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Dedication

My work is dedicated to:

My dear father Idir and my mother Tassadit for their endless love, support and encouragement.

My dear brothers and sisters for their support and help throughout my study and my entire life.

My friends and my colleagues.

And to all who made this research possible.

Karima

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Introduction

Literary translation is a means that enables the exchange of ideas among a diversity of people from different cultures. It is therefore an intellectual exercise that aims at transmitting diverse and necessary information to a multiplicity of people from different cultures. It involves detaching meaning from an original source text and transferring it into another target text. It is considered as one of the most complicated types of translation since it encounters many difficulties especially when the two languages are completely different as are Arabic and English. One can say that the translation of poetry may be the most challenging than other types of translation because of the peculiarity of poetry; and any step on the way of translation encounters many problems and challenges. Accordingly, two notions are of relevance: translation and poetry.

This dissertation will deal with an important literary genre which is poetry and it is aiming to highlight one of the heated issues that face translators while translating poetry from Arabic into English trying to find out the appropriate strategy to tackle this subject.

As for the adequate translation theory that may fit our research, we attempt to translate AL-MUTANABBI's poem "ahli al azm" by adopting the interpretative theory of translation. We will focus on the translation of the hidden meaning of the poem because this poet is known for the ambiguity of his poetry and his dominated style by metaphors and many other figures of speech.

We chose to deal with poetry translation because of its great challenges and because of the lack of research on this topic. So, we have opted for the poem of AL-MUTANABBI as a corpus because of its importance, its style of writing and its ambiguity which constitutes a defy to translate it.

To attain the subject of our research, we had to put forward a major question:

What are the challenges that may face a translator while rendering poetry from Arabic into English?

We have also provided sub-questions for our research, as follow:

- What is the most adequate strategy that should be taken by the translator to tackle this issue?
- Could the translator render both the form and the content while translating poetry?
- Could he convey the figures of speech of the ST poem in the TT one successfully?

To answer the above questions, we propose the following hypotheses:

- Perhaps the biggest challenge in translating poetry would be to understand its meaning
- Interpretative theory of translation would be probably more appropriate than the literal translation since it bases on rendering the meaning.
- Probably it would be impossible to render both the content and the form of the poem especially its rhyme.
- Figures of speech would possibly be translated into figures of speech in all cases.

In order to answer the previous questions and affirm or disapprove the above mentioned hypotheses we have divided our dissertation into two chapters: the first chapter will be theoretical and the second one will be practical.

Chapter one is entitled: “Poetic texts and poetry translation” where we will highlight on the field of poetry. We will introduce this chapter with a definition of poetry in general then we will define and refer to the form of the English poetry and the Arabic one. After that we will move to poetry translation, its difficulties and Arabic-English poetry translation. Thereafter, we will provide a definition of interpretative theory of translation, by explaining its different stages.

Chapter two is entitled “Translation and analysis of the poem”. It is the main part of this research and it will be divided into three axes: The first axe will include the biography of the poet, the characteristics of his poems and an overview of the selected poem. The second axe will be about the methodology of the analysis; while the third axe will be devoted to our translation and analysis of the poem by adopting the interpretative theory of translation. We will finish our dissertation with a conclusion that will summarize the two chapters and answer, to the extent possible our research problem by approving or rejecting the hypothesis.

During the realization of this dissertation we encountered many difficulties that we have classified as follows:

- The difficulty in understanding the meaning of some words and the absence of their explanation in dictionaries
- The lack of references and studies related to our subject

Introduction

The most important book references we used to elaborate this research are:

- Seleskovitch D. and Lederer, M. (1986) *Interpreter pour traduire*, Paris, Didier Erudition.
- Newmark, P. (1988). *A Textbook of translation*. New York: Prentice-Hall International.

Chapter one:

Poetic texts and poetry translation

Introduction:

Translating poetry is one of the most difficult tasks for translators, the main problems consist on decoding the meaning expressed through the poem, understanding it and translating it by keeping the same message in the target language. In this theoretical chapter, which is divided into three sections, we will first deal with the definition of poetry in general according to different sources and different theorists, then we will speak about Arabic poetry and the English one. In the second section, we will deal with poetry translation, its difficulties and Arabic-English poetry translation. In the third section, we will provide a definition of interpretative theory of translation, by explaining its different stages; and we will shed light on this theory and its relation to poetry translation. Finally, we will conclude with a short conclusion which reformulates all what we have said in this chapter.

I. What is poetry?

1- In Oxford dictionary poetry is defined as follow: “Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature”.

_He felt a desire to investigate through poetry the subjects of pain and death.

_she glanced at the papers and saw some lines of poetry.

_he is chiefly famous for his love poetry.

*A quality of beauty and intensity of emotion regarded as characteristic of poems: Poetry and fire are nicely balanced in the music

*Something regarded as comparable to poetry in its beauty:

The music department is housed in a building which is pure poetry

2- Nair (1991:93) believes that “ Poetry is an imaginative rendering of a poet’s feelings and experiences”.

3- Emily Dickinson said: “If I read a book and it makes my body so cold no fire ever can warm me, I know that is poetry. If I feel physically as if the top of my head were taken off, I know that is poetry. These are the only ways I know it. Is there any other way?”.(cited in Bartlett,1955:649)

4- “Language is the medium of literature as marble, bronze or clay that are the materials of the sculptor. Since every language has its distinctive peculiarities, the innate formal limitations and possibilities of one literature are never quite the same as those of another.

When one uses language in an unusual way that arouses our feelings, it is possible then to call it poetry.” (Sapir, 2000:285)

I.1 English poetry

English poetry is one of the major genres of English literature that is “the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature, Canadian literature, and new Zealand literature” (Encyclopedia Britannica, 2015).

English poetry witnessed several changes throughout the history, and the main historical periods of English poetry began with the Elizabethan period down to the Post-modernist period; and it has many different forms: lyric, narrative and dramatic:

I.1.1 Forms of English poetry

I.1.1.1 Lyric poetry: It is considered as one of the major forms of English poetry.

“A lyric poem is a comparatively short, non-narrative poem in which a single speaker presents a state of mind or an emotional state. Lyric poetry retains some of the elements of song which is said to be its origin: For Greek writers the lyric was a song accompanied by the lyre. Subcategories of the lyric are, for example elegy, ode, sonnet, and dramatic monologue and most occasional poetry”.

Among the prominent figures of the English lyric poetry, we find: Conrad Aiken, Lord Byron, Emily Dickinson, T. S. Eliot, John Keats, John Milton, Thomas Hardy, Gerard Manley Hopkins, Langston Hughes, Ben Jonson, William Shakespeare, Percy Bysshe Shelley, Edmund Spenser, Alfred Lord Tennyson, Walt Whitman, William Wordsworth and Sir Thomas Wyatt. (Lethbridge and Mildorf, 2003: 144)

I.1.1.2 Narrative poetry: It is considered as one of the main forms of English poetry. “A narrative poetry gives a verbal representation, in verse, of a sequence of connected events; it propels characters through a plot. It is always told by a narrator. Narrative poems might tell of a love story (like Tennyson’s Maud), the story of father and son (like Wordsworth’s Michael), or the deeds of a hero or heroine (like Walter Scott’s “lay of the last Minstrel), sub-categories of narrative poetry are for example: epic, mock-epic or ballad.

Among the prominent figures the English narrative poetry, we find: Ann Carson, Geoffery Chaucer, Alfred , Lord Tenyson, Ellen Hopkins, Dante, lord Byron, john Keats, Lewis Canoll, Alfred Noys, john Ronald Reuel Tolkin, Edmund Spenser, William Wordsworth, William Shakespeare, Samuel Taylor Coleridge, and Henry Wordsworth Longfellow. ” (Lethbridge and Mildorf,2003:145).

I.1.1.3 Dramatic poetry: It is also considered as one of the major forms of English poetry. It is stated that dramatic poetry dated back to the ancient Greek dramas of Aristophanes, Sophocles, and others where both tragedies and comedies are written in the form of verse. Dramatic poetry is a form of “ theoretical expression”, in which the poetic verse is spoken by the actors in the front of the audience. Dramatic poetry takes different sub-forms such as: dramatic verse, closet drama, and dramatic monologue.

Within the prominent figures of English dramatic poetry, we find: Robert Browing, Alfred Tennyson, William Shakespeare, lord Byron, Percy Bysshe Shelley, Ben Jonson, Christopher Marlowe, and john Fletcher. (Lethbridge and Mildorf,2003:145)

I.2 Arabic poetry

Arabic poetry is defined as all metered and rhymed speech written in Arabic language. Poetry is considered as an essential source of Arabic knowledge and culture, and the most important part in their literature.

Arabic poets used to write poetry to express their thoughts, feelings, problems and humanitarian issues that appeal to them. Poetry was the tongue of the Arabs in expressing their conditions, their culture, their qualities, their history, their way of living; they used it also to describe the nature where they were living and to speak highly of their kings. So, when their words became rhymed and metered they called it “al chirr” because they felt it , Inbn Rachik Elqairawani said that “a poet is called so (in Arabic Shair) because he feels what others cannot”.

Arabic poetry has known many and significant developments over the years. It begins with Pre-Islamic poetry, stood firmly with the Emergence of Islam .Then got strong in the Umayyad, Abbasid, Ottoman, until it took its varied forms as a modern Arabic poetry. (Hitti, 1970:92-93)

I.2.1 Forms of Arabic poetry

Arabic poetry has two main forms: the traditional form, and the modern form. The first includes a form of Arabic poetry called classical Arabic poetry (Al- Shir Al-Amudi), while

the second includes four main forms which are: free verse (Al- Shir Al- Hur), blank verse(Al Shir Al-Mursal), Arabic Dubayt (Shir Al- Rubiat), and prose poetry(Al-Shir Al-Manthur).

