

Dedication

To

My beloved parents

My sisters Lily, Lynda et Melina

To my friend Zahia

All my friends and relatives.

Yasmine



Dedication

I dedicate this work to the administrative staff
of translation department, colleagues, teachers and to
everyone who
contributed to the accomplishment of this work, and all
my family.

Lyazid

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Abstract.	

Introduction

Translation of any text into a second language is recognized as an inter-cultural communication. The translation of any literary text is produced as a result of negotiations among different languages, it is of huge importance and its main aim is to reach wide audience. Translation of literature is fundamentally different from other translation categories. In this domain of translation: a literary text, poetry, is regarded as a major problem, as it is difficult to maintain the essence of the poem after translating it into another language.

This piece of research deals with an important literary genre which is poetry. Its main aim is to highlight the strategies used by khaled MATTAWA to translate symbolism in some poems of Adonis, even the huge difference between the two cultures; the occidental and the Arabian one.

Many reasons motivated us to choose this theme, either subjective or objective. To start with the subjective ones, reading literary texts especially poems are a fruitful hobby; it diverts our mind from monotony. Also, reading literary texts can give us the scope to unleash our creativity. As far as the objective ones are concerned, Adonis is an influential, and important Arab poet of the modern area. Throughout his writings, Mattawa introduced several new technics into Arab poetry. Even though translation of poems is not an easy task as it seems, but MATTAWA has made a successful translation of Adonis's poems. For this, he was a candidate for Noble Prize.

This leads us to ask the following main question:

-What are the main strategies of translation used by Khaled MUTTAWA to translate symbolism in Adonis's selected poems?

From this research problem, we derive the coming sub questions:

- Did Khaled MATTAWA render the meaning of symbols despite the difference between the two cultures?

- How can the poem of SL have the same effect on the reader in the TL?

- Did MATTAWA find a suitable balance in the use of strategies Foreignization or Domestication?

In order to provide answer to the above-mentioned questions, we suggest the following hypotheses:

- Khaled MATTAWA may probably be faithful to the source text and use only foreignization strategy to translate symbolism in Adonis's poems and render the meaning by using literal translation.

- the translator may be domesticated the translation in order to avoid strangeness of the text.

- probably the translator found a balance between strategies in translating symbols and could be understood in target language.

The methodology of analysis of our research consists of selecting first different examples randomly from Adonis selected poems, than we will try to understand how Khaled MATTAWA succeeded to render the meaning of symbols in a completely different culture.

In order to answer the previous questions and affirm or disapprove the above-mentioned hypotheses, we have divided our dissertation into three chapters; the first two chapters will be theoretical and the third one will be practical.

The first chapter is entitled "literature and translation", there, we will define the following concepts separately: translation, literature, poetry and its elements. Then, we will give a general view about translation of literature and poetry. After that, we will explore difficulties in translating poems and its different reasons. Through this chapter we will try to highlight the relation between literature and culture in relation to translation. Moreover, we will explore different translation strategies and we will try to investigate how these strategies are used. At the end of this chapter, we will discuss the translation of cultural differences.

As far as the second chapter is concerned, it is entitled “Symbolism in literary texts and poetry”. In this part of our work, we will try to define symbolism. Then, we will move to study symbolism as an art movement. After that, we will present symbolism as a literary device. We will conclude by exploring the translation of symbolism in literary texts and poetry.

The third chapter is a practical part, it is entitled “analytical study in translating Adonis’s poems by MATTAWA”. We will tackle this chapter by giving the biography of the two writers “Adonis” and “MATTAWA” we will shed light on their works and achievements. After that, we will move to highlight the two corpuses in Arabic and in English. Finally, we will move to the analysis of samples of Adonis translated by MATTAWA. We will conclude this chapter with a conclusion.

Many studies were done in this respect, we mention two of them; "اليات الشعرية الحدائيه عند ادونيس" by بشير تاويرت and “The poetry of Adonis in Translation: An Analysis” by Mutassim Salha.

During our research, we faced different difficulties among them, first, it was not an easy task to start our investigation, at the beginning of this research since the topic was too vast. that is why, our supervisor and us decided to focus mainly in the strategies used by MATTAWA to translate symbols in Adonis poems. And, it’s important to mention that there is a lack of documentation in the library of our department.

We will finish this piece of research by a conclusion, where we will sum up the three chapters mentioned above. In this last part of our work, we will try to give answers to our problematic, as we will reject or affirm the hypotheses set before.

Chapter One

Literature and Translation

The concept « translation » has been defined as the representation of cultural specific communication. The phenomenon of translating a text from language “A” into language “B” should provide the reader the same association as the reader, who reads the text formulated in language “A”. Literary translation is recognized as the critical procedure through which texts are imagined, created and read. It is considered as an artistic practice at the same time it is a challenging task.

We will open this first chapter by providing definitions of the following concepts: translation, literature, and poetry. Then, we will give a deep study of the elements of poetry.

The subsequent paragraphs are concerned with translation of literature and poetry. We Will also discuss the difficulties of translating poems and then explain its main reasons. The last section will be devoted to discussing the different strategies used by Khaled MUTTAWA to translate symbolism in Adonis’s poems.

I.1 Definition of Translation

It is important to mention that there has been a plethora of definitions which EUGENE Nida (1964) has elaborately surveyed. He elucidates:

“Definitions of proper translating are almost as numerous and varied as the persons who have undertaken to discuss the subject. This diversity is in a sense quite understandable; for there are vast differences in the materials translated, in the purpose of the publication, rightly and in the needs of the prospective audience »

(EUGENE Nida, 1964: 161-164)

According to the Oxford online English Dictionary (2011), translation is,

“The process of converting words or text from one language into another”.

But to answer to this question Newmark (1988) states:

“What is translation? Often, though not by means always, it is rendering the meaning of a text into another language in the way that the author intended the text” (Newmark, 1988:5)

Within definitions, KOLLER (1995) describes translation as ‘text-processing activity and simultaneously highlights the significance of ‘equivalence’: Translation can be understood as the result of a text-processing activity, by means of which a source-language text is transposed into a target-language text.. Between the resulting text in L2 (the target-language text) and the source text L1 (the source-language text) there exists a relationship which can be designated as translational, or equivalence relation”. (Koller,1995:196)

Among the above definitions, Nida and Taber's (1968) may serve as a basis for our concept of translation as a TL product which is as semantically accurate, grammatically correct, stylistically effective and textually coherent as the SL text. In other words, the translator's main attention should not be focused only on the accurate semantic transference of SL message into the TL, but also on the appropriate syntax and diction in the TL, which are explicitly the translator's (not the source author's) domain of activity which displays his true competence.

I.2 Definition of Literature

There are various attempts to define literature. For Newmark (1988) it takes the form of four distinct forms: poetry, short stories, novels and drama. According to this definition, Newmark refers to literature as an art-form rather than the broader term which refers to all written works. The definition given by Newmark is the most useful when we discuss literary translation.

