the poem. The translator must maintain this musicality while preserving the meaning and intended effect of the original poem in the Translation.

Translation 1

O, you are the most reverend king amongst all kings,

And has descended from the most honourable tribe.

This Translation partially reflects the parallelism of the vocative expression, using "O" to stand for "يا" in Arabic, and then the superlative form "the most" + noun phrase "all kings." However, the conjunction "and" is used, which may not be preferred in English style. The second part of the line appears literal and accurate, but its rhetoric structure differs from the original Arabic. While the vocative style is missing in this Translation, the superlative structure "the most reverend" is equivalent to the Arabic poem, followed by an equivalent noun phrase "tribe."

The prosody of this Translation is absent, lacking rhyme and rhythm. To illustrate:

O + You + are + the + most + reverend + king + amongst + all + kings = 13 syllables

And + has + de + scend + ed + from + the + most + hon + our + able + tribe = 12 syllables

As the first part ends with /s/ and the second part ends with /b/, there is no rhyme.

It appears that the translator has used Newmark's communicative approach; the adherence to the form of the original poem is absent, but the content is retained.

Translation 2

O the great, you're the king

You are from

Clan of glor', Thou Hashim

The structure of this Translation (my translation) seems to reflect an attempt to create an English sound poem, built on the iambic meter:

O + the + great (da-dum-da) + you + re + the + king (da-dum-da) / You + are + from + (da-dum-da)

Clan + of + glor (da-dum-da) + thou + Ha + shim (da-dum-da)

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Prosody is well-organized, but semantically, there are several necessary changes to create musicality and preserve syllable balance. For example, "clan" instead of "tribe" is more appropriate. The repetition of the rhyme /m/ in lines 2, 3, and 4 suits the English metrical frame.

The parallelism of the original vocative expressions has been reflected once with "O," but it has been ignored in the second part. The SL superlative has been replaced with the name of the tribe "Hashim," represented as the "clan of glor'." The word "glory" has been abbreviated for the sake of musicality, a style used in English classical poems, particularly in Emily Dickinson's works.

The translator seems to have used Newmark's approach of semantic Translation, prioritizing the form over the content. However, to enhance the Translation, more attention to the semantic aspect is necessary. The above discussion is illustrated in the following table.

Table 3: Translation Criticism of line 3

Parameters	Translation 1	Translation 2
Figure of speech	√	√
Compatibility	√	√
Rhythm	×	√
Rhyme	×	√
Stylistic (vocative)	√	√
Theories of Translation.	TL	TL

Text 4: Line 4

جيلا بمدرجة الفخار، فجيلا

يا ابن الهواشم من قريش أسلفوا

This line complements line 3, which ended with a reference to the highest tribe and now begins by mentioning the name of that tribe (Quraysh). The poet aims to confirm King Hussein's affiliation with this sacred tribe, emphasizing, "Clan of glor', Thou Hashim / From Quraysh." This implies that the king's bloodline is from the esteemed tribe, inherited from generation to generation. Their ancestors, the Hashemites, embraced the message of Islam and brought pride to their history.

Repetition is heavily employed and frequently seen throughout the poem. In this line, the word) "جيلا" (a generation) has been repeated as "فجيلا" at the end of the line to create a rhyme with the preceding and following lines, all ending with the vowel sound (í / a). Vocative structures have been used repeatedly in the first four lines of the poem. In this line, a vocative expression is realized ("يا ابن الهواشم" - O son of Hashem).

The metrical structure of this line, like others in the poem, follows the Al-Kamil meter, with the pattern:

"متفاعلن متفاعلن متفاعلن"

Translation 1

**O the son of the Hashemites of Quraish,
Those who passed down glory through generations.**

In this Translation, the translator attempts to maintain compatibility with the original poem, starting with the vocative and praising device "o," which is equivalent to "يا ابن." The translator has chosen to literally transliterate the names of the tribe "Hashemites." The second part of the line begins with the determiner "those" as a cohesive device linking the two parts of the line.

However, the Translation of "جيلا بمدرجة الفخار، فجيلا" seems like a word-for-word Translation, which may not be easily understood by English readers. A reference to the message of the Prophet is necessary to ensure comprehensibility in the target text.

The metrical structure of this Translation is as follows:

O + the + son + of + the + Ha + she + mites + of + Qu + raish = 11 Syllables

Those + who + passed + down + glo + ry + through + gen + e + rations = 10 Syllables

The metrical structure appears inconsistent and requires the translator's intervention to ensure musicality in the poem. Additionally, there is no rhyme in this Translation. It seems that the translator may have adopted a formal correspondence approach (following Nida's theories of Translation).