I.2.1.1 Traditional Arabic poetry (Al- Shir Al-Amudi)

الشعر العمودي: هو أحد أنواع الشعر، ويكتب على شكل أبياتٍ متتالية، وكل بيت يتكوّن من شطرين؛ فالأول يُطلق عليه صدر البيت، والشطّر الثاني يُسمّى العجز. يتميز الشعر العمودي عن غيره من أنواع الشعر الأخرى؛ فهو الشكل الأوّل من أشكال الشعر في اللغة العربية، ويتميز الشعر العمودي بالخصائص الآتية:

ترابط القصيدة المكتوبة من ناحية الأفكار والغرض والشعور.

صحة المعاني الواردة في القصيدة الشعرية.

أن يكون الوصف في القصيدة مُستخدمًا بشكلٍ صحيح.

التقارب في أسلوب التشبيه المُستخدم.

أن تكون البديهة ظاهرةً بكثرة في الأبيات الشعرية.

استخدام الأمثال بشكلٍ كبير في القصائد العمودية.

(https://mawdoo3.com/تعريف_الشعر_العمودي/, retrieved on 01/12/2019)

Classical Arabic poetry (Al Shir Al-Amudi) is considered as the origin of all the roots of Arabic poetry. It is characterized by containing a collection of verses (ابيات), each verse consists of two equal halves, the first half is called “sadr al bayt” (صدر البيت) and the second half is called “ajz al bayt”(عجز البيت). It is also characterized by: The poem is interconnected in terms of ideas, purpose and feeling, the correctness of the meanings contained in the poem, the description in the poem must be used correctly, Convergence in the simile that has been used, the intuition must appears frequently in the verses of poetry, the mass use of proverbs.(Our translation)

I.2.1.2 Modern Forms of Arabic poetry

I.2.1.2.1 Free verse (Al-Shir Al-Hur)

الشعر الحر هو الشعر الذي يتكوّن من شطر واحد، دون عجز، ذو تفعيلية واحدة، سمّي بالحرّ لأنّه تحرر من وحدة القافية والشكل، وللشاعر الحرية في تنويع التفعيلات والطول لكنّه يلتزم في القواعد العروضيّة كامل الالتزام، فإذا نظمت القصيدة على بحر معيّن تكون جميع أبياته على نفس البحر .

(<https://mawdoo3.com> تعريف الشعر الحر, retrieved on 01/12/2019)

Free verse (Al Shir Al-Hur) is a poem that contains one halve and one foot; it is called like this because of the fact that it does not adhere to rhyme and form what gives the poet more freedom to vary on the foots and length of the line; but If the poem is organized on a specific meter, it must be the same in all its verses.(Our translation)

I.2.1.2.2 Blank verse (Al-Shir Al-Mursal)

الشعر المرسل : هو الشعر المتحرر من القافية الواحدة والمحتفظ بالإيقاع أي أنه يحتفظ بوحدة التفعيلية في البحر دون احتفاظه بالوزن، وقد يحافظ الشاعر في الشعر المرسل على القافية حين يتبع نظاماً أقرب ما يكون إلى نظام الشعر في اللغات الأوروبية بقوافيه المتعاقبة، وقد يلتزم الشاعر كذلك بالقافية والإيقاع معا ولكن في الوزن قد يختلف .

(<http://www.alriyadh.com/904118> ,retrieved on 01/12/2019)

Blank verse (al-shir al-mursal) is one-rhyme-free poetry that retains the unity of the rhythm in the verse without retaining the meter. The poet in blank verse may maintain the rhyme when he follows a system as close to the system of poetry of European languages with its cross or cuddling rhymes. The poet may also adhere to rhyme and rhythm together, but the meter may vary.(Our translation).

I.2.1.2.3 Arabic Dubayt (AL- Shir Al- Rubiat)

شعر الرُبَاعِيَّات : هو نوعٌ خاصٌّ من الشعر يُعرَف بأنّه عبارةٌ عن بيتين من الشعر مُتَّفِقين في الوزن والقافية، وعادةً تكون الرُبَاعِيَّات مُكوَّنةً من أربعة أبياتٍ فقط، تحمل فكرةً ومضموناً ينتهي بانتهاء الأبيات الأربعة .

(<https://mawdoo3.com> أنواع الشعر في اللغة العربية, retrieved on 0/12/2019)

Arabic dubayat (al-shir al-rubiat) is a poetic quatrain with a Persian origins (Talib, 2014).It is a special modern form of poetry known to be two verses of poetry equal in meter and rhyme. A quatrain usually consists of only four verses that contain an idea and a content which ended with the end of the four verses. Among the most famous poets of Arabic dubayt: Alkhayyam, Salah Jaheen, and Jalal al-Din AL-Roumi. (Our translation)

I.2.1.2.4 Prose poetry (Al-Shir Al-Manthur)

الشعر المنثور: وهو كما عرفته نازك الملائكة: (مجموعة شعرية لم تعتمد الوزن والقافية التقليديتين. وغالبية القراء في البلاد العربية لا تُسمي ما جاء في هذه المجموعة شعراً باللفظ الصريح، ولكنها تدور حول الاسم، فنقول إنه شعرٌ منثورٌ أو نثرٌ فنيٌّ، وهي مع ذلك تُعجب به وتُقبل على قراءته، ليس على أساس أنه نثر يُعالج موضوعاتٍ أو يروي قصةً أو حديثاً، بل على أساس أنه مادةٌ شعريةٌ، لكنها ترفض أن تمنحه اسم الشعر).

(https://mawdoo3.com/أنواع_الشعر_في_اللغة_العربية/,retrieved on 01/12/2019)

Nazik Al-Malaika (1962:214) defined prose poetry (Al Shir Al-Manthur) as a poetic collection that did not adopt traditional meter and rhyme; And most of readers of the Arab's countries do not explicitly consider what is given by this collection as poetry, but she turns around this appellation so she says that it is a “prose poetry” or “artistic prose”. However she likes this form of poetry and used to read it not because of it is a prose that treats subjects or narrating stories or events but because it is something of poetry;but she refuses to give it the name of poetry. (Our translation)

II. Poetry and translation

II.1 Poetry translation

Translation has been defined in different ways and by different theorists so that Catford(1995:20) defines the translation process as “the replacement of textual material in one language, by equivalent textual material in another language”; while Zagy(2000) on the other hand considers the translation aim as “transferring the meaning to the target language(TL) rather than converting the words and grammatical forms of the original languages”. Furthermore, “translation consists on reproducing in the receptor language the closest natural equivalence of the source language (SL) message firstly, in terms of meaning and secondly, in terms of style” (Nida and Taber, 1982:12)

Poetry translation is considered as one of the most difficult fields of translation in comparison with other fields. One side of these difficulties is related to the nature of the literary work and the function it has in its own language. (Newmark, 1988) distinguished between literary and non-literary works in a way that the first one is "symbolical or allegorical" while translating a literary piece of work the most attention is paid to connotation and emotion in imaginative literature. The same is true for poetry as a principal type in literary genres. The second one is "representational in its intention" that literary work belongs to the expressive set of language functions, with aesthetic value which puts an obstacle in the way of its translation. He believed that in an amount of personal components, collocations, neologism, metaphors, strange word, and in general untranslatable words. Due to these characteristics poetry translation seems to be so controversial that Jakobson(1959) states: "poetry by definition is untranslatable"; Nida(1964) states: "In poetry there is obviously a greater focus of attention upon formal elements than one normally finds in prose. Not that content is necessarily sacrificed in translation of poem, but the content is necessarily constricted into certain formal molds. "Only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content" (Venutti, 2001:127)

Although there are so many various views about translating poetry but what is clear is that it is not impossible because of the existence of large amount of translated poetries to many different languages, but this possibility does not mean that all aspect of a poem is preserved, something is lost for sure. However the final goal of poetry translation is to be close to the original one in terms of "sense" and "letter".

II.2 Difficulties of poetry translation

Translation of poetry is known as one of the most difficult types of translation since it needs extra efforts and a lot of time by the translator because the language used in poetry is different from other types of texts because of: rhyme, rhythm, meter, and special structures and expressions. Newmark(1988:70)stated: "the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned". This means that literal translation of poetry may produce a poor poem structurally and aesthetically, while the creation of a new independent poem may preserve the structure and the aesthetic aspects of the original poem.

In addition, one of the most difficult issues on poetry translation is the issue of faithfulness because finding the perfect equivalence in the translation of poetry is not an easy task, if not impossible. Newmark (1988:166) tried to apply the statement of Keats, English and romantic poet, “Beauty is Truth, Truth, Beauty – that is all you know, and all you need to know”, on the field of translation of poetry where he stated that: “if truth stands for literal translation and beauty for the elegant version in the translator’s idiom, truth is ugly and beauty is always a lie. This means that if poetry translated literary, its beauty may be lost and seems ugly. In the other hand, elegant translation of poetry seems beautiful, but may be unfaithful. Newmark(1988:163) stated that “the integrity of both the lexical units and the lines has to be preserved within a context of: (a) corresponding punctuation, which essentially reproduces the tone of the original; and (b) accurate translation of metaphor”.