According to the Oxford dictionary (2011) definition of literature states: “Written works, especially those considered of superior or lasting artistic merit” (Oxford dictionary, 2011)

Another way of defining literature is to limit it to ‘great books’ books which, whatever their subject is, are ‘*notable for literary form or expression*’. In other words, the criterion is either aesthetic worth alone or aesthetic worth in combination with general intellectual distinction. Within lyrics poetry, drama, and fiction, the greatest works are selected on aesthetic grounds; other books are picked for their reputation or intellectual eminence together with aesthetic value of a rather narrow kind: style, composition, general force of presentation is the usual characteristics singled out.

However, the combination of these two definitions leads to conclude that literature, most generically, is anybody of written works. More restrictively, literature refers to writing considered to be an art form, or any single writing deemed to have artistic or intellectual value, often due to deploying language in ways that differ from ordinary usage.

I.3 Definition of Poetry

According to online Oxford dictionary poetry is

“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”.

<https://en.oxforddictionaries.com/definition/poetry> (visited on September 14th, 2019)

Poetry is the other way of using language. Perhaps in some hypothetical beginning of things it was the only way of using language or simply was language *tout court*, prose being the derivative and younger rival. Both poetry and language are fashionably thought to have belonged to ritual in early agricultural societies; and poetry in particular, it has been claimed, arose at first in the form of magical spells recited to ensure a good harvest. Whatever the truth of this hypothesis, it blurs a useful distinction: by the time there begins to be a separate class of objects called poems, recognizable as such, these objects are no longer much regarded for their possible yam-growing properties, and such magic as they may be thought capable of has retired to do its business upon the

human spirit and not directly upon the natural world outside. <https://www.britannica.com/art/poetry> (visited on May 15th, 2019).

اما عند العرب فيبدو أن أول من عرف هذا الشعر بالوزن والقافية هو قدامة بن جعفر (337هـ) حيث أن مفهوم الشعر عنده كما ورد في كتابه (نقد الشعر) هو "قول موزون مقفى يدل على معنى»

www.Alukah.net. (visited on September 4, 2019)

Koudama Bannou (337 hidjri) was the first to define poetry by its rhyme and rhythm. In this concern, he defined poetry in his book (the criticism of poetry) he says: “poetry is a meaningful rhymed and rhythmical saying” (our translation).

In brief, man can say that poetry can be defined as literary genre that evokes a concentrated imaginative awareness of experience or a specific emotional response through language chosen and arranged for its meaning, sound, and rhythm. In addition to this, poems are written not only to reflect the poet’s ideas and emotions but also to affect the reader and make his experience different emotions while he is reading the poem.

I.4 Elements of Poetry

Many elements contribute to make good poems.

1- Figures of speech: writers usually use specific phrase or word to express something beyond the literal meaning, such as using Metaphors and Similes.

A- Simile: Simile is used in the literature to present a comparison by including the word ‘as’, ‘like’.

B-Metaphor: comparison between two unlike things without using like or as.

2- Imagery: descriptive, sensory words that create a mental picture

3- **Symbolism:** Symbolism is that when a word refers totally a different meaning than its original meaning.

4- **Personification:** a figurative comparison endowing inanimate things with human qualities.

5-**Rhythm:** repetition of stressed and unstressed syllables which create a certain sound and pace.

6- **Rhyme:** same syllable or word sounds, often occurring at the end of lines of poetry. There is also the possibility of slant rhyme. This is when words do not truly rhyme but have a similar sound or appear to rhyme visually

7- **Tone and Irony:** **Tone** as literary term refers to the writer's attitude towards the subject of a literary work as indicated in the work itself. Concerning poems, it may indicate an attitude of joy, sadness, solemnity, silliness, frustration, anger, puzzlement.

I.5 Translation of Literature and Poetry

The translation of literature is very important for many reasons: it is the communication of ideas across cultures; it can hand out to the understanding between people through growing familiarity of others; it can contribute to the social advance of a society. Translation affected cultures in the past and how societies are increasingly dependent on it today. Language and culture are very closely linked so translation is a way of translating another culture.

It is almost impossible to imagine the world without it. Without translation, the world would not be able to enjoy and learn from the cross culture of languages.

Literary works consist of multiple written genres. Literary texts characteristics involve different cultural aspects, subjectivity, emotions and expression of the author. In this respect, Newmark (1988) declared: “ literary texts are distinguished from the rest in being more important in their mental and imaginative connotations than their factual denotations” (Newmark, 1988:44) .The

translator must have a deep understanding not only of TL but also, he has to master the culture and history in order to understand the implicit meaning.

It is important to state that, the translation of poetry is generally held to be the most difficult, demanding, and possibly rewarding form of translation. In this respect, ARBERRY (1957) affirms that: « the translation of poetry is famously fraught with all manner of obstinate problem ». (Arberry, 1957: 246). That is why, It has been the subject of a great deal of discussion, particularly within the field of literary translation, where far more has been written about the translation of poetry than about either prose or drama. In addition to this, much of the discussion consists of theoretical questioning of the very possibility of poetry translation, even though its practice is universally accepted.

Robert Frost (1998) stated that “poetry is what gets lost in translation “. It is often quoted in the literature to highlight the difficulty of the task, yet discussions of the actual process of translating and attempts to define the problems involved and the strategies for dealing with these are relatively few. However, theorists have moved on from this position and poetry has been and continues to be translated Newmark (1988) states: “My position is that everything is translatable up to a point, but that there are often enormous difficulties “(Newmark, 1988 :72-73).

I.6 Literature and Culture

Literature is well known by its richness with cultural items that are necessary to understand the piece of work. Besides; literary work expresses clearly the ideological orientations of its author. Terry Eagleton's (1983) *Literary Theory* opens with a chapter 'Introduction: What is Literature?' which argues that literature is best defined as 'a highly valued kind of writing and goes on to stress the social and ideological conditioning of values and value judgments

"Value is a transitive term: it means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes." (Terry Eagleton, (1983:10). *"These value-judgments themselves have a close relation to social ideologies. They refer in the end not simply to private taste, but to the assumptions by which certain social groups exercise and maintain power over others"* (Terry Eagleton:14).

Jonathan Coller (1997) in his book "literary theory: A Very Short Introduction" claims that literature is an *"institutional label"*. This means it reflects tremendous components and characteristics of the society in which it is written as religion, language, culture...etc. this is why he proposes a new vision into the theory of literature as expressed in the following excerpt:

"if you had to say what 'theory' is the theory of, the answer would be something like 'signifying practices', the production and representation of experience, and the constitution of human subjects – in short, something like culture in the broadest sense."(Jonathan Coller: 1997, 42)

For all that, Culler also notes that not much attention has been paid to the issue of the definition of literature in the last 25 years; what has attracted interest, he argues, *"is literature as a historical and ideological category, and its social and political functioning"* (Coller: 1997: 36).