Translation 2

**From Qurraish
Who from time to time
Took a pride**

In (my translation), the translator has adhered to a specific number of syllables to maintain the iambic meter. As a result, the line "You are the son of Qurraish" has been condensed to fit the metrical structure.

The revised metrical structure could be as follows:

From + Qur + raish (da-dum-da)

Who + is + from + (da-dum-da) + time + to + time (da-dum-da) / Took + a + pride (da-dum+da)

The rhyme in this line creates a musical effect with the final letters of words like "time" and "Hashim."

While the original vocative expression has been omitted, repetition has been introduced through the word "time" instead of "generation."

The use of the metonymy of the name of the tribe is associated with the affiliation of the Prophet Muhammad. Instead of using the word "generation," which would complicate the metrical structure, the translator replaces it with "time" to maintain the musicality of the poem as (da-dum-da).

The translator has adopted Nida's dynamic equivalent approach to recreate the effect of the original poem's musicality and preserve its cultural and religious references. The primary goal of the translator is to convey the essence of the original text to the target audience. The above discussion is illustrated in the following table.

Table 4: Translation Criticism of line 4

Parameters	Translation 1	Translation 2
Figure of speech	×	√
Compatibility	√	√
Rhythm	×	√
Rhyme	×	√
Stylistic (vocative)	√	×
Theories of Translation.	SL	TL

Text 5: Line 5

أبدا شهيد كرامة وقتيلا

نسلوك فحلا من فحول قدموا

In this line, the poet aims to extol the king by highlighting his lineage as the descendant of brave ancestors (فحلا - brave men). The praise is directed towards the king, emphasizing that he comes from a courageous lineage of ancient braves. These valiant forefathers have consistently offered martyrs (أبداً) in the name of honor and dignity.

In Arabic culture, bravery is often associated with sacrificing one's life in battle. The repetition of the term (فحل - brave man) reinforces the idea of valor. The poet employs a synonym pair (شهيد/قتيل) to convey the concept that those who sacrifice themselves in the battlefield for the sake of dignity and honor are considered brave and noble.

It is important to note that the word (قتيلا - dead) in this context does not simply mean "the dead" or "killed." Rather, it conveys the idea of people who selflessly give their lives for a higher cause.

The metrical structure of this line adheres to the Al-Kamil meter with a rhyme of vowel sound ending in (a - l).

Translation 1

You have descended a virile man of men who forever sacrifice martyrs or killed for dignity

Indeed, this Translation appears more like a direct interpretation of the original meaning rather than a poetic rendering. It is presented as one long sentence without any musicality or rhyme, which results in the loss of the literary flavor present in the original poem. The absence of rhyme and metrical structure further supports the notion that this Translation reads more like prose than poetry.

To assess the metrical structure, we can break it down as follows:

You + have + ded + a + vir + ile + man + of + who + for + ev + er + sac + rif + ice + mar + tyrs + or + killed + for + dig + ni + ty = 23 syllables.

This reinforces the observation that the Translation lacks the poetic rhythm and flow that is characteristic of the original Arabic poem.

Translation 2

**You're the son of bravest
Who sacrifice martyrs
Of the greatest**

My translation indeed appears to be more form-oriented and literal, with a focus on preserving the musicality of the poem. The translator has carefully structured the lines to maintain the rhythm and rhyme, resulting in a consistent metrical structure throughout the stanza. The use of "greatest" as a rhyme with "bravest" enhances the overall musical effect.

However, some stylistic and grammatical improvements can be made to enhance the readability and flow of the Translation:

You are the son of bravest men,

Who sacrificed martyrs for the great.

The revised Translation maintains the musicality while simplifying the content for the reader. It also ensures a more concise and coherent rendition of the original poetic line. The translator's use of Newmark's communicative approach successfully conveys the message while preserving the aesthetic aspects of the poem.

Table 5: Translation Criticism of line 5

Parameters	Translation 1	Translation 2
Figure of speech	×	×
Compatibility	√	√
Rhythm	×	√
Rhyme	×	√
Stylistic (directness)	√	√
Theories of Translation.	SL	TL

Text 6: Line 8

عنها، وعمّا ألهمت مسؤولاً

يا ملهما جاب الحياة مسائلاً

The poet describes the king and praises him for being an expert who knows the secrets of life. The king always uncovers the hidden truths of existence. In turn, the poet implies that life has granted this king experiences that are manifested through wisdom and virtuous rule.