II.3 Cultural dimensions

In our world which embraces more than 3000 languages, communication and exchanges between nations with different languages are achievable through translation which is absolutely important.

We cannot speak about poetry translation or ever about poetry itself without referring to culture which means a set of beliefs and behaviors that control a particular country or group of people who live under one community. It is defined by Taylor(cited in Hymes,1964:455) as a “complex whole which includes knowledge, beliefs, customs and any capacities and habits acquired by man as a member of a society”, among these beliefs, language is considered as an essential part that constitutes one’s culture. It is as the Longman dictionary describes it “The heart within the body of culture”. This is involved in the process of translation through the influence of the source and target cultures. Culture has a great impact on the process of translation in the sense that the degree of integration of the source text(ST) in the target culture (TC) may vary, and may cause serious problems for the translator. In this respect, culture may lead to different types of translation, translation may ,sometimes, result in a “shift towards the target culture, and the translated text may or may not merge completely in the target culture”(Yowelley and Lataiwish, 2000:107). This is called “integration”. Translation may preserve only the source culture (SC), and in this case it is termed “ source translation”. It may also preserve neither the source nor the target culture, and here, it is called “alienation” (Yowelley and Lataiwish, 2000:106).

Culture plays an important role in the field of translation since translation sometimes is made not only between two different languages but also between two different cultures.

II.4 Arabic-English poetry translation

The difference between the Arabic language and the English one as well as the variation in their cultures makes the process of translation a real challenge. As indicated earlier, problems of translation involve not only the linguistic and stylistic features but also the cultural and social differences between SL and TL. Among the problematic factors involved in translation is the religion, social background and others.

Culture plays an important role in poetry interpretation. So only by having a best foundation of the culture of the target language, the translator can catch the implied meaning. It therefore, requires enhancing cross-cultural awareness and needs open-minded understanding of the culture of the second language from different aspects. Cultural roots, however, play a major part in the translation process. Words which have various connotations in one language may not have the same emotive associations in another. Different languages frequently reflect different connotations and associations of feeling because of the differences in cultural roots. Moreover, the Islamic religion has affected the Arabic language and its society's culture.

Dealing with the translation of poetry inevitably leads us to discuss the translatability of poetry which has raised a constant debate in the field of translation studies. Robert Forst, the American poet, stated that “poetry is what gets lost in translation”, indicating by this the impossibility of translation of poetry as well as revealing the difficulty of the task. In the same direction, Roman Jakobson holds that “everything is translatable except poetry because it is very form, the very phonetic quality of a poem in a language which makes a poem”. Their opinions showed that the difficulty in translating of poetry lies on the nature of poetry itself and its distinctive values from the ordinary language. (<http://www.academypublication.com/issues/past/jltr/vol02/06/17.pdf>, retrieved on 20/12/,2019)

In the opposite direction, the translation of poetry seems possible because poetical works in different languages have been widely translated. Moreover, the translated poetry took place in most cultures “literature”. In some cases, the translated poetry might be read as a foreign poetry rather than as a translation which is in itself considered as a success because “the translation here is viewed as a type of writing which avoids drawing attention to itself”

(Boose-Beir, 2009 :194)

Out of this controversy, it is suggested by some researchers within the field of translation studies to translate poetry into prose. That was a possible solution; but, in fact, it would lose the poetry its properties and beauty.

The translation of aesthetic values or poetic truth as Newmark(1981:65) called in poetry needs an extra effort by the translator in order to preserve them. This is mainly seems in poetry more than in the other types of literary genres. In prose, for instance, the beauty as S. Hariyanto stated is achieved with the choice of words and figurative language for example in novels and short stories, whereas in poetry the beauty, in addition to the choice of words and figurative language, is achieved with the creation of rhythm, rhyme, meter, and specific structures and expressions.

Newmark (ibid)pointed out that aesthetic value in a text has no independent meaning, but they are in relation with various types of meaning. Therefore the destruction of the aesthetic values or poetic truth would lead to the destruction of the meaning. Newmark added that “the delicacy and gentleness conveyed in word-order and sound, as well as in cognitive sense, would be ruined, if the translator introduces crude alliteration or contrived word-order”(1981:65)

According to Newmark (ibid), aesthetic values are dependent on three factors which are: the structure (or poetic structure), metaphor, and sound.

(a) Structure- for translation, the plan of the text as a whole and the shape and balance of the individual sentences.

(b) Metaphor- the visual images which may also evoke sound, touch (Including temperature and climate), smell, and test.

(c) Sound- including alliteration, assonance, rhythm, onomatopoeia, And in poetry, metre and rhyme.

Most English translators of Arabic poetry agree that their task was very difficult because of the special characteristics of Arabic language and Arabic poetry. Such conclusion is shared by Arab scholars who were concerned with Arabic poetry translation; M. Badawi indicates that this job is very difficult since the translator’s attention is shattered between two sensitive elements: form and content. Jayyusi also believes that Arabic poetry translation into English is a difficult task. She justifies her claim by the fact that the two languages and their cultures are completely different. Moreover, Jayyusi maintains that the translations of poems, which are based on rhetorical expressions, are too difficult since these features are considered as a part of the poems’ semantic signification.

(<https://gssrr.org/index.php?journal=JournalOfBasicAndApplied?journal=JournalOfBasicAndApplied> ,retrieved on 25/03/ 2020)

Translation of Arabic poetry into English is possible, despite the differences between the two languages and cultures, that only need the translator to master the two languages and to have a rich background of the two cultures.

III. Interpretative theory of translation

The Interpretative theory of translation (ITT) is a theory elaborated by the Franco-Serbian conference interpreter, educator and theorist, Danica Seleskovitch (1921-2001), according to which the competent professional translator or interpreter does not directly transfer words or expressions from source to target text (transcoding) but rather derives a de-verbalised version of the intended sense (*vouloir-dire*) of the source text before composing output in the target language. This theory has formed the basis of translator and interpreter training at the *École Supérieure d'Interprètes et de Traducteurs* in Paris (the 'Paris School') and indeed has been widely influential, especially in the field of conference interpreting. (John Laver and Ian Mason, *A DICTIONARY OF TRANSLATION AND INTERPRETING*). It was more explained and practiced within Lederer and Seleskovitch in their works 'Interpreter Pour Traduire (1993)' and Lederer's book "La traduction aujourd'hui – le model interprétatif" (1994).

It is a theory first devoted to the interpretation of conferences and direct speech, and also a method to teach foreign languages for students at the university; "Academic translation, a tool in the teaching of languages, operates at the level of correspondences between words and is therefore mainly comparable to linguistic translation although at times it shows some interpretative meanings" (LEDERER, 1984:134).

The interpretative theory of translation became applicable for many domains of teaching and translation, as in 1981, the Canadian J.Delile showed that this theory is useful and practical for written texts and for translation in general (JUNGWHA, 1988)

According to Marianne Lederer "interpreter pour traduire" (2001) the understanding of words and sentences within a context is the better way to achieve the real meaning, and the meaning of these words change according to the context they found "les mots pris isolement n'ont que des virtuelites de signification, les phrases séparées de leur context n'ont que des

virtuelits du sens” (2001: 17) He wanted to say that the reasonable way to achieve the appropriate equivalent meaning of any words or expressions is by using the interpretative translation and by looking for the extra-linguistic meaning of words;

“Equivalence is the result of a reasoned method on the one hand, (translators consciously endeavor to see and feel) and intuition on the other hand (they express what they have seen and felt). The author’s particular thoughts are transformed into another language by the translator with all the skill that can be mustered” (LEDERER, 1984:50)

The interpretative theory used not to compare the languages and didn’t look for the meaning and the translation of each word alone. Contrary to the views of some writers from the Linguistic Approach who feel that translation is not always possible the theoreticians of the Interpretative Approach believe that it is always possible if the aim of the translator is to communicate the message of the author. According to John Catland (1965:94) who belongs to the Linguistic Approach, Translation fails-or untranslatability occurs-when it is impossible to build functionally relevant features of the situation into the contextual meaning of the TL text. Broadly speaking, the cases where this happens fall into two categories. Those where the difficulty is linguistic, and those where it is cultural. He also feels that polysemy and ambiguities can further create difficulties for the translator. But Danica Seleskovitch and Marianne Lederer (1986) argue that translators and interpreters have the same objective of communicating the message of the individual. The theory which has its origin in the oral genre advocates that the translator should play the role of an interpreter. Speech is primary because it starts in an individual before writing and the translator has the task of understanding the intended message of the author which he transmits to his target audience.

“ The sense is also the central issue in translation even though the circumstances of production and reception differ” (ibid)

The process of interpreting is divided into three stages, comprehension, Deverbalization, and re-expression:

III.1 Comprehension

Comprehension is considered as the basis of interpreting, which plays a vital role in comprehending the source language correctly and completely. In order to understand a discourse, the interpreter needs both linguistic and extra-linguistic knowledge. As for the linguistic knowledge, it is the knowledge of language, which is absolutely the basis for the

interpreter to comprehend the source language and re-express it in the target language, and inadequate linguistic knowledge can lead to misinterpreting. Thus, for a qualified interpreter, a solid linguistic foundation is necessary. Linguistic knowledge serves as the basis for his or her further comprehension of the source language. In spite of the great importance of linguistic knowledge, it is not enough. In this part, culture plays a significant role in comprehending the speaker's intention. Culture is used to go further into the speech and gain both the explicit and implicit meaning of the source language. The acquisition of cultural knowledge is the result of accumulative reading and thinking. It is accumulated little by little by people's memory, formal education, reading and previous interpreting experience, feelings and independent thinking, and it also includes theoretical knowledge and imaginations.