"المنتوج الأدبي متجذر في الثقافة فهو متصل بنظرة معينة وخاصة للعالم انه ملتصق بعادات وتقاليد وبكل ما هو خاص ويومي في هذا النظام وفي هذا النمط المعيشي وفي هذا المحيط. إن الدراية بالثقافة ضرورية من أجل الفهم الجيد للنص وكل تبايناته وتأويلاته وكل دلالاته." (لعداوي نسيمية:5،2011)

The literary product is originated in culture. It is related to a special world vision. It is linked to customs and traditions and to all what is lived in a daily life in a given system of living in a specific environment. So, cultural background is basic to understand the text well and succeed in interpreting all its sense meaning. In order to understand a literary work, we have at assimilate the

cultural atmosphere in which it is produced, because the symbols it contained are understood and used just in the culture of the writer's culture. This is why, the translator of poetry faces some difficulties related to cultural differences between the source text and the target text. So, he has to adopt one position between being source oriented or target oriented. As a result, he should look for strategies that deal with rendering the cultural aspect of literary work.

I.7 Difficulties of Translating Poetry

The translator must transfer a given text from one language to another, using different writing skills and strategies, he must be aware of TL text language and culture. He creates a new text in TL, and he must keep the same intension as the ST. The translator of poetry has to contend with many aspects of language that do not usually apply to other forms of writing. In poetry, however, there can be many interpretations of the author's original intention thus altering the readers'/ hearers' perception of the translated poem with each translation (Conndlly,2007)

Robert FROST (1998) believes in the impossibility of translating poetry and he sums up the idea of this current in a short statement in which he describes poetry as: "what gets lost in translation". (Cited in Bassnet and Lefevere, 1998:57)

It is important to state that, it is widely maintained that poetry translation is a special case within literary translation and involves far greater difficulties than the translation of prose. The language of poetry will always be further removed from ordinary language than the most elaborate prose, and the poetic use of language deviates in several ways from ordinary use. Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked.

The following quote from Carol Rumens (2007) writing in the Guardian sums up the reasons for translating poetry:

“So why translate? My first answer is that poetry in translation simply adds to the sum of human pleasure obtainable through a single language. It opens up new language worlds within our own tongues, as every good poem does. It revitalizes our daily, cliché-haunted vocabulary. It disturbs our assumptions, jolts us with rhythms flatter or stronger than we’re used to. It extends us in the way real travelling does, giving us news sounds, sights and smells. Every unique poetry villages sharpens us to life” (Rumens, 2007)

The translator of poetry needs to be able to render the original poem into a successful poem in the TL, using the language, style and form of poetry. It is therefore necessary to have at least some understanding and experience of writing poetry. It is for this reason that Newmark (1988) and others refer to the translator of poetry as the ‘poet-translator’.

Here are some translation strategies some of them may be adopted by Khaled MATTAWA in order the render the meaning of Adonis’s poems.

I.8 Translation Strategies

In order to analyze the translation of literature and poetry one must become familiar with strategies of translation.

Strategies of translation consist of choosing a foreign text, translating it and developing a method to translate it. In this respect Mouna BAKER (2005) states that: “a translation strategy is a procedure for solving a problem encountered in translating a text or a segment of it” (Baker, 2005:188). Here are some translation strategies:

I.8.1 Faithful Translation method

Faithful translation of poetry is where the poet-translator attempts to render the language of the ST poem into a poem suitable for the TT language and culture. For translation of poetry to be

considered faithful, the ST will need to be translated in the same style and form and use the same or similar language techniques, such as metaphor and connotation. When translating from Arabic into English, and vice versa, it may be difficult to remain faithful due to the huge differences in languages and cultures.

I.8.2 Foreignization and Domestication

In the present chapter, we shed a light on two basic strategies used in translating literary works; domestication and foreignization; both provide linguistic and cultural guidance

Laurence Venuti is the American Scholar who termed Domestication and foreignization theory.

I.8.2.1 Definition of Domestication

Norman Shapiro (1995) declared the following about translation:

“I see translation as the attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a pane of glass. You only notice that it’s there when there are little imperfections scratches, bubbles. Ideally, there shouldn’t be any. It should never call attention to itself” (Shapiro in Venuti, 1995:1)

Transparency is a criterion of a good translation. In his book *Translator’s invisibility* VENUTI discussed the tendency of invisibility and fluency; where the acceptable translation is the one which is fluent and seems to be transparent. The translated text is the original one. In this respect VENUTI declared:

“a fluent translation is what immediately recognizable and intelligible familiarized, domesticated, not disconcertingly foreign, capable of giving the reader unobstructed access to great thoughts, to is present in the original” (VENUTI, 1995:5).

For VENUTI the translator works to reduce the strangeness of ST by replacing writing skills, idiomatic conventions of language and stylistic features that characterize the culture of the foreign text. In other words, to give the allusion of transparency and naturalness to the TL.

However, VENUTI pointed out that such effect deprives the ST voice and the text is re-expressed in TL remains of what is familiar. According to him domestication refers to “an ethnocentric reduction of the foreign text to the target- language cultural value, sending the author abroad.” (Venuti 1995:20.)

Domestication is a style adopted to minimize the strangeness of the foreign text for target language readers.

Nida’s domestication strategy is openly grounded on transcendental concept of humanity as an essence that unchanged over time as linguist and anthropologists have discovered. In this concern, He states that: “which unites mankind is much greater than that which divides, and hence there is, even in cases of very disparate languages and cultures, a basis for communication” (Nida 1964:2)

EUGENE Nida distinguished two types of equivalence; formal equivalence and dynamic equivalence

- 1- Formal equivalence is where the SL and TL words have similar orthographic or phonological features, however this kind of equivalence cannot be achieved in Arabic/English translation due to the vastly different nature of the languages. In this respect Nida (1964) points out that:

“Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence and concept to concept. Viewed from this formal orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language “. (Nida, 1964:159)

2- Dynamic equivalence: where the translation is based on the principle of equivalent effect on the idea that needs to have the same effects on the hearers of the text in SL as TL.

Nida (1964) stresses on the fact that this type of equivalence translation is a target reader-oriented translation and based upon the principle of equivalence effect. He states:

“In such a translation one is not so concerned with matching the receptor-language message with the source language message, but with the dynamic relationship(...) between receptors and message should be substantially the same as that which existed between the original receptors and the message.” (Nida, 1964:159).

According to Nida, the success of translation depends on achieving equivalence, the same effect should be produced on target reader of the text should be the same as that one produced on the original text. He sees that the way of translator’s expression should be natural. In this respect he declares:

“A translation of dynamic equivalence aims at complete naturalness of expression, and tries to relate the receptor to modes of behavior relevant within the context of his own culture”
(ibid: 159)

According to MUNDAY (2009) naturalness in translation means that:

“...there are no apparent signs of foreignness of expression present in TT... a natural translation does not have the appearance of translation at all. Instead, it looks like an original TL text to the readership”. (Munday, 2009:210).

I.8.2.2 Definition of Foreignization

Foreignization is the strategy of retaining information from the source text and involves deliberately breaking the conventions of the target language to preserve its meaning. This task is done to give a prominence to the difference between the original text and the version in terms of language and culture. (Wang, F. 2014:2424).