The vocative structure, indicated by the article "يا" at the beginning of this line, has been repeated in many preceding lines. This stylistic repetition reflects the poet's desire for assistance from the king.

The poet attributes several qualities to the king, such as being "ملهما" (inspired), "مسائلاً" (inquisitive/asking), and "مسؤولاً" (responsible), in addition to other features mentioned in previous lines, like being "فحلاً" (brave) and holding a higher status ("الاجل مكانة").

The metrical structure is based on the meter of Al-Kamil (متفاعلن متفاعلن متفاعلن). This poem employs internal rhymes and final ending vowels to create musicality, as seen in the words "ملهما/مسائلاً/مسؤولاً" and other consonant sounds like "Life/Hayat - حياة / Inspired/Alhamat- (الهمت the /t/ sound)."

Grammatically speaking, the voice structure has been used in both active and passive forms, as in "سائلاً" (asking) in active voice and "مسؤولاً" (responsible) in passive voice

Translation 1

**O, you're the inspirer
who roamed around to wonder about life
and how it inspires you back.
Granted with the lantern of genius
In search of its secrets.**

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This Translation seems literal and lengthy. Although the poet reflected and preserved the SL text by using a compatible vocative style represented by (O) to be equivalent to ,ﻻ the rest of the line, such as "roamed around," does not convey the intended meaning; it appears to be a word-for-word Translation. The poet's true intention is to convey that the king has discovered the hidden secrets of life. The second part of this Translation, "Granted with the lantern of genius/In search of its secrets," seems to be an addition to the SL content to clarify it accurately and to avoid any potential semantic and stylistic losses.

The last two lines have created a rhyme of sound /s/ as in (genius/ secrets). The metrical structure of this Translation can be seen as follows:

O+you're+the+in+spir+er = 6 syllables

Who+roamed+around+to+wonder+about+life = 11 syllables

And+how+it+inspires+you+back = 8 syllables

The structure is inconsistent and varied, which causes a lack of musical harmony in the translated poem.

The translator has used Nida's approach to formal correspondence.

Translation 2

**Having wise, inspire thoughts
Who spent life asking for
Its secrets and details of its own**

My translation appears more dynamic, following Nida's approach, as the translator aims to emphasize the impact of the original music. The meaning has been entirely paraphrased and reworded to cater easily to the English reader. It seems that the translator intends to imitate the style of modern English poetry, where the content takes precedence over the rhyme of the poem.

However, there is an inappropriate repetition of the preposition "for" in line 2 and the beginning of line 3. The translator inserted this preposition to meet the need for another syllable in line 3 and to create the (da) rhythm.

Having wise (da+dum+da) inspire thoughts (da+dum+da)

Who spent life (da+dum+da) asking for (da+dum+da)

Its secrets (da+dum+da) and details (da+dum+da) of its own (da+dum+da)

The translator has relied on the internal repetition of some sounds to achieve internal rhymes, constructing the musical aspect of the poem as follows:

/s/ = wise/thoughts/details/secrets/its

/ɒ/ = Having/asking

/n/ = own

The discussion above is illustrated in the following table.

Table 6: Translation Criticism of line 8

Parameters	Translation 1	Translation 2
Figure of speech	×	×
Compatibility	×	√
Rhythm	×	√
Rhyme	√	√
Stylistic (vocative)	√	√
Theories of Translation.	SL	TL

Text 7: Line 10

ويعاف للمتحدرين سهولا

يرقى الجبال مصاعبا ترقى به

If the king desires something, he will undoubtedly achieve it. Even if that something lies in the highest and most remote mountains, he will climb them without hesitation or fear. These mountains, by being graced with his ascent, would hold the honor of being conquered by this remarkable king. On the other hand, those who harbor fears will not attempt the climb; they will remain in the plains, unable to conquer the mountains.

The word 'mountains' serves as a metaphor for the challenges, majesty, and rigors of life, whereas the metaphor of 'plains' symbolizes easiness, fears, and a tendency towards cowardice.

The grammatical structure of this line combines both the passive voice 'ترقى به' and the active voice 'يرقى الجبال'. Additionally, the rhyme of the line complements the unified rhyme of the entire poem based on the sound (i) 'متفاعلن متفاعلن متفاعلن'. (i) The metrical structure follows the Al-Kamil meter.

Overall, the passage exhibits a well-crafted style with effective use of metaphors and a consistent metrical pattern".