“To understand a language is to recognize rules and words in an utterance: only virtual sense can result from this. Understanding a speech or a text is a process in which sense is extracted from an oral or graphic sequence through the combination of cognitive inputs with linguistic meanings” (LEDERER, 1984:230)

III.2 De-verbalization

Seleskovitch and Lederer (1984) show that the translator should do his best to render the message of the text in a way that it is clear, legible and intelligible to those for whom it is intended. It is not a case of literal translation or comparing the words in the two languages. They believe that words translated literally or that the replacement of the word from the original text with their corresponding equivalents in the target language, may give a result which cannot produce the meaning of the original text. Understanding always requires a contextual competence of the translator that will help his language proficiency. From the moment the meaning of the text is understood and appropriated by the de-verbalization process, the translator goes on to the phase of re-expression. Thus the same message received or captured from the original text is re-expressed in another language;

“Sense is a de-verbalized whole, retained in association with extra-linguistic knowledge. This phenomenon is no more limited to the higher spheres of thought and of art than it is linked to an astonishing capacity of memory. It is a general characteristic of human nature” (LEDERER, 1984:14)

III.3 Re-expression

This phase is composed of two successive and intertwined processes in the association of ideas and logical reasoning (inferences). Analogical reasoning predisposes the translator to associate the author's ideas in the language of departure to generate the same ideas in the translator. The phase of re-expression equally involves some cognitive process in the translator because he has to apply his linguistic and non-linguistic knowledge about the author and the target culture relevant to help him to accomplish his task. Through analogical process and imagination, the translator grasps the message of the author. The next step is to reframe and recreate these ideas in the target language using words that are adequate to reproduce the same ideas in his translation. He is actually involved in another cognitive process whereby he applies the linguistic and encyclopedic information he has gathered in his brain in order to re-express the message of the author. Onuko Theodora (2014) agrees that this is an intellectual operation and involves some complexities because it takes place in the translator, sometimes, unconsciously and tends to isolate the ideas intelligently analyzed by the translator. It is a continual process in the mind of the translator as he searches for the appropriate terms which can recreate and externalize the ideas of the original text in the target language. Albir Amparo Hurtado and Fabio (2009:56) reveal that Delisle Jean (1980) adds a final phase of the translation process of justified analysis to the interpretative approach whose objective is to verify if the solutions proffered by the translator corresponds with the message of the original text. This is to enable the translator ensure that he expresses the meaning of the source text to the target audience.

III.4 Sense

In the interpretive theory, the scholars argued that during the real interpreted activities, the interpreters can actually remember not the special words or sentences but the cognitive meaning. For further development, Danica Seleskovitch and Marianne Lederer also expounded the process of interpreting from the aspects of linguistics and psychology, which marked an important milestone for this theory, and formulated the famous Triangular Model in the process of interpreting. It means that as soon as the arrival of comprehension, sense will occur immediately by means of de-verbalization. The most important element is the sense that the interpreter wants to reproduce during the interpretive activity

The central focus of the interpretative theory in general is the sense of the message the author wanted to say in the SL, rather than the meaning of linguistic units and words in

isolation. The sense in the awareness of things meant by a speaker in the ST, and each units of his expression contribute to the whole meaning of the message (SELESKOVITSH, 1975)

According to LEDERER (1981) and SELESKOVITSH (1975) the interpreter transforms the input speech into ‘chunks’ of pure meaning, forgetting the original words used. These de-verbalized chunks or units of meaning are subsequently combined with both immediate and global context (world knowledge) before the output phase.

IV. Interpretative theory of translation and poetry

According to the interpretative theory, the process of interpreting is actually a process of conveying the sense. The scholars of the interpretative school argue that interpreting does not simply translate the information on the surface or its form of expression. A faithful interpretation is faithful to the sense of the original speech. In achieving the sense of the original speech, culture plays a significant role, and even it is not devoted for poetry translation; but its main concern is the study of sense as a whole, which includes also poetry. M. LEDERER (2006:50) suggested that: “We do not read by understanding words one by one but by spanning a number of words together” which evidently include poems and rhetoric expressions as a whole.

The process of interpreting includes especially poetry; since its translation will be reached in the de-verbalization stage where we look for the appropriate expression in the TT language “whatever language they write, they must check that their text is not marked by the language forms and structures of the original” (ibid)

When M.LEDERER explained the de-verbalization process, she exemplified with some expressions from English language translated to French one as follow:

“The sun lighted her blond hair and she scratched him over one ear”

Translated in the French language by:

“ Le soleil jouait sur ses cheveux blonds, elle lui chatouilla l’oreille (LEDERER, 2014 :41)

Here we notice that the translator translated the expression as she understood it, she used the de-verbalization stage to re-express it in French language with different words that are not included in the English metaphorical expression. If we take the translated expression in French and we translate it literally into English we will have as a result this metaphor: “The

sun was playing on her blond hair, she tickled his ear” we know that the sun doesn’t play with her hair and that the author wanted to say that her blond hair was shining and beautiful.

J.Delisle(1980) also explained the mechanism of de-verbalization by saying “ once sense has been grasped, its re-expression is based on the ideas understood, not on the words used to convey them” He insisted that the translation must be regarded as a process of reformulating and changing the form of the source text message according to the target text language (1980:88).

When translating poetry more attention is paid to connotation and emotion, this implies that the translator has to be very careful and meticulous with language in literary translation because there is implicit information which constitutes contextual aspects of the text. He has to consider the notional and emotional contents of the words which can hardly be perceived when they’re translated literary so in this case the translator has to understand the poem, to de-verbalize the message and to re-express it in the TL.

We can say that the Interpretative theory of translation is the suitable for the translation of poetry since poetry is a set of metaphorical expressions that need to decode and to guess the meaning and to re-express it in an available way that correspond to the culture of the target text where this meaning will change completely.

Conclusion

In this chapter, we dealt with the notion of poetry in general, where we presented some of its definition by different poets and theorists where we find that poetry defined in several aspects: language, emotion and beauty. Then we highlighted a definition of the English poetry and the Arabic one and their forms that we find that each one has its distinctive characteristics, themes and forms.

Then, we tackled the translation of poetry where we discussed the main issue in the field. First, we discussed the poetry translation and its difficulties in general. Secondly, we dealt with the Arabic-English poetry translation and its problems. Third, we highlighted the strategies of poetry translation and where we have chosen the interpretative theory of translation.

To investigate the way these strategies have been used and to answer the question, we will adopt them by translating the poem of Al Moutanabi “ Ala qadri ahli alazm taati al azaimou”.

Chapter two:

Translation and analysis of the poem

After we have dealt with a general definition of poetry according to Arabic and English theorists; and after dealing with the Arabic-English poetry translation, its problems and difficulties, we suggested a suitable theory for translating it, which is the interpretative theory of translation as it bases on the meaning. In this practical chapter we will present and translate a poem as an example, using different hypotheses suggested in the theoretical chapter.

We will begin by the presentation of the poet, then we will refer to his poems and their characteristics. After that, we will present the poem that we have chosen to translate into English and to analyze it. As to do so and in order to uphold our translation we will rely on the interpretative theory of translation and its central focuses in rendering the sense, to achieve an acceptable translation of the poem.

I. Presentation of the poet “AL-UTANABBI”:

ABU AL-TAYYIB AHMAD IBN HUSAYN AL-MUTANABBI was an Arab poet, born in Iraq city of Kufah in 915 CE. He is considered as one of the greatest, most prominent and most influential poets in the Arabic language. He started writing poetry when he was nine years old and much of his poetry revolves around praising the kings he visited during his lifetime. He is well known for his sharp intelligence and wittiness.

AL-MUTANABBI had great pride in himself through his poetry. Among the topics he discussed we find: courage, the philosophy of life and the description of battles. His great talent brought him very close to many leaders of his time. He praised those leaders and kings in return for money and gifts.

AL-MUTANABBI received an education in Damascus, Syria owing to his poetic talent and claiming the predecession of prophet Saleh. When Shi'ite Qarmatians sacked Kufah in 924, he joined them and lived among the Bedouin, learning their doctrines and dialect. He was called AL-MUTANABBI, since he claimed to be a Nabi (prophet).

AL-MUTANABBI was killed because one of his poems contained a great insult to a man called "DABBAH AL-ASADI", In 965. (<https://www.britannica.com/biography/al-Mutanabbi>, retrieved on 02/02/2020).

II. The characteristics of AL-MUTANABBI's poems:

-Content and semantic:

AL-MUTANABBI wrote around 326 poems which are mainly characterized as follows:

- Developed the Arabic poems from plain qasidah to his genre of panegyrics.
- His poems show his love and admiration to great leaders.
- Primarily wrote poems that praise the kings he visited.
- Influenced by many other Arabic poets such as Mohammed AL-Jawahiri.
- Dominance of both purposes of pride and praise.
- His poetry is mainly about self-pride and arrogance.
- He was known for his flattery for SAYF AL-DAWLA ALHAMADANI who concerned him with a privileged position in his castle preferring him to his cousin the poet ABI FIRAS AL-HAMADANI who hides hate and rancor for AL-MUTANABBI since AL-MUTANABBI has already said a lot of poetry about SAYF AL-DAWLA that is classified as panegyrics and eulogy poetry.