The term Foreignization is called resistance by Venuti. It is a strange translation which aims to make the presence of the translator evident by keeping the foreign identity and protecting the values of source language. It also keeps it away from the dominance of the target culture.

The German theologian and philosopher Friedrich Schleiermacher gave the translator to choose between Foreignization or domestication (BAKER,2001). A foreignizing strategy in translation was first formulated in German culture during the classical and Romantic periods. Schleiermacher (cited in Venuti 1995.20) said:

“There are only two. Either the translator leaves the author in peace, as much as possible, and moves the reader towards him; or he leaves the reader in peace, as much as possible, and moves the author towards him” (Schleiermacher in Venuti, 1995: 20)

So, Schleiermacher shows his preference on the strategy of moving the reader nearer the author, he believes that translation should be: *“a locus of cultural differences”* (cited in Baker, 2001, 242)

Since translation is considered as a mean of communication between societies. So, it is preferable to foreignize translation, in order to promote the exchange of cultures and to be familiar with others one.

I.8.2.3 Literal Translation

Literal translation also called word-for-word translation by CICERO, it is rendering of text from one language to another one word at a time with or without conveying the sense of the original whole. In translation studies, "literal translation" denotes technical translation of scientific, technical, technological or legal texts. In translation studies, another term for "literal translation" is "metaphrase"; and for phrasal translation — "paraphrase." When considered a bad practice of conveying word by word translation of non-technical type literal translations has the meaning of mistranslating idioms, for example, or in the context of translating an analytic language to a synthetic language, it renders even the grammar unintelligible. In this respect Mouna BAKER stated:

“it is ideally the segmentation of the SL text into individual words and TL rendering of those word-segments one at a time. This ideal is often literally impossible – an inflected word in an agglutinative SL, for example, can almost never be replaced with a single word in an isolative TL- and, even compromises with the ideal: looser renditions that replace individual SL words with individual TL words whatever possible, and cling as closely as possible to the SL word order in the TL”.(BAKER 1998: 125)

I.9 Translation of Cultural Differences

When translating to and from Arabic into English, or indeed to and from any two languages,

in order to achieve dynamic equivalence, the poet-translator must pay attention to cultural references in the ST. Due to the vast differences in cultures, translating between Arabic and

English is more complex than translating between two European languages, for example. Dickins (2006) touches on these problems when discussing achieving dynamic equivalence in the translation of ancient Arabic poetry into English:

“Even in principle, it seems impossible to achieve in an English translation the effect created...on the original audience of the poem, ie the Arabs of pre-Islamic Arabia.”

(Dickins, 2006: 20)

To sum up, this chapter showed that Literature is a generic word includes different genres and forms among them poetry. We noticed also that the latter includes different style and rhythm. After that, we shed light on the translation of Literature and Poetry, we found that translation of literary works is considered as a means of communication across cultures. At the end, we investigated two different strategies of translation. The basic ones, Domestication in which the translator minimizes the strangeness of the foreign text, and Foreignization in which the translator retains the information of source text.

Chapter Two

Symbolism in Literary Texts and Poetry

A literary translation is believed to have a significant contribution towards better understanding of diverse cultures. For This reason, Translation of poetry has to take into account many additional barriers to translation. Symbolism is a technique that writers, novelists, play writers, and poets use in literature. It can give a literary work more richness, color and can make the meaning of the work deeper.

In This part of our work, we discuss the main definitions of “symbolism”. Then, we will explore the point of symbolism as an art movement. Later on, we discuss translation of symbolism in literary texts and poetry.

II.1 Definition of symbolism

Symbolism is something that stands for or represents something else printed or written character that is commonly used to designate something. Thus, symbols have been used in different fields and cultures all around the world evident in ancient legends fables and religious texts. Symbolism is equally important in poetry and plays as well as in all genres of literature. when analyzing a piece of literature, examining the primary symbols often leads to a greater understanding of the work itself.

According to oxford online dictionary symbolism is

“An artistic and poetic movement or style using symbolic images and indirect suggestion to express mystical ideas, emotions, and states of mind. It originated in late 19th-century France and Belgium, with important figures including Mallarmé, Maeterlinck, Verlaine, Rimbaud, and Redon”. Retrieved from

<https://www.lexico.com/en/definition/symbolism> (visited on November 16th,2019)

II.2 Symbolism as an art movement

As an art movement, symbolism was formed by a group of French poets in the late 19th century then influenced the European and the American literature of the 20th century. among the pioneers' symbolist poets we can mention Charles Baudelaire (les fleurs du mal, 1857) and including later poets like Stephan Mallarmé, Paul Verlaine, Arthur Rimbaud, and Paul Valery. These poets favored dreams, visions and the associative powers of the imagination on their poetry, as Baudelaire(1999) expressed his doctrine by claiming that “*everything, form, movement, number, color, perfume, in the spiritual as in natural world is significative, reciprocal, covers, correspondent*”(Abrahams,M,1999:314). In this citation, it is clear that the symbolist artists consider that everything is significative from the simple components of daily life to the most complicated spiritual and metaphysical ideas. This signification is expressed in an artistic work by the mean of finding an appropriate correspondent of the artist in the world outside, then he personifies it in order to reveal his ideas and feelings. This is why in symbolist works the sun always smiles and the sea is a nervous creature, the night as obstacle, spring is hope, the black is calamities, and the white is welfare and prosperity. In this context Hassen KARIM (2015) claims that:

"إن استثمار الرموز في الخطاب الأدبي، حين توظف من مرجعياتها التي وجدت فيها، في سياق خاص تطلبته حقبة

أو حقبة بعينها بخواصها الفكرية والتاريخية، أو ابتكارها بيتغي إحياءها لكي تقول ما يود المؤلف قوله على لسانها أو يعبر عن سلوكها في المحيط الذي استنبتت فيه من جديد. وبذلك تكون الرموز قناع المؤلف الذي يغطي به شخصيته ويظهر الرمز ليؤدي بالنيابة عنه ما يود هو أداءه، محققا بذلك، من بين ما يحققه الكثافة والاختزال بالإحياء الذي يخلقه ويقود إلى

تأويلات تتصل به" (عاتي، 2015، صفحة 11)

In this excerpt, the author claims the importance of symbols in literary discourse. The poet chooses a symbol to represent his personality and by which he could reveal his feelings and ideology. So,

this technique helps him to write a poem rich of significations and needs different interpretations. The ambiguity in symbolist works is related to the difficulties that face readers to interpret the symbols used by the author to transmit his ideas. We can say that symbols replace the author in his text as we hear his voice through the linguistic symbols and cultural elements (our translation).