Translation 1

**Climbing over mountains of hardships, rising high,
Away from the unambitious drifting down.**

The Translation only refers to "climbing over mountains of hardships, rising high" without explaining the significance or symbolism behind this action. The original poem intends to convey that ascending these mountains symbolizes an act of bravery, akin to the courage exhibited by King Hussein. On the other hand, those with timid hearts prefer an easy life, enduring humiliation rather than facing hardships and fears.

From a grammatical standpoint, the Translation lacks the main verb present in the original sentence , "يرقى الجبال/ترقى به," and the rendered line appears to be a sequence of (ing-participles) rather than a fully-formed sentence. Additionally, the Translation lacks rhyme and rhythm that would correspond with

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the other lines of the poem. Furthermore, the original figures of speech such as metaphors, metonymy, or symbolism have not been adequately reflected in this Translation.

This translator seems to have adopted Newmark's semantic Translation approach. However, it is crucial to preserve the poetic elements, such as metaphors and symbols, to maintain the essence and impact of the original poem.

Regarding the metrical structure, no rhyme or rhythm is evident in this Translation, which is a departure from the unified meter present in the poem.

To improve the Translation, it is essential to clarify the symbolism of climbing mountains, maintain the poetic devices, and ensure a coherent grammatical structure. Additionally, paying attention to rhyme and rhythm would enhance the overall musicality of the poem.

Translation 2

**He set up in their eyes high and high
Faced that hard
Unlike those who lived in
Plains and low**

The translator (my translation) has interpreted this line from the perspective of the people themselves, who perceive this king as being in a high rank because he faces the difficulties and hardships of life. The king stands apart from those who avoid facing hardship and instead prefer to live in peaceful and calm places, lacking the courage to confront their fears. The translator has modified the significance of "mountains" into the repetition of "high and high," both indicating loftiness and majesty.

The metrical structure of this Translation is as follows:

He set up (da-dum-da) in their eyes (da-dum-da) high and high (da-dum-da)

Faced that hard (da-dum-da)

Unlike those (da-dum-da) who lived in (da-dum-da)

Plains and low (da-dum-da)

This translator appears to have adopted Newmark's communicative approach to Translation. However, it is essential to maintain the poetic essence and stylistic elements of the original text while conveying the intended meaning.

Table 7: Translation Criticism of line 10

Parameters	Translation 1	Translation 2
Figure of speech	√	×
Compatibility	√	√
Rhythm	×	√
Rhyme	×	×
Stylistic (voice)	√	√
Theories of Translation.	SL	TL

Text 8: Line 20

سور الكتاب، ورتلت ترتيلا

يا ابن الذين تنزلت ببيوتهم

In this line, the poet conveys that the king was raised in a family that received the verses of the Quran, which were sent by God through the Messenger, Prophet Mohammed. Notably, both the Prophet Mohammed and the king belong to the Hashemite family, making them part of the same holy lineage. The poet employs a vocative style (يا ابن الذين - you are the son) to address the king. The use of synecdoche becomes evident through the phrase (سور الكتاب - verses of the book), representing a part that symbolizes the whole, referring to the holy book, the Quran. Additionally, the repetition of رتلا ترتيلا (recited) serves to emphasize and reaffirm the act of recitation.

The meter of this line adheres to Al-Kamil, while the rhymes employed align with the overall rhyming scheme established in the entire poem, culminating with the sound (a – l).

Translation 1

**O, son of those who in their homes,
the scripture verses have been brought down and well recited-**

The translator has effectively captured the vocative structure of "يا ابن الذين - O, son," but has taken a literal approach by using "their homes بيوتهم" instead of the intended meaning "family." In terms of style, the translator's choice of "scripture" is appropriate as it conveys the notion of sacred and authoritative writings, aligning well with the reference to the Quran. However, the direct and literal Translation weakens the figurative intention present in the source text.

The metrical structure of this Translation is inconsistent and as follows:

O+son+of+those+who+in+their+homes= 8 syllables

The+scripture+verses+have+been+brought+down+and+well+recited= 14 syllables

In this Translation, the use of rhyme is not evident, which deviates from the original poem's rhyming scheme. The translator has adopted Newmark's communicative approach to Translation, focusing on conveying the intended meaning.

Translation 2

**Your family got the book of God
Honestly they hold this book and with no sign of
Hesitance**

The translator prioritizes the impact of the original poem on the reader, achieved through the musicality of the poem. As a strategy, the translator opts for simplification to convey the content of the SL poem effectively. Rather than relying on implied meanings, the translator straightforwardly replaces words like "بيوتهم" with "family" and "الكتاب" with "the book of God." The addition of "honestly" as an alternative to "رتلت- ترتيلا" is a valid choice to maintain clarity and meaning, especially considering the repetition and emphasis in the original poem.