-Style:

- The use of many descriptive words.
- The use of imagery, alliteration, rhyme and strong diction.
- His work was bold, hyperbolic and stretching and re-imagining the Arabic language
- Master of panegyrics poems.
- His parlance is eloquent and sometimes bizarre what makes it look like the pre-Islamic poetry.
- The mass use of metaphors in his poetry makes his style characterized sometimes by explicitness and directness and sometimes by implicitness and indirectness.
- The use of words which tell about his geographical environment (the hard desert milieu): wilderness (البيداء), hills (الاکم), lowlands (الوهد), desolateness, dreariness (الوحش).
- His poems were the most difficult to translate due to his diction, aversion and very complicated arabic words.

(https://eddirasa.com/wp-content/uploads/2014/books/2AS/arabe_sci_2as.pdf, retrieved on 02/01/2020)

III. An overview of the selected poem (the corpus)

Al-Hadath Al-Hamra is a strategically important town on the Arab-Byzantine border which depended for protection on a fortress built on nearby Mount Uhaydib. After being captured and demilitarized in 950 by the Byzantines who took advantage from the conflict between Arabs and other Muslims that had been going on for centuries, it was retaken in October of 954 by Sayfu l-Dawla Abu Hasan Bin Hamdan, the Emir of Aleppo who set about refortifying it, only to be interrupted by the appearance of Byzantine forces under the command of Bardas Phocas. Before the end of the month, a decisive battle was fought around Mount Uhaydib. After a day of heavy fighting, Sayfu l-Dawla with a small company of hardened men broke through the Byzantine line. Bardas's forces retreated, leaving members of his own family as prisoners. Sayfu l-Dawla was then able to finish up the fortification of Al-Hadath, he stayed there until he had rebuilt the fortress placing the last stone with his own hand. Al-Mutanabbi wrote this ode to celebrate this occasion. (<http://www.encyclopedia.com/arts/cultur-magazines/ode-reconquest-al-hadath>, retrieved on 11/03/2020)

In his poem (أهل العزم) AL-MUTANABBI showed his own and unique skills in Arabic poetry to be on another level. He didn't just proved that he is one of the greatest at that time but he also revealed his political stands.

The poem is about praise and passion for a symbol of toughness and greatness (SAYF AL DAWLA) we can notice that embodiment in almost every verse of the poem. As readers of the poem, we can feel ourselves taking part in the related Great War because of the intensity and devotion in phrasing that even surpasses the precision of a painter brush.

The poem is a masterpiece which highly expresses the celebration of victories against the enemies of Muslims and Arabs and teaches us the deepest lesson of heroism and bravery in history as it makes us want to follow their values and model.

IV. Methodology of analysis

In this practical chapter we will try to give a suitable translation of the poem from Arabic into English basing on the translation of the content and the sense using the tenets of the Interpretative Theory of Translation (ITT) or Theory of sense in literary translation as proposed by Danica Seleskovitch and Marianne Lederer the leading researchers of the theory.

The theoreticians of the Interpretative Approach believe that translation is always possible if the aim of the translator is to communicate the message of the author. Danica Seleskovitch and Marianne Lederer (1986) argue that translators and interpreters have the same objective of communicating the message of the individual. The theory which has its origin in the oral genre advocates that the translator should play the role of an interpreter. Speech is primary because it starts in an individual before writing and the translator has the task of understanding the intended message of the author which he transmits to his target audience. The theory identifies three interrelated phases of the translation and the interpreting processes which are understanding, deverbalization and re-expression .

Then we will analyze the target poem at many different levels by explaining to what extent we succeeded our translation:

Firstly; we will analyze the form (meter, rhyme, rhythm) of the target poem by comparing it with that of the source poem then we will give examples for each element.

Secondly; we will analyze the content of both the source and the target poem then giving the main ideas of the poem.

Thirdly; we will speak about the shape of both the source and the target poem and make a comparison between them.

Finally; we will refer to the literal translation and how we used it in our translation.

IV.1. Translation and analysis of the poem

1- عَلَى قَدْرِ أَهْلِ الْعَزْمِ تَأْتِي الْعَزَائِمُ وَتَأْتِي عَلَى قَدْرِ الْكِرَامِ الْمَكَارِمُ

1-Determination comes according to the value of its owners; and nobility comes according to the value of the noble ones

2- وَتَعْظُمُ فِي عَيْنِ الصَّغِيرِ صِغَارُهَا وَتَصْغُرُ فِي عَيْنِ الْعَظِيمِ الْعَظَائِمُ

2- Smallness is glorified by inferiors; while greatness is debased by mighty ones

3- يُكَلِّفُ سَيْفُ الدَّوْلَةِ الْجَيْشَ هَمَّهُ وَقَدْ عَجَزَتْ عَنْهُ الْجُيُوشُ الْخَضَارِمُ

3-SAYF AL-DAWLA entrusts troops with vigor; while the mighty troops have been too weak to accomplish it

4- وَيَطْلُبُ عِنْدَ النَّاسِ مَا عِنْدَ نَفْسِهِ وَذَلِكَ مَا لَا تَدْعِيهِ الضَّرَاعِمُ

- 4-He is challenging people to reach his mightiness; something that even lions don't have
 يُفَدِّي أَنْتُمْ الطَّيْرَ عُمْراً سِلَاحَهُ نُسُورُ الْمَلَا أَدْعَائِهَا وَالْقَشَائِعُ -5
- 5- He helps eagles and lions getting their foods from the dead enemy
 وَمَا ضَرَّهَا خَلْقٌ بِغَيْرِ مَخَالِبٍ وَقَدْ خُلِقَتْ أَسْيَافُهُ وَالْقَوَائِمُ -6
- 6-Birds aren't in need to their talons since they're under his sword's protection
 هَلِ الْحَدَثُ الْحَمْرَاءُ تَعْرِفُ لَوْنَهَا وَتَعْلَمُ أَيُّ السَّاقِيَيْنِ الْعَمَائِمُ -7
- 7-Does the red castle knows its color or even knows who sate it
 سَقَّتْهَا الْعَمَامُ الْغُرُّ قَبْلَ نُزُولِهِ فَلَمَّا دَنَا مِنْهَا سَقَّتْهَا الْجَمَاجِمُ -8
- 8- It had been sated by clouds then by the blood of enemy's craniums when he arrived
 بَنَاهَا فَأَعْلَى وَالْقَنَا تَقْرَعُ الْقَنَا وَمَوْجُ الْمَنَابِي حَوْلَهَا مُتَلَاطِمُ -9
- 9-Even it has been built higher to stay immovable; your death's waves didn't missed it
 وَكَانَ بِهَا مِثْلُ الْجُنُونِ فَأَصْبَحَتْ وَمِنْ جُنْتِ الْقَتْلِ عَلَيْهَا ثَمَائِمُ -10
- 10-The city has known a madness event; on every wall, bodies where hung like pentacles
 طَرِيدَةٌ دَهْرٍ سَاقَهَا فَرَدَدَتْهَا عَلَى الدِّينِ بِالْخَطِّ وَالذَّهْرُ رَاغِمُ -11
- 11-It was chased and vandalized; but you brought it back with your mighty spear to the true faith, despite fate
 تُفَيْتُ اللَّيَالِي كُلَّ شَيْءٍ أَخَذَتْهَا وَهَنَّ لِمَا يَأْخُذَنَّ مِنْكَ عَوَارِمُ -12
- 12-It has been conquered by the nights but you brought it back; while others failed to brought what had been taken from them
 إِذَا كَانَ مَا تَنْوِيهِ فِعْلاً مُضَارِعاً مَضَى قَبْلَ أَنْ تُلْقَى عَلَيْهِ الْجَوَارِمُ -13
- 13- When you decide to do something, it's like it is already done
 وَكَيْفَ تُرْجِي الرُّومَ وَالرُّوسَ هَدَمَهَا وَذَا الطَّعْنَ أَسَاسُ لَهَا وَدَعَائِمُ -14
- 14- And how may Romans and Russians aspire to destroy this castle; while it is well protected by your fierceness
 وَقَدْ حَاكَمُوهَا وَالْمَنَابِي حَوَاكِمُ فَمَا مَاتَ مَظْلُومٌ وَلَا عَاشَ ظَالِمُ -15
- 15-Its sovereigns sunk it into the abyss; but you killed them and saved indigenious
 أَتَوْكَ يَجْرُونَ الْحَدِيدَ كَأَنَّهُمْ سَرَوْا بِجِيَادٍ مَا لُهُنَّ قَوَائِمُ -16

16-They came for you dressed themselves and their horses with heavy armors which made the horses looking like weird creatures

إِذَا بَرَقُوا لَمْ تُعْرِفِ الْبَيْضُ مِنْهُمْ ثِيَابُهُمْ مِنْ مِثْلِهَا وَالْعَمَائِمُ - 17

17-If they gleam we can't distinguish their dress from their swords

حَمِيسٌ بِشَرْقِ الْأَرْضِ وَالْغَرْبِ رَحْفُهُ وَفِي أُذُنِ الْجُوزَاءِ مِنْهُ زَمَارُهُ - 18

18-They bang around reaching and disturbing both East and West of Gemini's ears

تَجَمَّعَ فِيهِ كُلُّ لِسَانٍ وَأُمَّةٍ فَمَا تُفْهَمُ الْحُدَاثَ إِلَّا التَّرَاجِمُ -19

19-As they gathered every nation; their language has been impossible to grasp without translators