As expressed in Jean Moréas' manifesto (2005): "*symbolism was a reaction not only against realism and naturalism, which were based on description, but also against Parnassian poetry, which aimed to cultivate a precise and definitive language.*"(M.A.R.Habib, 2005:490). Realism during the Second World War had been the dominated art movement. Artists tried to give a faithful image of the daily life and catastrophic state of the humankind who spread death everywhere according to the realist movement the artists should describe clearly and exactly what they see outside. The symbolist movement criticized this vision by claiming that the artist should not describe the real world, but he has to imitate this reality by using natural and cultural elements as symbols of feelings and ideas. Then we have the Parnassian poetry which is based on a set of rules that the poet must obey in form and content. The symbolist movement is considered as a revolution against the previous movement, so the symbolist artist tries to be free from these classic techniques and topics known in poetry so far in history.

Symbolists rejected their predecessors' tendency toward naturalism and realism believing that the purpose of art was not to copy reality but to access greater truths by the systematic derangement of the senses as Rimbaud described it. The symbolist artists found their movement on the idea of expressing individual's emotion and experience through highly symbolized language.

Symbolism originated in the revolt of certain French poets against the rigid conventions governing both technique and theme in traditional French poetry as evidenced in the precise description of Parnassian poetry. Arthur Symons' book (1899) *The Symbolist Movement in Literature* With symbolist poetry, he explained,

“Comes the turn of the soul . . . a literature in which the visible world is no longer a reality, and the unseen world no longer a dream” (Habib: 2005, 490).

The symbolists wish was to liberate poetry from its expository functions and its formalized oratory in order to describe the fleeting immediate sensations of man’s inner life and experience as Nassib MACHAWI (1984) states that:

“ الرمزية هي أن توحى بأفكار وعواطف باستعمال كلمات خاصة أو أنغام الكلمة في نظام دقيق لنقل المعنى بتأثير خفي أو غامض بحيث ينطلق المعنى في أفق واسعة جدا والطريق الأول في هذا التشكيل الفني يكون بإيجاد الرابطة المنظورة بين الرؤية أو الغاية وبين الرموز التي ستقلها تلك الرابطة التي تضع سلسلة من الحوادث التي ستكون قانون العاطفة الخاصة “ (مشاوي، 1984، صفحة 460)

Symbolism means to imitate by using ideas and emotions through words and sounds in a precise system to render the meaning through an ambiguous effect. The meaning became vague and the solution is to find the link between vision and the symbols used in a chain of events to express affection (our translation). It is clear that words and sounds are the basic elements used to express the meaning in the symbolic movement. The aim is to let the meaning ambiguous and far so we have to find the relationship between events in real world and the symbolic elements contained in the text this means the reader has to perform two tasks the first one is to understand internal linguistic components then he has to make reference to the nonlinguistic elements related to the context.

II.3 Symbolism as a literary device

As we have mentioned before in the first chapter, poetic discourse is based on the use of highly figurative language to express feelings and human experience through imagination.

Thus, the main tool which helps the poet to achieve this purpose is symbolism .M, H, Abrahams

(1999) defines symbols as follows:

“Symbol: In the broadest sense a symbol is anything which signifies something; in this sense all words are symbols. In discussing literature, however, the term "symbol" is applied only to a word or phrase that signifies an object or event which in its turn signifies something, or has a range of reference, beyond itself. Some symbols are "conventional" or "public": thus "the Cross," "the Red, White, and Blue," and "the Good Shepherd" are terms that refer to symbolic objects of which the further significance is determinate within a particular culture.”(M,Abrahams: 311).

This means a symbol does not contain its meaning in itself but it refers to the second meaning, which is understood in cultural context. So, the extralinguistic background denotes the meaning of symbols more than the linguistic context.

When used as a literary device, symbolism means to imbue objects with a certain meaning that is different from their original meaning or function. Other literary devices such as metaphor allegory and allusion aid in the development of symbolism.

The importance of symbolism as a literary device was expressed by Hassen KARIM (2015) as follows:

"ويجعل كذلك من الصدق الفني نتيجة يؤدي إليها التماسك الداخلي في متن النص، ذلك ما يدفع بعناصره إلى التفاعل في ما بينها لتنتج أثرها في المحيط عبر ذلك التماسك، ويكون الرمز من بين العناصر الأكثر حيوية في الاستثمار بما يوفره من وحدة فكرية أو ذهنية، إذ يهدف إليه استحضاره في النص. وهي مزية الرمز الأكثر بروزاً عن سائر العناصر الأخرى في الخطاب الأدبي، وإن اشتركت معه في هذه المزية عناصر أخرى، غير أنها أكثر وضوحاً في عنصر الرمز." (عاتي ح.، 2015، صفحة 12)

In the previous excerpt, it's mentioned that symbols play an important role to write a coherent and a cohesive poem. Because a symbol is most effective in providing links between ideas, this is by

relating the detailed elements with the general topic of the poem that is why the degree of artistic is measured by the degree of using symbols in a given work (our translation). We can say that poets can not write a well performed poems without making use of symbols as tools of coherence and cohesion of their texts.so symbolism is the main criteria of artistic and aesthetic of any piece of work because the more it is rich of symbols the more it is entertaining the reader by keeping him curious to discover the meaning of the ambiguous symbols.

Symbols in a literary text, precisely in poetry, are taken from different fields like: politics, religion history, nature ...etc.This is why we can classify them into different types, among them one can state: color symbolism, object symbolism, flowers as symbols, animal symbolism, weather as symbols.

Symbolic Colors

Symbolism is often found in colors:

- Black: is used to represent death or evil.
- White: stands for life and purity.
- Red: can symbolize blood, passion, danger, or immoral character.
- Purple: is a royal color.
- Yellow: stands for violence or decay.
- Blue: represents peacefulness and calm.

Symbolic Objects

Everyday objects are often used to symbolize something else:

- A chain: can symbolize the coming together of two things.
- A ladder: can represent the relationship between heaven and earth or ascension.
- A mirror: can denote the sun but, when it is broken, it can represent an unhappy union or a separation.

Flowers as Symbols

Even flowers possess symbolism:

- Roses stand for romance.
- Violets represent shyness.
- Lilies stand for beauty and temptation.

- Chrysanthemums represent perfection.

Animals as Symbols

When we read a book or enjoy a poem, any animals added to the story can convey a message or work as part of the theme. Let's take a look at a few examples:

- A bear: might represent courage or danger.
- A butterfly: can symbolize great transformation.
- A dog: often stands for loyalty or devotion.
- A serpent: might symbolize corruption or darkness.

Weather as Symbols

Also in works of literature, a writer might spend a moment describing the weather in a particular scene. This is likely for a reason. Let's take a look at a few examples:

- Fog: might represent a bad omen or something terrible on the horizon.
- Storms: usually symbolize hostility or turmoil.
- Snow: often comes with a message of calmness or purity.

Wind might be used to symbolize power or strength

Symbols in literary texts, either prose or poetry, are the basic elements which lead to several interpretations related to their references from one side and its presence in the text from the other side. That is because of their references to the real world outside the text. Thus, the reader builds the meaning of the text through decoding the signification of symbols contained in it.