However, the translator does overlook the vocative style present in the original poem and replaces it with the indicative sentence "your family got." This alteration might cause a shift in the tone and direct address present in the original text.

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While the rhyme is absent in this Translation, the metrical structure appears consistent and well-built, as follows:

Your+ fam+il+(da-dum-da)+y+got+the (da-dum-da)+book+of+God(da-dum-da)

Ho+nes+tly(da-dum-da)+they+hold+this(da-dum-da)+book+and+with(da-dum-da)+no+sign+of(da-dum-da)/He+si+tance(da-dum-da)

The translator employs Newmark's semantic approach to prioritize the form and musicality of the Translation.

Table 8: Translation Criticism of line 20

Parameters	Translation 1	Translation 2
Figure of speech	√	√
Compatibility	√	×
Rhythm	×	√
Rhyme	×	×
Stylistic (voice)	√	×
Theories of Translation.	SL	TL

Text 9: Line 22

والمطالعين من النهى قنديلا

والطامسين من الجهالة غيبها

The poet aims to exalt the King's family, praising them for their relentless fight against ignorance (والطامسين من الجهالة). They have illuminated the darkness of ignorance with the brilliance of wisdom, akin to a candle shining amidst that darkness. The personification of ignorance is evident in الطامسين, while wisdom is portrayed as the illuminating light. The poet skillfully employs antithesis, as seen in examples like (طامسين/مطالعين) and (جهالة/النهى). Furthermore, a metaphor is utilized with the object of the "candle," symbolizing the enlightenment of the mind and knowledge.

The poem follows the Al-Kamil meter (متفاعلن متفاعلن متفاعلن) and the rhyme has been successfully achieved.

Translation 1

**And those who blacked out the gloominess of ignorance,
and kindled a lamp out of the wise mind,**

The Translation appears to be a literal word-for-word rendition, starting with the conjunction "and." However, using the conjunction twice in consecutive lines is not preferable in English. To enhance the style, the translator can rephrase the beginning of the second line to avoid repetition.

Semantically, the word "gloominess" seems appropriate. It effectively captures the meaning intended by the poet.

Regarding the metrical structure, the Translation does not adhere to the meter of English poetry:

And+those+who+blacked+out+the+gloominess+of+ignorance, = 13 syllables

And+kindled+a+lamp+out+of+the+wise+mind, = 9 syllables

The rhyme is absent in these two lines. To maintain the poetic flow, the translator can consider employing a consistent rhyme scheme throughout the poem.

The translator has adopted Newmark's semantic approach, focusing on preserving the meaning and content of the original text.

Translation 2

While all of others are Drawn in the darkness and ignorance.

The Translation appears to be incomplete, as it fails to grasp the meaning of the SL (source language) text, resulting in a loss of the original message. The target text has been summarized, and the true image of "the king's family fighting ignorance and illuminating darkness" is not effectively conveyed. The Translation instead suggests a different image where "others are in darkness."

Stylistically, the translator has successfully constructed the poem according to the iambic foot:

"While all (da-dum-da) of others are (da-dum-da) drawn in the (da-dum-da) darkness and (da-dum-da) ignorance (da-dum-da)."

The translator has skillfully created an internal rhyme with "darkness/ignorance" and utilized alliteration in words like "drawn/darkness." These poetic devices contribute to the musicality of the poem.

However, it is essential to address the loss of meaning and implied intent in the Translation. To convey the true message of the SL text, the translator should emphasize the king's family's role in fighting ignorance and bringing light to darkness.

The translator has adopted Newmark's communicative approach, focusing on effectively communicating the meaning to the target audience.

Table 9: Translation Criticism of line 22

Parameters	Translation 1	Translation 2
Figure of speech	×	×
Compatibility	√	×
Rhythm	×	√
Rhyme	×	√
Stylistic (directness)	√	√
Theories of Translation.	SL	TL

Text 10: Line 31

من لهفة القلب المشوق غليلا

إني شفيت بمجد قربك ساعة

In this line, which occurs in the final part of the poem, the poet aims to leave a lasting impact on the listener by enhancing the effectiveness of emotional expressions. The poet praises the king, stating that upon seeing him and standing before his majesty for a brief moment (ساعة - an hour), the speaker's heart, the source of emotions and feelings, experienced healing and became anxious to see the king again.

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Figurative expressions enrich the poem, with the metonymy (ساعة - an hour) referring to 'a short period of time.' The metaphor of (القلب - heart) symbolizes the place of love and passion.