فَلَّهِ وَقْتُ دَوْبِ الْغَيْشِ نَارُهُ فَلَمْ يَبْقَ إِلَّا صَارِمٌ أَوْ ضَبَارِمٌ -20

20-I affirm that it is a burning period that excluded yellows, except braves are still handling it

تَقَطَّعَ مَا لَا يَقَطُّعُ الدِّرْعُ وَالْقَنَا وَفَرَّ مِنَ الْأَبْطَالِ مَنْ لَا يُصَادِمُ -21

21- What wasn't able to split had been broken as the ones who couldn't stand up and fight

وَقَفَّتْ وَمَا فِي الْمَوْتِ شَكٌّ لَوَاقِفٍ كَأَنَّكَ فِي جَفَنِ الرَّدَى وَهُوَ نَائِمٌ - 22

22- You stood up face to death with no fear, it seems like death admires your brevier then saves you

تَمُرُّ بِكَ الْأَبْطَالُ كَلِمَى هَزِيمَةً وَوَجْهَكَ وَضَاحٌ وَتَغْرُوكَ بِاسِمٍ -23

23-Even you look to the defeated heroes; your face stills quiet and smiling

تَجَاوَزْتَ مِقْدَارَ الشَّجَاعَةِ وَالنُّهَى إِلَى قَوْلِ قَوْمٍ أَنْتَ بِالْغَيْبِ عَالِمٌ -24

24-You are beyond the courage and forbearance, as far as people say that you know the unseen

ضَمَمْتَ جَنَاحِيهِمْ عَلَى الْقَلْبِ ضَمَّةً تَمَوْتُ الْخَوَافِي تَحْتَهَا وَالْقَوَادِمُ -25

25-You surrounded the enemy's army from all sides; until they fell dead one by one on each other

بِضَرْبِ أَتَى الْهَامَاتِ وَالنَّصْرُ غَائِبٌ وَصَارَ إِلَى اللَّبَاتِ وَالنَّصْرُ قَادِمٌ - 26

26-You don't enjoy to just settle your adversaries without victory; but your sword offered you the victory

حَقَرْتَ الرُّدَيْنِيَّاتِ حَتَّى طَرَحْتَهَا وَحَتَّى كَأَنَّ السَّيْفَ لِلرَّمْحِ شَائِمٌ - 27

27- You based Javlines and thrown them, it is like they have been understood by swords

مَفَاتِيحُهُ الْبَيْضُ الْخِفَافُ الصَّوَارِمُ وَمَنْ طَلَبَ الْفَتْحَ الْجَلِيلَ فَأَيَّمَا -28

28- Who wants to open the big victories's doors, has to be a hero and use swords

كَمَا نُثِرَتْ فَوْقَ الْعُرُوسِ الدَّرَاهِمُ نَثَرْتَهُمْ فَوْقَ الْأَحْيَدِيبِ كُلِّهِ -29

29- You scattered them all over the OHAYDIB mountain, as the way people throw money on brides

وَقَدْ كَثُرَتْ حَوْلَ الْوُكُورِ الْمَطَاعِمُ تَدُوسُ بِكَ الْخَيْلُ الْوُكُورَ عَلَى الذَّرَى -30

30- On your horse you chase them to the top of the mountains, and you turn them to a prey along side of aeries

بِأُمَّتَيْهَا وَهِيَ الْعِتَاقُ الصَّلَادِمُ تَظُنُّ فِرَاحَ الْفَتْحِ أَنَّكَ زُرْتَهَا -31

31- Eaglets believe that you bring their mothers to them when hearing the sound of your horses and all the prey you supply them with

إِذَا زَلَفَتْ مَشْيَيْهَا بِبِطُونِهَا كَمَا تَنَّمَشَى فِي الصَّعِيدِ الْأَرَاقِمُ -32

32- When horses stumble your force then crawl like vipers

أَفِي كُلِّ يَوْمٍ ذَا الدُّمُسْتَقُ مُقَدِّمٌ قَفَاهُ عَلَى الْإِقْدَامِ لِلْوَجْهِ لَائِمٌ -33

33- Everyday Domostok comes to see you; but he leaves blaming himself

أَيُنَكِّرُ رِيحَ اللَّيْتِ حَتَّى يَذُوقَهُ وَقَدْ عَرَفَتْ رِيحَ اللَّيْتِ الْبِهَائِمُ -34

34- Even animals are better so that they run away when they feel the presence of the lion

وَقَدْ فَجَعْتَهُ بِابْنِهِ وَإِبْنِ صِهْرِهِ وَبِالصَّيْهِرِ حَمَلَاتُ الْأَمِيرِ الْعَوَاشِمُ -35

35- If he was enough conscious to take example from what you did to both his son and his brother in law; he would never ventured to face you

مَضَى يَتَشَكَّرُ الْأَصْحَابَ فِي قَوْتِهِ الظُّبَى بِمَا شَغَلْتَهَا هَامُهُمْ وَالْمَعَاصِمُ -36

36- He went on to thank his companions for protecting him by keeping away the attention of Muslims to still alive

وَيَفْهَمُ صَوْتَ الْمَشْرِفِيَّةِ فِيهِمْ عَلَى أَنَّ أَصْوَاتَ السُّيُوفِ أَعْاجِمُ -37

37- He spots in their sword's clank that the swords are those of foreigners

يُسِرُّ بِمَا أَعْطَاكَ لَا عَن جَهَالَةٍ وَلَكِنَّ مَغْنُومًا نَجَا مِنْكَ غَانِمٌ -38

38- He is pleased about what you took from him, not for he is unconscious; but since he is still safe

- 39- *وَأَسْتَمَلِيكاً هَازِماً لِنَظِيرِهِ* *وَأَكْبَرَكَ التَّوْحِيدُ لِلشِّرْكَ هَازِماً* - 39
39- You are more than a king who beats his enemy, you are the king who made triumph over Islam
- 40- *تَشْرَفُ عَدْنَانٌ بِهِ لَا رَيْبَعَةً* *وَتَفْتَخِرُ الدُّنْيَا بِهِ لَا الْعَوَاصِمُ* - 40
40- You are glorified by all Arabs as everybody in this world is proud of you
- 41- *لَكَ الْحَمْدُ فِي الدَّرِّ الَّذِي لِي لَفْظُهُ* *فَأِنَّكَ مُعْطِيهِ وَإِنِّي نَاطِمٌ* - 41
41- I owe all my poetry for you, you are the inspiration that enables me to versify
- 42- *وَإِنِّي لَتَعْدُو بِي عَطَايَاكَ فِي الرَّغَى* *فَلَا أَنَا مَذْمُومٌ وَلَا أَنْتَ نَادِمٌ* - 42
42- Your great achievements in war made me well known everywhere, I have never been indignant as you have never had regret
- 43- *عَلَى كُلِّ طَيَّارٍ إِلَيْهَا بِرَجْلِهِ* *إِذَا وَقَعَتْ فِي مِسْمَعِيهِ الْعَمَاقِمُ* - 43
43- Each bird brings and speeds news about my politic verses, If he feared the slightest news about the battlefield
- 44- *أَلَا أَيُّهَا السَّيْفُ الَّذِي لَيْسَ مُغْمَداً* *وَلَا فِيهِ مُرْتَابٌ وَلَا مِنْهُ عَاصِمٌ* - 44
44- O' sword which had never disappointed his owner, your edge had always been the cause that no one could survive
- 45- *هَنِيئاً لِحَرْبِ الْهَامِ وَالْمَجْدِ وَالْعُلَى* *وَرَاجِيكَ وَالْإِسْلَامِ أَنْتَ سَالِمٌ* - 45
45- Congratulations for cutting your enemy's heck, your convictions about God's instructions are stronger than everything
- 46- *وَلِمَ لَا يَبْقَى الرَّحْمَنُ حَدِيثَكَ مَا وَقَى* *وَتَقْلِيْقُهُ هَامَ الْعِدَا بِكَ دَائِمٌ* - 46
46- The most merciful made you invincible by his blessing, you have emerged victorious and unbeatable

IV.2. Comment:

Poetry translation seems to be a question of relativity; not all aesthetic aspects and poetic features can be transformed in the TL version, and this varies from one poet and one translator to another. "What the translator is attempting to do is not so much to translate a text, but to translate/transform the way a text lives, has its being, in the consciousness of a reader" (Scott, 2011: 75). Arabic-English poetry translation involves problems, particularly in relation to meaning (semantics), form, sound (phonetics), linguistic features, cultural expressions, and grammatical structure (syntax).

Before starting the process of translation of any poem the translator needs to investigate the social, political and personal context in which the poem was written and the rationale for writing it.

Culture and language are basically interwoven and indivisible that meaning transference is impossible without transference of cultural concepts. Sapir (2000: 285) claims that no two languages are similar in representing the same social reality. The worlds in which different societies live are dissimilar worlds indeed. In addition, “no language can exist unless it is steeped in the context of culture” (Bassnet, &Lefevere, 1990: 14). Accordingly, she (ibid) likens language to “the heart within the body of culture,” shedding some light on the fact that “the surgeon, operating on the heart, cannot neglect the body that surrounds it, so the translator who treats the text in isolation from the culture is at his peril.” Hence, one can say that the translator is a sort of a chemist who brings two languages, two minds and two cultures into interaction (Lado, 1957: 111).

IV.3. Translation strategies

One may start with the following statement by Wilss (1982: 35) which seems very applicable to the translation of poetry:

"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."