According to Nassib MACHAWI (1984) symbolism enables the poet to express both the conscious and the unconscious worlds, he argues that:

"ويتخذ الشعراء من الرمز أداة للتعبير بدعوى أن اللغة العادية عاجزة عن احتواء التجربة الشعورية وإخراج ما في اللاشعور وتوليد الأفكار الكثيرة في ذهن القارئ فبالرمز تستطيع اللغة نقل هذه التجربة واجتياز عالم الوعي إلى عالم اللاوعي فتلد وتوحي ويتناثر لآلؤها ووميضها في معان تتساقط على ذهن القارئ كالمطر" (مشاوي، 1984، صفحة 481)

Poets use symbols as tools of communication because the ordinary language is not capable to express the emotions and what is contained in the unconscious and creating tremendous ideas in the brain of the reader. By the symbol language can render the experience and go over the conscious

toward the unconscious (our translation). It means symbolism can reflect both the conscious and the unconscious sides of the human experience. Thus, a symbol contains several layers of meaning often concealed at first sight and represents other aspects and traits than those are visible in the literal translation alone.

II.4 Translating symbolism in literary texts and poetry

Symbols are the main elements on which literary texts are based. Poetic texts are defined by the ability of the poet to express his ideas through using a set of symbols taken from his personal and cultural background. In this respect, Nassib MACHAWI (1984) states that:

"الشعر رمز: والرموز اللغوية قادرة على إحضار الأفكار الفلسفية والدينية والهواجس النفسية التي لا يمكن إدراكها ماديا وعلى هذا فان الرمز تجسيد لما في حياتنا كلها من أشياء ملموسة ومعنويات مجردة ومن هنا جاء خصبه وإمكانياته الواسعة اللامحدودة وهو أداة عظيمة للوصول إلى المعاني والإحساسات والهواجس التي تعجز اللغة التقريرية المباشرة عن إدراكها وإخراجها إلى دائرة النور وبما انه لا توجد مواصفات معينة للرمز لذلك فالأدب لن يفقد إمكانيات التعبير لأنها لانهاائية" (مشاوي، 1984، صفحة 464)

Poetry is symbolism; the linguistic symbols can represent philosophical and religious ideas and psychological states which could not be understood concretely. Thus, symbolism is the realization of all what exists in our life and the abstract ideas. Therefore, symbols are rich in signification and it is an effective mean to reach the abstract feelings that the ordinary language could not express (our translation). As symbols contain religious and ideology of the author this makes their translation more difficult. Besides, poetry is known by its use of language symbolically, so the translation of poetry needs to understand the meaning of these symbols in the cultural context in order to avoid the literal translation which fails to render the meaning of the poem.

Translating literary works is always more difficult than translating other types of text because literary works have specific values called the aesthetic and expressive values. The aesthetic function

of the work shall emphasize the beauty of the words (diction), figurative language, metaphors, etc. While the expressive functions shall put forwards the writer's thought (or process of thought), emotion, etc. And the translator should try, at his best, to transfer these specific values into the target language (TL). As one genre of literature, poetry has something special compared to the others. In a poem, the beauty is not only achieved with the choice of words and figurative language like in novels and short stories, but also with the creation of rhythm, rhyme, meter, and specific expressions and structures that may not conform to the ones of the daily language. In short, the translation of poetry needs 'something more' than translating other genres of literature. This simple writing will present in brief some considerations in translating poetry.

Translating symbolism in literary texts is not a simple act of rendering the literal meaning but it needs a specific strategy that the translator must follow because symbolism is related to a given cultural context in which it is used. Toury (1980) stated that: "*literature is characterized by the presence of a secondary, literary code superimposed on a stratum of unmarked language*" (Toury, 1980:36).

In this respect Theo Hermans (2007) also said"

"just as translation commonly refers to interlingual translation, and literature and literary tend to imply aesthetic purpose, together with a degree of durability and the presence of intended stylistic effects, so literary translation is read as conventionally distinguished from technical translation."(Theo Hermans, 2007:78).

So, the translator would try to render the meaning though the paradoxe that could exist between the source and the target cultures. This spectacular task is introduced by the functional theories of translation and the pioneer researcher we find Ugen Nida.

The well-known and effective strategies which help to render the cultural content we find foreignization and localization.

" Foreignizing entails choosing a foreign text and developing a translation method along lines which are excluded by dominant cultural values in the target language" (Mona Baker,242)

It is clear in this passage that foreignization is target text oriented. So, it tries to adopt the source text according to what is accepted in the target culture. Either values, ethics or religion.

"literary translation in contrast focuses on linguistic effects that exceed simple communication (tone, connotation, polysemie, intertextuality) and are measured against domestic literary values both canonical and marginal. A literary translator can thus experiment in the choice of foreign texts and in the development of translation methods, constrained primarily by the current situation in the target language culture "(Mona Baker, 244).

Literature is guided by a set of rules which are different from culture. As free verse poetry, use of imagery, sound effect...etc. All these elements make the translation a very hard task. The translator should know about these canons in both languages in order to render a faithful translation of the meaning, then he should look for an appropriate equivalent in the target language as Elharrassi (1982) states that:

"نظرية التقابل الديناميكي أو التقابل الثقافي يفترض هذا المفهوم أن على المترجم أن يقوم بإنتاج مقابل للنص الأصلي في لغة الترجمة بحيث يكون هذا المقابل قادرا على خلق استجابة مشابهة لتلك الاستجابة التي أباها قارئ النص في لغته الأصلية" (الحراصي، 1982، صفحة 2)

The theory of the dynamic equivalent or the cultural equivalent supposes that the translator has to produce an equivalent text in his language. this equivalent should create the same reaction as the

reader has after reading the source text (our translation). As we can see in this quotation, this theory focused on the “effect” that should be created in the reader. In order to achieve this purpose, the translator should look for the cultural equivalent in the target language .However, the translator has to know about the two linguistic systems and to have a background about the two different cultures in order to create the same effect in the target reader by creating another text as expressed in the following quotation,

"لقد أوضح نايدا أن طبيعة الترجمة تتركز حول إعادة إنتاج الرسالة بأقرب ما يعادلها من الناحية الطبيعية في لغة الهدف وذلك فيما يختص بالمعنى وما يختص بالأسلوب." (عوض، 1993، صفحة 95)

Nida informs that translation is based on reproduction of the message by finding the appropriate equivalent in the target language either in meaning or style (our translation). We notice that this theory is based on “reproduction” of a new text approximately look like the first one. This is as solution to avoid ambiguities caused by cultural differences between the source and the target languages.

Translating symbolism has been an impotent topic to lot of studies and researches. Among the well-known dissertations related to this subject we find:

“Translating Christian Symbolism into Mythology in Thirteen Century Norway” by Stefka G.Eriksen. Then we find the *“Tradition as Translation. The Byways of Symbolism in Folktales”* by Fransisco Vaz Da Silva. In addition, we have *“Translating Sound Symbolism in Nobless Comic”* by Abdurrosyid and Dwi Santika. Thus, there is *“The Counter-Culture: Symbolism of the attire used in the film Easy Ridder and the architecture of Drop City”* by Justin Harper-Ronald.