The line starts with an affirmative style, with the poet using "اني - I'm" to express certainty.

The poem is constructed in the Al-Kamil meter of Arabic poetry, ensuring a consistent rhythm and musicality. The rhyme is both internal, as seen in (ساعة/لهفة), and external, as in (غليلا), ending with the sound /a/, similar to other rhymes in the poem.

Translation 1

I've been cured, by being close to you for an hour, of my yearning heart's eagerness.

The Translation indeed appears to be literal, as certain Arabic expressions like (ساعة) may not be easily understood by English readers without cultural context. A more culturally appropriate Translation for (ساعة) could be "a moment" or "a brief while." Additionally, the explicit mention of "heart" may also benefit from a more figurative approach to convey the connotation of love and passion, common in both Arabic and English.

The translator has successfully paraphrased the idea of affirmation in (إني - I've been), capturing the same meaning effectively.

Regarding the metrical structure, the line consists of one long sentence, containing 21 syllables. While the length of the sentence is acceptable in poetry, it is essential to ensure the rhythmic flow and musicality of the poem. The lack of rhyme in this line can also be addressed to enhance the overall poetic effect.

The translator's adoption of Nida's formal correspondence, focusing on literal Translation, explains the literalness in the style of the Translation.

Translation 2

**I felt good and healed it my thirst in my heart to see you with mine
As I got closer to my lord you only for an hour with king**

This Translation is indeed dynamic, following Nida's approach to prioritize the musicality and metrical structure of the TL (target language) poem in order to maintain the impact on the reader. The translator has successfully achieved rhyme both internally and externally:

Internally:

a) the sound /t/ as in: felt/thirst/heart/it

b) the sound /ə/ as in: closer/hour/for

Externally:

the sound /n/ + /tj/ as in: mine/king.

The metrical structure of this line is effectively measured as:

I+felt+good(da-dum-da)+and+healed+it(da-dum-da)+my+thirst+in(da-dum-da)+my+heart+to(da-dum-da)+you+with+mine(da-dum-da)

As+I+got(da-dum-da)+closer+to(da-dum-da)+my+lord+you(da-dum-da)+only+for+an(da-dum-da)+hour+with+king

The Translation prioritizes personal deixis, effectively reflecting personal attitudes and describing the king in an emphatic and emotional style.

Table 10: Translation Criticism of line 31

Parameters	Translation 1	Translation 2
Figure of speech	×	√
Compatibility	×	√
Rhythm	×	√
Rhyme	×	√
Stylistic (affirmation)	√	√
Theories of Translation.	SL	TL

4- Findings and Discussion: A Translation Criticism

After a thorough analysis of the lines extracted from the original poem, this Translation criticism has yielded the following observations:

- 1) Figurative Language: Both Translations employ figurative language to create an impact on English readers. Translation no.1 achieves 40%, while Translation no.2 achieves 60% in effectively conveying the poetic devices and figurative expressions. The higher score in Translation no.2 indicates a better retention of the original poetic elements.
- 2) Compatibility between SL and TL: Both Translations exhibit equal compatibility with the original poem, representing 80% of the original content. This suggests that both Translations are successful in capturing the essence and meaning of the source text.
- 3) Rhythm Parameter: Translation no.2 excels in maintaining the rhythm of the original poem, achieving a well-metrical structure with a score of 100%. On the other hand, Translation no.1 lacks rhythmic consistency, scoring 0% in this aspect.
- 4) Creation of Rhymes: Translation no.2 outperforms Translation no.1 in the use of rhymes, achieving 70% compared to only 20% in Translation no.1. The presence of rhymes enhances the musicality and aesthetic appeal of the poem.
- 5) Stylistic Structure: Both Translations employ various stylistic elements, including vocative, directness, voice, and affirmative structures. Translation no.1 has relatively higher percentages in vocative (80%) and voice (100%), whereas Translation no.2 scores better in vocative (60%) and directness (100%). These stylistic choices contribute to the overall impact of the translated poems.
- 6) Translation Theories: Translation no.1 is predominantly source language oriented, accounting for 90% of its approach, while 10% is target language oriented. Conversely, Translation no.2 is entirely target language oriented (100%), with no emphasis on source language orientation.

The statistical indexes in this Translation criticism are derived from a careful examination of the translated poems in comparison with the original text. The evaluation of figurative language, compatibility, rhythm, rhymes, and stylistic structures is based on the degree of fidelity to the original poem and the effectiveness in creating a similar effect on the English readers. These indexes are assessed quantitatively to provide objective and measurable criteria for evaluating the Translations.