IV.3.1. Meaning-based translation

When talking about translating poetry one may risk to enter 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. The difficulties of translating poetry are so hard to the extent that Shelley (cited in Bassnet & Lefevere, 2001:58) once declared that:

"It were as wise to cast a violet into a crucible that you might discover the formal principle of its color and odor, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again

from its seed, or it will bear no flower."

By our translation of this poem we based on how to translate the meaning of the source poem and how to redraft it in the target one by following the interpretative theory's three stages.

By doing this, our translation results in many disproportions between the source poem and the target one at different levels:

IV.3.1.1. Vocabulary

No two languages share the same words, any word can express a totally unexpected meaning when used in a particular context, any word can vary in meaning depending on context, its relation to other words, time, place, intention of its creator, topic, etc. For example, the use of the polysemy; one word may be used in more than one meaning. Here are some examples :

1-1) العزم : here we can use also courage, vigor, decision, firm will... but we picked out determination as the one that renders the exact meaning intended by AL-MUTANABBI.

2-2) العظيم: several terms can be used here such as honorable, imperial, venerable, strong, powerful ... but we picked out majestic as AL-MUTANABBI was referring t Sayfu l-Dawla who is the sovereign and the supreme ruler, so this term is the only one that renders the intense meaning intended by AL-MUTANABBI.

3-11) طريدة دهر: here we translated according to the explanation done by an Arabic theorist which is abi al ala العلاء as the equivalent terms that we found in English which are wildfowl, target, game animal, prey ... don't render the meaning.

4-17) البيض: many terms come to our minds such as eggs helmet ... but according to the Arabic theorist Al -Wahidi (الواحي) this term refers to the swords.

5-28) الصوارم: several terms come into our minds like rough, harsh, tough, sharp... but it refers to the swords according to the Arabic theorist Al-Akbari (العكبري).

When we take a look at the historical background in which the poem was written we find that it was written in the Islamic period, and the language used in this period was known for its difficulties and ambiguities.

When we used to translate these difficult words from Arabic into English we had have to choose the appropriate one in English and sometimes we just translated according to the explanations done by some Arabic theorists because of the difficulty of the words used by AL-MUTANABBI.

IV.3.1.2. Form

In translating poetry, form is important, too. The translator has to decide what form to use in translation, e.g. free verse or a prose poem. Form is sometimes a distinctive feature of the poem/poet. For instance, Shakespeare's sonnets take the form of three quatrains and one couplet, and most, if not all, translators use the same forms in translation. In Arabic, there are different forms of poetry. The oldest is what is known as the "قصيدة". This genre is distinguished by each line being divided into two halves : "صدر" and "عجز" and there is a fixed rhyme scheme – typically A, A, A etc. Other modern forms include free verse and prose poetry. These are based on unified feet and do not necessarily abide by rhyme or line and stanza length. The rendering of Arabic poetic forms into English reflects on the translator's loyalty to the ST poem.

Some may argue that retaining both form and content in translation is very hard to achieve, and a translator, therefore, needs to choose one of them and discard the other. In the ancient Arabic قصيدة , form is quite important, and rendering it into an appropriate English form is equally important as it is the defining feature of that poetry.

By our translation to this poem we didn't succeed to keep the form of the ST poem in the TT one because the source text is a قصيدة which contains the same rhyme from the beginning till the end and it consists on the repetition of the letter "m" and "م" in Arabic and not a free verse or prose poetry in which form is not of such high value in comparison to content as the poem has no fixed line and stanza length, and sometimes has no stanza limits at all. Concerning Sound-based features, they are sometimes viewed as support mechanisms in translation and therefore of limited interest; So in our translation we didn't based on this point as an important one. Metre, for example, is a defining feature of traditional poetry and retaining it or not in translation may determine the type of TT version, i.e. free verse, prose poem, or merely prose.

In order to explain what we said before, we have chosen the ten first verses of the poem's shape as an example:

The source text's shape:

وَتَأْتِي عَلَى قَدْرِ الْكِرَامِ الْمَكَارِمُ	عَلَى قَدْرِ أَهْلِ الْعَزْمِ تَأْتِي الْعَزَائِمُ
وَتَصْعُرُ فِي عَيْنِ الْعَظِيمِ الْعَظَائِمُ	وَتَعْظُمُ فِي عَيْنِ الصَّغِيرِ صِغَارُهَا
وَقَدْ عَجَزَتْ عَنْهُ الْجُيُوشُ الْخَضَارِمُ	يُكَلِّفُ سَيْفُ الدَّوْلَةِ الْجَيْشَ هَمَّهُ

وَذَلِكَ مَا لَا تَدْعِيهِ الضَّرَاعِمُ	وَيَطْلُبُ عِنْدَ النَّاسِ مَا عِنْدَ نَفْسِهِ
نُسُورُ الْمَلَا أَحْدَاثُهَا وَالْقَشَاعِمُ	يُقَدِّي أَنْتُمْ الطَّيْرَ عُمراً سِلَاحَهُ
وَقَدْ خُلِقَتْ أَسْيَافُهُ وَالْقَوَائِمُ	وَمَا ضَرَّهَا خَلْقٌ بِغَيْرِ مَخَالِبِ
وَتَعْلَمُ أَيُّ السَّاقِيَيْنِ الْعَمَائِمُ	هَلِ الْحَدَثُ الْحَمْرَاءُ تَعْرِفُ لَوْنَهَا
فَلَمَّا دَنَا مِنْهَا سَقَّتْهَا الْجَمَاجِمُ	سَقَّتْهَا الْعَمَامُ الْعُرُ قَبْلَ نُزُولِهِ
وَمَوْجُ الْمَنَايَا حَوْلَهَا مَثَلِطِمُ	بَنَاهَا فَأَعْلَى وَالْقَنَا تَقْرَعُ الْقَنَا
وَمِنْ جُنُثِ الْقَتْلِ عَلَيْهَا نَمَائِمُ	وَكَانَ بِهَا مِثْلُ الْجُنُونِ فَأَصْبَحَتْ

The target poem's shape :

Determination comes according to the value of its owners;
and nobility comes according to the value of the noble ones

Smallness is glorified by inferiors;

while greatness is debased by majestic

SAYF AL-DAWLA entrusts troops with vigor;

while the mighty troops have been too weak to accomplish it

He asks people to have what he has;

a thing that even lions don't have

He helps eagles and lions getting their foods from the dead enemy

Birds aren't in need to their talons since they're under his sword's protection

Does the red castle know its color or even knows who sate it

It had been sate by clouds then by the blood of enemy's craniums when he arrived

Even it has been built higher to be immovable;

your death's waves didn't missed it

The city has know a madness event;

on every wall, bodies where hung like pentacles

While comparing the source text's form with that of the target text we recognize that they are totally different because the first one represents the Arabic form of Qasidah while the second one represents the form of English poems, so we respected the form of the target language.

IV.3.1.3. Meteres

In Arabic free verses are also different from meteres in English; the structure of each foot in Arabic is not the same as its English counterpart (the number and stress of syllables are different). The commonest metere in Arabic free verse is الخبب *alkhabab*, a metere which does not have any near-equivalent in English. This makes rendering the same metere into English impossible.

IV.3.1.4. Rhythm

One may also consider the importance of rhythm in translation. Attridge (2004 : 1) believes that rhythm is a meaningful sound activity and that "To understand and enjoy poetry means responding to, and participating in, its rhythm" as the heart of the poetic experience. Rhythm highlights the language of a certain poem and can simultaneously serve in the working of the entire poem or in certain points in it. Since a whole poem is far more than its component parts, and is usually viewed as a single entity, rhythmic consistency throughout the poem is a crucial component of poetry; retaining this consistency in translation may also be very important. In translating rhythm, the translator may see it as his/her responsibility to acculturate the poetic rhythm of the ST to the TT, and this means creating a new rhythm in the TT.

IV.3.1.5. Rhyme

It is "a familiar phenomenon, involving the repetition of the stressed vowels of a word and any sounds that follow it, combined with a difference in the consonant immediately preceding it" (Ibid). For example: "bee"/ "free" and "take"/ "lake". As mentioned earlier, rhyme is a poetic necessity in Arabic ancient poetry, the *qasidah* form, but it is not a necessity in free verse and prose poetry and it is not used regularly. This makes rendering rhyme, if it exists, in the latter two genres easier than the former one. The existence of rhyme in Arabic poetry reinforces the beauty and musicality of the poem, and hence, rendering it as it is, or

creating a similar rhyme may also enhance the aesthetic aspect of the TT poem. But in our translation of this poem we just succeeded to create a new rhyme for some verses.

Examples:

1-

Determination comes according to the value of its owners;
and nobility comes according to the value of the noble ones

Smallness is glorified by inferiors

Here we can consider the letter “s” as a rhyme since it makes the same sound (/z/)

If they gleam we can't distinguish their dress from their swords

They bang around reaching and disturbing both East and West of Genini's ears

Also for these two verses, we can consider the letter “s” as a rhyme since it makes the same sound (/z/)

2-

As they gathered every **nation**;
their language has been impossible to grasp without **translation**

In these verses the rhyme is the repetition of the sound (/ʃən/) at the end of both the two verses.

3- Your convictions about god's instructions are stronger than **everything**

The most merciful made you invincible by his **blessing**,

In these verses the repeated sound to take as a rhyme is (/sɪŋ/) as it is repeated in both the first and the second verse.

Concerning the rhyme in this poem:

- It isn't the same all along the poem like the way in the source text in which the rhyme is the letter “” in Arabic.