We come to conclude that symbolism is an important aspect in poetic discourse, because it helps the poet to reveal the unconscious and abstract ideas and feelings. As a literary device, symbolism is a

mean of making a link between ideas contained in the text .In addition, to understand a literary work symbolism is a crucial element, because it makes reference to the real world, so the reader starts from the linguistic symbols presented in the text and decodes them by looking for their meaning in the cultural context .As a result ,when a translator comes to render the meaning into his own language, he has to understand the nonlinguistic elements, then , he has to look for effective strategies in order to create the same effect of the source text in the reader of the translated version. To reach this aim, the translator should adopt the functional methods in translating, among them, one can mention Foreignization and Localization strategies that has been considered as the most effective ones to render the cultural content.

To conclude, in this part of our work, we defined symbolism as something that stands for or represents something else using images and indirect suggestion to express ideas. After that, we dealt with symbolism as an art movement which is founded by French poets among them Stephen Mallarme and Charles Beaudlaire as a reaction against realism. Then, we moved to symbolism as a literary device which is a technique used by poets to express abstract ideas and feelings. At the end, we dealt with difficulties of translating symbolism in literary texts and poetry which are related especially to the cultural differences between the source language and the target language.

Chapter Three

**Analytical Study of Translating Symbolism in Adonis selected
poems by MUTTAWAA**

III.1 Introduction

The poet known as Adonis, marked a great transformation in the 20th century Arabic poetry. In fact, he is seen as the most important poet in modern Arabic literature. He has written poetry which has been highly significant in the Arab world. Moreover, the latter retains the mystic symbolism, which is the characteristic of Arab literature.

In this present chapter, we will give a biography of “Adonis” and “MATTAWA”. Then, we will present the corpus in English which is “Adonis selected poems “. After that, we will explore the poetry of Adonis in general since the poems that we choose to analyze are not from the same corpus. Then, we will analyze and study some examples from Adonis poetry. To achieve our aim, we will deal with strategies applied by MATTAWA in order to translate the symbols.

III. 2 Presentation of the Corpus (Arabic version)

The poems of Adonis perpetually pose questions, questions that are seemingly put to both the reader and the poet himself. Indeed, in the case of Adonis, his poems seem to continue thinking. They reflect reality but at the same time conduct reality in themselves. Obviously, the poetry that succeeds to be, simultaneously mythical and realistic, is rare. Little wonder, therefore, that Adonis is viewed as one of the world's best poets and is someone who, for many years, has been seen a serious contender for the Nobel Prize for literature.

Breaking with the tradition of formal structure in Arabic poetry, Adonis experiments with free verse, variable meters, and prose poetry as he engages themes of exile and transformation, in a voice at once playful and prophetic. He is an outspoken secularist, equally critical of the East and West, and a poetic revolutionary of sorts who has tried to liberate Arabic verse from its traditional forms and subject matter. The poetry of Adonis introduced the Arab world to a new direction for Arabic poetry: free verse, prose poetry and mixed meters.

In a 2010 interview with Charles McGrath for the *New York Times*, Adonis stated, “I wanted to draw on Arab tradition and mythology without being tied to it,” adding, “I wanted to break the linearity of poetic text — to mess with it, if you will. The poem is meant to be a network rather than a single rope of thought.” (<https://www.nytimes.com/2010/10/18/books/18adonis.html>)

Our corpus of study contains Adonis’s poems written in Arabic. We shall analyse samples of symbols which he used to express his experience and ideas. These poems are taken from his works gathered in his book “poetical works”, the first volume is entitled *اغاني مهيار الدمشقي وقصائد اخرى* in 648 pages. The second volume is entitled *هذا هو اسمي و قصائد اخرى* this work is published by Almada publishing company, first published in 1996.

III.3 Biography of Adonis

Ali Ahmad Said Esber known by pen name Adonis is a Syrian poet, essayist and translator who led the modernist movement in Arabic poetry in the second half of the twentieth century. He has written more than fifty books of poetry, criticism, and translation in his native Arabic, including the pioneering work *An Introduction to Arab Poetics*. Adonis received the Bjornson Prize in 2007. Other awards and honors include the first International Nazim Hikmet Poetry Award, the Syria-Lebanon Best Poet Award, and the highest award of the International Poem Biennial in Brussels. He was elected a member of the Stephane Mallarme Academy in 1983.

Nowadays, Adonis is considered as one the greatest Arabian living poet.

III.4 Presentation of the Corpus (English version)

Khaled MATTAWA provides a genuine overview of the span of Adonis's work in *Adonis selected poems*, translated in 433 pages, published in 2010 by Yale University, USA .the only book where he doesn't include any part of it is the monumental AL-KHITAB which, running to three volumes,

seemed sensible not to try to excerpt. Otherwise, there are whole books, or substantial excerpts from all the key works.

III.5 Biography of Khaled MATTAWA

Khaled MATTAWA is a Libyan poet, and a renowned Arab-American writer, he is also a leading literary translator, focusing on translating Arabic poetry into English. Associate professor of English language and literature at the University of Michigan. He is the author of four books of poetry, most recently *Tocqueville* (2010), and is the recipient of the 2010 Academy of American Poets Follows Prize and the PEN award for literary translation.

III.6 Presentation and analysis of Khaled MATTAWA translation

In this part, we selected different examples randomly from Adonis poems; that we have tried to understand the meaning of each symbol used by Adonis, and how MATTAWA, succeeded to render the meaning of these symbols in completely different culture. Here are some examples

Example one; Books title “اغاني مهيار الدمشقي”

Adonis	Khaled MATTAWA
<p>ملك مهيار ملك والحلم له قصر وحدائق نار واليوم شكاه للكلمات صوت مات ملك مهيار</p>	<p>King Myhiar A sovereign, dream is his palace and his gardens of fire A voice once complained against him to words and died, King Myhiar</p>

Analysis

The use of “Myhiar” in this poem is very significant. Through this name, the poet wanted to mask himself. It is important to state that “Myhiar” is a myth character and at the same time a creative poet character presented by Adonis to bring astonishment, strangeness and mystery to his works. Through this mystery character, this name is a symbol of power, rebellion, and rejection. In other words, he expresses his political and ideological views towards authority.

In this translation, Khaled MATTAWA choses to keep the word “Myhiar” as it is, in order to protect the value of this symbol in the source language. In other words, this is called foreignization. The latter enables the translator to transfer the cultural aspect of the name “Myhiar” as it is in the in the target language. The translator tries to take the English reader away from his favorite zone, thus, the significance of this symbol in the Arabian culture and ancient myth stories.

Example two

Adonis	Khaled MATTAWAA
ملك مهيار ملك والحلم له قصر وحدائق نار واليوم شكاه للكلمات ملك مهيار	King Myhiar A sovereign, dream is his palace and his gardens of fire King Myhiar

Analysis

Fire is a very important symbol in literature. There are multiple myths about its use in poetry precisely, and the meaning that it conveys is sometimes positive and other times negative. In this present example, Adonis uses this symbol in order to refer to fertility and greening.