The higher score in figurative language for Translation no.2 is justified by its ability to better convey the poetic devices and figurative expressions in the target language. Similarly, the better performance of

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Translation no.2 in maintaining the rhythm and incorporating rhymes indicates its successful adaptation of the musical elements present in the original poem.

Regarding stylistic structures, both Translations exhibit varied usage, with Translation no.2 achieving better scores in vocative and directness. These choices contribute to the emotional and emphatic impact of the translated poems.

The orientation scores are justified by the prevailing Translation approaches employed in each Translation. Translation no.1 exhibits a higher source language orientation, indicating a focus on retaining the features of the original text, while Translation no.2 is entirely target language oriented, emphasizing the need to cater to the English readers' preferences and cultural context.

Parameters	Translation 1	Translation 2
Figure of speech	4	6
Compatibility	8	8
Rhythm	0	10
Rhyme	2	7
Stylistic	(vocative)	4
	(directness)	2
	(voice)	2
	(affirmative)	1
Theories of Translation	(SL)	9
	(TL)	1

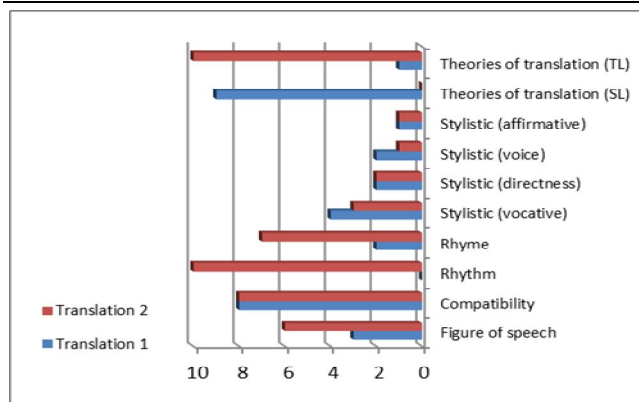


Figure1: The frequency of Translation Strategies

5- Conclusions

This in-depth exploration delves into the profound verses of Al-Jawahiri's classical Arabic poem, a heartfelt tribute to the illustrious King Hussein of Jordan and his revered Hashemite tribe. The poet deftly employs a myriad of rhetorical devices, such as metaphor, personification, and alliteration, skillfully weaving them together with poetic parallelism to craft an evocative and captivating piece.

Amidst the complex task of Translation, the primary challenge lies in effectively conveying the poem's essence to English readers. The translator adroitly employs a range of strategic approaches, including simplification and directness, to ensure the content retains its impact and resonance.

The poem presents a number of styles such as an intimate address to the king and positive tone indicating real love and admiration. The use of active and passive voice alternating in the verses makes them dynamic.

The results of the study support that, indeed, the suggested Translation retains metrical structure as well as rhyme and rhythm so that it becomes appealing to English readers who are looking for natural literary expressions.

Al-Jawahiri's poem is a tribute to the magnificence of classical Arabic literature, glorifying an exceptional king and his noble dynasty. This analysis reveals the art of poetic Translation, which accentuates that it is necessary to know what preferences and cultural specifics are required from a target audience.

In essence, this in-depth exploration celebrates the power of linguistic artistry, where poetic beauty transcends linguistic boundaries, resonating with readers across time and space. It reminds us of the universal allure of profound expressions of admiration, and how the delicate craft of Translation breathes new life into literary treasures, connecting diverse cultures and fostering mutual appreciation.

استظهار نظريات الترجمة والنقد الأدبي: ترجمة قصيدة "يا سيدي أسعف فمي" للشاعر الجواهري (في مدح الملك الحسين بن طلال، ملك الأردن) إلى اللغة الإنجليزية

إسماعيل عبد الوهاب إسماعيل
قسم القانون العام، جامعة نينوى، العراق
قسم اللغة الإنجليزية، جامعة النور، العراق