-In this target poem we succeeded to make a rhyme just in some verses so we got the three sounds /z/, /ʃən/ and /sɪŋ/

IV.3.1.6. Content

When translating poetry it is very important to render the source poem's meaning into the target one, so when we translated this poem we struggled a lot to preserve its content and meaning because of the difference between the Arabic and English languages in terms of their linguistic aspects in addition to the amplitude and the ambiguities of the Arabic language and its expressions. It was a different type of tasks to deal with especially when it was about a pre-islamic Arabic poetry and particularly of one of the most prominent poets of that time who is known as a poet of wisdom and metaphors.

The poem is full of obstacles like linguistic, cultural and aesthetic values also the translation of the unnoticeable religious meaning and its unclear and unfamiliar phrases which make it a highly complicated process. Despite of all these issues we have encountered; we succeeded at some point to take into account the two aspects of the language which are equivalent collocations and syntactic structures in the target text that are close to the structure of the source text; as we preserved the beauty and the aesthetic aspects of the poem as well as the intensity of its deep meaning as it is shown in the target poem.

-The first part of the poem defines its overall theme that the reign and the high position of Sayf Al-Dawla was attained by his bravery in battlefield.

-The second part emphasizes on the rebuilding of Al-Hadath, the Byzantine's army, Sayf Al-Dawla's bravery in battles and finally on the cowardice of the Byzantine army.

-The final part is a panegyric that Sayf Al-Dawla is the protector of Islam from the Christian Byzantines, that's why God will always protect him.

IV.3.2. Literal translation

Out of loyalty to the ST poem or to the poet, some translators prefer to choose fairly literal translations of poetry. Fairly literal translation, though common in poetry translation, does not, of course, always convey the meaning intended and the message embedded. In some cases, imitation and adaptation work better than literal translation. Jackson indicates that :

In recent years translators have taken to collaborative efforts, often translating languages they do not know or know very little. Such collaborations, usually between a good linguist or native speaker and a good poet have resulted in some stunning translations. Usually the poet is provided with a literal translation, then works with the translator over

phrases and words with colloquial, historical or metaphoric resonance, and then the poet comes up with a poem that is a version, imitation (fairly close) or adaptation(loose) (Jackson, 2011: 66).

By our translation to this poem we didn't focus on literal translation. Nevertheless, we did it in some few verses.

Example 1:

وَتَأْتِي عَلَى قَدْرِ الْكِرَامِ الْمَكَارِمُ عَلَى قَدْرِ أَهْلِ الْعَزْمِ تَأْتِي الْعَزَائِمُ

Translation :

-Determination comes according to the value of its owners; and nobility comes according to the value of the noble ones

Example 2:

وَتَصْغُرُ فِي عَيْنِ الْعَظِيمِ الْعَظَائِمُ تَعْظُمُ فِي عَيْنِ الصَّغِيرِ صِغَارُهَا

Translation :

-Smallness is glorified by inferiors; while greatness is debased by mighty ones

Example 3 :

وَقَدْ عَجَزَتْ عَنْهُ الْجُيُوشُ الْخَصَارِمُ يُكَافُّ سَيْفُ الدَّوْلَةِ الْجَيْشَ هَمَّهُ

Translation :

- SAYF AL-DAWLA entrusts troops with vigor; while the mighty troops have been too weak to accomplish it.

So in this translated poem we used literal translation for some verses where we thought that it gives the same meaning in the target language.

Conclusion

Achieving total equivalence between the meaning of an Arabic ST poem and that of an English TT poem is in practice impossible. Understanding and interpreting poems is usually difficult, even for native speakers; the meaning in poetry is often implicit rather than explicit and is meant to be ambiguous, i.e. there could be more than one meaning intended, and transforming these meanings together is never an easy task for the translator. So, through our

study and translation to this poem we tried to give an appropriate translation basing on the explanations given by many Arabic's theorists. We also tried to rely on the Interpretative Theory's principles that urge to focus mainly on the sense.

Conclusion

Conclusion

Translating poetry is known to be more difficult and challenging than any other types of literary texts since there are many considerations that need to be taken seriously by the translator; he has to choose the most equivalent meaning and style of each word, phrase, and sentence in poetry to avoid the loss of the poem's aesthetic and expressive values.

The aesthetic values emphasize the diction choice of beautiful words, figurative language, metaphors etc while the expressive values emphasize on the emotion and tone of the poetry itself. In addition to the rhyme, rhythm and meter which characterize poetry so the translator of poetry has to focus on conveying both the form and the content of the poem unlike the other types of literary texts what makes poetry translation to be difficult and more challenging.

It is worth saying that translating the poem of Al-Mutanabbi "Ahli al azm" from Arabic into English was a hard task and by adopting the interpretative theory of translation in our translation we got aware that:

-It is difficult to understand the meaning of the poem and this is mainly because of the language in which the poem was written and because of the mass use of metaphors by the poet.

-Interpretative theory of translation is more appropriate because it is a theory of sense and in our translation of the poem we have focused on translating the meaning rather than the form in addition to the sharp difference between the Arabic and the English languages.

-Literal translation cannot be an appropriate method to translate poetry because it does not always convey the meaning intended and the message embedded by the original poem.

-The translator may succeed in some verses to render a new rhyme which is different from the original one and this is due to the nature of the source and the target language.

-The translator cannot render both the form and the content while translating poetry especially when the two languages are different as are Arabic and English.

In order to overcome these challenges we can suggest some recommendations that should be taken into consideration during the process of poetry translation.

Conclusion

It would be relevant and necessary to obtain some knowledge in poetry, it is also crucial to master the ancient Arabic language in order to understand the meaning of the original poem, and furthermore to have information about the cultural background in which the poem was written. In addition to this the translator must be creative and have imagination to be able to render the same feeling on the target reader also to preserve the beauty and the aesthetic aspects of the poem as well as the intensity of its deep meaning, besides we suggest that when the poem is full of ambiguities and has much of hidden meanings, the translator has to look for the explanations and the analysis of theorists to understand the poem then starts to translate it. Since it is impossible to render the same form of the original poem particularly the rhyme; the translator may strive and succeed in some verses to produce a new rhyme which is different from the original one.

Other strategies may be adopted in the translation of this poem such as Lefevere's seven strategies of poetry translation. Students when dealing with the translation of the poem of Al-Mutanabbi may focus on the translation of the theme of "metaphor" since he was known as a poet of wisdom and metaphors so his poems are full of metaphors. This study could be extended taking into account the translation of the poetic devices.

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Appendices

Appendix I

Arabic/ English Glossary of linguistic terms

Appendices

مسرد المصطلحات عربي-انجليزي:

ب	
Meter	بحر
Verse	بيت شعري
Couplet	بيتين شعريين
ت	
Foot	تفعيلة
ر	
Quatrain	رباعي
ش	
Halve	شطر
Lyrics poetry	شعر ملحون
Prose poem	شعر منثور
ق	
Rhyme	قافية
Poem	قصيدة
م	
Praise	مدح
Stanza	مقطع شعري
و	
Rhythm	وزن

Appendix II

English/ Arabic Glossary of linguistic terms

Appendices

English/ Arabic glossary of linguistic terms:

C	
Couplet	بيتين شعريين
F	
Foot	تفعيلة
H	
Halve	شطر
L	
Lyrics poetry	شعر ملحون
M	
Meter	بحر
P	
Poem	قصيدة
Praise	مدح
Prose poem	شعر منثور
Q	
Quatrain	رباعي
R	
Rhyme	قافية
Rhythm	ب
S	
Stanza	مقطع شعري
V	
Verse	بيت شعري

Abstract:

From the time of its foundation, translation has not stopped to play its essential role on conveying messages across languages and cultural difficulties. Among all types of problems discussed in translation we have selected poetry translation which is considered as the most complicated one. It encounters many difficulties, the most important of which is the question of possibility or impossibility of translating poetry so that some views considered it as being untranslatable. The aim of our research is to support the opposite view by translating the poem of Al-Mutanabbi and analyzing it by adopting the Interpretative theory of translation.

The aim of the present study is to show the difficulties we faced in the process of poetry translation between rendering the meaning or the form of the source poem in the target one and how we overcome them. We aimed to investigate the Interpretative Theory of Translation since our work is based on rendering the meaning rather than the form.

Key words: poetry, Aesthetic values, rhyme, rhythm, poetry translation.

لم تتوقف الترجمة منذ تأسيسها عن لعب دورها الأساسي في نقل الرسائل عبر اللغات و الصعوبات الثقافية. من بين جميع الإشكاليات التي تمت مناقشتها في الترجمة اخترنا الترجمة الشعرية التي تعد من أعقد أنواع الترجمات فهي تلاقى صعوبات جمة لعل أهمها مسألة إمكانية الترجمة أو استحالتها حتى أن بعض الآراء اعتبرتها مستحيلة و الهدف من بحثنا هو تأييد الرأي المعاكس و ذلك بمحاولتنا ترجمة قصيدة المتنبي و تحليلها بالاستناد إلى النظرية التأويلية.

الهدف من هذه الدراسة هو إظهار الصعوبات التي واجهناها في خلال ترجمتنا خاصة بين ترجمة معنى أو شكل القصيدة و كيف قمنا باجتيازها. طبقنا منهجية النظرية التأويلية لان دراستنا مركزة على ترجمة المعنى الذي تحمله القصيدة.

الكلمات المفاتيح: الشعر، القيم الجمالية، القافية، الوزن، الترجمة الشعرية.