الملخص

تتناول الدراسة ترجمة القصيدة الكلاسيكية العربية للشاعر العراقي الكبير الجواهري "يا سيدي! أسعف دمي" إلى الإنجليزية. بالاعتماد على تقنيات تحليلية متعددة تجمع بين نظريات الترجمة والنقد الأدبي والتحليل الثقافي وبنية الشعر العربي. تهدف الدراسة كذلك إلى تحديد الطريقة التي تظهر الخصائص الثقافية والابعاد الاجتماعية والملاحم الشعرية مع المفاهيم الرئيسية للقصيدة في النص الأصلي والتركيز على كيفية نقل تلك الجوانب أثناء الترجمة. تستخدم الدراسة أنموذجاً تحليلياً متنوعاً لتحليل اللغة المجازية والترابط والتوافق وأنماط الإيقاع والقافية لهذه القصيدة بالإضافة إلى أساليبها الشعرية. تظهر النتائج أن الترجمة تعكس روح ومعنى الثقافة للقصيدة الأصلية، مع التكيف المطلوب في اللغة الإنجليزية. ينجح المترجم في عكس مشاعر تقدير ومدح الشاعر للملك حسين ونسبه الكريم وما قام به للأردن. كما تحافظ الترجمة على الأدوات الشعرية المميزة في القصيدة واللغة المجازية التي استخدمها الجواهري فيها. تسلط الدراسة الضوء على أهمية النهج الشامل في ترجمة الشعر العربي والذي يأخذ في الاعتبار التحديات اللغوية والثقافية. ويؤكد على ضرورة وجود مترجمين يفهمون كلتا اللغتين وخلفيتيهما الثقافية بحيث يكونون قادرين على التواصل بالمعنى المقصود والتأثير للعمل الأصلي.

الكلمات المفتاحية: الجواهري، الشعر العربي، الترابط، التوافق، التفسير المجازي، الملك حسين بن طلال، الأوزان الشعرية،

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Appendixes

Source Language

يا سيدي أسعف فمي ليقولا	في عيد مولدك الجميل جميلا
أسعف فمي يطلعك حرا ناطفا	عسلا، وليس مداهنا معسولا
يا أيها الملك الأجل مكانة	بين الملوك، ويا أعز قبيلنا
يا ابن الهواشم من قريش أسلفوا	جيلا بمدرجة الفخار، فجيلا
نسلوك فحلا من فحول قدموا	أبدا شهيد كرامة وقتيلا
لله درك من مهيب وادع	نسر يطارحه الحمام هديلا
يدني البعيد من القريب سماحة	ويؤلف الميثوس والمأمولا
يا ملهما جاب الحياة مسائلا	عنها، وعمأ ألهمت مسؤولا
يهديه ضوء العبقري كأنه	يستل منها سرها المجهولا
يرقى الجبال مصاعبا ترقى به	ويعاف للمتحددين سهولا
ويقلب الدنيا الغرور فلا يرى	فيها الذي يرضي الغرور فتيلنا
خبر بها المتأكلين قصاعهم	نهما، ويؤس حطامها مأكولا
يا مبرئ العلل الجسم بطبه	تأبى المروءة أن تكون عليلا
أنا في صميم الضارعين لربهم	ألا يريك كريمة، وجفيلنا
والضارعات معي، مصائر أمة	ألا يعود بها العزيز نليلنا
فلقد أنرت طريقها وضربته	مثلا شرودا يرشدا الضليلنا
وأشعت فيها الرأي لا متهيبا	تقدا، ولا مترجيا تهليلنا
ياسيدي ومن الضمير رسالة	يمشي إليك بها الضمير رسولا

قولا نبیلا، یستمیح نبیلا	حجج مضت، وأعیده فی هاشم
سور الکتاب، ورتلت ترتیلا	یا ابن الذین تنزلت ببیوتهم
لا مصعیرین، ولا أصاغر میلا	الحاملین من الأمانة ثقلها
والمطلعین من النهی قندیلا	والطامسین من الجهالة غیها
للسائلین عن الکرام دلیلا	والجاعلین ببیوتهم وقبورهم
بیض نمین خدیجة وبتولا	شدت عروقک من کرائم هاشم
رعت الحسین وجعفرأ وعقیلا	وحننت علیک من الجدود نؤابة
یملأن عرضا فی الحجاز وطولا	هذي قبور بني أبيک ودورهم
فی المشرقین طفالة وفضولا	ما کان حج الشافعیین إلیهم
فیعاودون طولها تقبیلا	حب الألی سکنوا الدیار یشفهم
من حقها بالعدل کان رسولا	یا ابن النبی، وللملوك رسالة،
من شعبک المجید والتأهیلا	قسما بمن أولاک أفضل نعمة
من لهفة القلب المشوق غلیلا	إنی شفیت بمجد قریک ساعة
لیست تبارح ربعک المأهولا	وأبییت شأن ذویک إلا منة
بهما یعز الفاضل المفضولا	فوسمتنی عزا وکید حواسد
أنی أجازی بالجمیل جمیلا	ولسوف تعرف بعدها یاسیدی