In his translation, Khaled MATTAWA translated literally the symbol “النار” by “fire”. His translation preserved this feature and has been faithful to the original, since he used a literal translation, because the English reader will notice directly that “fire” symbolizes something according to the context where it is used

Example Three

Adonis	Khaleed MUTTAWAA
<p>من انت، من تختار يا مهيار؟ انى اتجهت الله او هاوية الشيطان هاوية تذهب، او هاوية تتجىء</p>	<p>“Who are you, who do you choose, Myhiar? Whenever you went, to God or the Devil One abyss comes, another goes,</p>

Analysis

There is no doubt that the unseen world is centered on two forces, the power of good, which is the origin of the divine subjectivity, and the human power which is the Devil one. The symbol in this example is that Adonis speaks about the Arabian society, which sticks a lot to their religion.

In his translation resorted to domestication, Khaled MUTTAWAA tries to reduce the strangeness of ST. In his translation, foreignized his translation, he translated the word “الله” by “God” and the word “الشيطان” by “Devil” in order to have the same effect in western readers.

Example Four

Adonis	Khaled MUTTAWA
تقرأ، حين تحزن، الفاتحةُ أو ترسم الصليب والليل تحت نهدها	who reads Al-Fatiha when sad or draws a cross. Night under her breast

Analysis

In the present example, Adonis's symbol is the fact that religion is very important for the Arabian people. For him, Arabs are prisoners of their religion.

Khaleed MUTTAWAA in his translation, suggests translating the word “الفاتحة” by “Al-Fatiha” because it has not an adequate equivalent in the receptor language due the to the difference in religion, and he chooses to keep it in the receptor language because of what it symbolizes in the source language.

MUTTAWAA choses to use foreignization strategy, in order to keep the value of the word, it is sacred and religious, as he wants to keep the importance that it symbolizes to Muslims.

At the end of the book, we found “Adonis selected poems “, the translator has adopted also an explanatory strategy. At last pages of his book, MUTTAWAA took notes where he explains the meaning of “Al Fatiha” by saying that “it is the opening chapter of the Quran” (MUTTAWAA. 395)

Example Five

Adonis	Khaled MATTAWA
الشارعُ امرأة تقرأ، حين تحزنُ، الفاتحة أو ترسمُ الصليبُ والليل تحت نهدها	The street is woman who reads Al-Fatiha1 when sad or draws a cross. Night under her breast

In this example, Adonis aims to change the negative look that the Arabs have towards women, who have been so marginalized by society and considered as a receptacle for offspring only. In addition to this, society reduces the female in the body and was considered as an object. So, while using This expression "الشارعُ امرأة", **Adonis** symbolizes the huge role that women play in society. Women are symbols of life and prosperity, a fact that society tried to deny and denigrate them.

Khaled MATTAWA translated literally this verse. He adopted word for word method where he conveyed the meaning. His aim is to attract the attention of foreign readers as Adonis done on the Arabs readers.

Example Six:

Adonis	Khaled MATTAWA
ألا ترى سيفاً بغيرِ غمِدِ بيكي، وسيفاً بلا يدينِ يطوف حول مسجدِ الحسينِ؟	sword, And an armless executioner bawling And circling the Hussein Mosque

Analysis

In the previous examples, Adonis evoked the name of “Hussein Mosque” because Imam Hussein is a symbol of courage, psychological and sensory values. He was a great reformer in Crusades. This mosque is situated in Cairo, it is named Hussein Mosque because there are those who believe that Hussein’s head was buried at that place.

MATTAWA followed foreignization strategy in translating this symbol for many reasons. The most important one is that it has not an equivalent in the target language, he tries to transfer this symbol to western culture as it is. His aim is that the readers of this text in target language wonder about this symbol and why this name is given to that mosque in Cairo, since there is not a lot of works in Arabic which are translated in English. Through these works, MATTAWA wants to transfer as much as possible the Arabian culture.

Example Seven: Book title: This is My Name Page 107

Adonis	Khaled MATTAWA
ماحيا كل حكمة هذه ناري	Erasing all wisdom this is my fire
لم تبق آية دمي الآية	No sign has remained- My blood is the sign
هذا بدني	This is my beginning
دخلت الى حوضك ارض تدور حولي اعضاؤك	I entered your pool each revolving around me your organs are a Nil
نيل يجري طفونا ترسبنا تقاطعت في دمي قطعت	Flowing we drifted settled you split through my my boold and my waves.

Analysis

In this excerpt, Adonis expresses his anger and revolt against the archaic traditions of the Arabs. He uses a natural symbol “**fire**” as a symbol of strong power which can erase everything.

Thus, we have here the use of natural symbol to reveal human affection and will to change the real situation of the Arabic world. Fire represents many things to many people and cultures. It is recognized as a purifier, a destroyer and as the generative power of life, energy and change. It represents illumination and enlightenment, destruction and renewal, spirituality and damnation.

This meaning is understood also through the following verse:

وهذا لهبي ماحيا. (ادونيس، 1996، صفحة 233)

It's my flame that erases now. (Kh. MATTAWA:1010, 107)

Mattawa kept this symbol as it is because it is universally that the significance of fire is revolution and destroying. So, he opted for a literal translation for this transcultural symbol

Example Eight: Book title: This is My Name *Page 107*

Adonis	Khaled MATTAWAA
<p>ماحيا كل حكمة هذه ناري</p> <p>لم تبقى آية دمي الآية</p> <p>هذا بدئي</p> <p>دخلت الى حوضك ارض تدور حولي اعضاؤك</p> <p>نيل يجري طفونا ترسبنا تقاطعت في دمي قطعت</p>	<p>Erasing all wisdom this is my fire</p> <p>No sign has remained- My blood is the sign</p> <p>This is my beginning</p> <p>I entered your pool each revolving around me your organs are a Nil</p> <p>Flowing we drifted setteled you split through my my boold and my waves.</p>

Analysis

Besides, Adonis uses a religious symbol "آية" which has a religious denotation in the Arabic culture related the holly Coran in which each verse is called آية. However, this symbol has a sacred dimension which is understood by the Arabic community over centuries.

To be more explicit, the translator proposes a dynamic equivalent "sign" in order to make the meaning clear to the target reader. Because this meaning of آية is not shared between the English community. Instead of using this word, he finds the word sign more acceptable and renders this sacred dimension contained in the source symbol. Here the translator uses the strategy of domestication in order to render the meaning of this religious symbol.

Example Nine: Book title: This is My NamePage, 107

Adonis	Khaled MATTAWA
<p>ماحيا كل حكمة هذه ناري لم تبق آية دمي الآية هذا بدني دخلت إلى حوضك أرض تدور حولي أعضاؤك نيل يجري طفونا ترسبنا تقاطعت في دمي قطعت صدرك أمواجي انصهرت لنبدأ: نسي الحب شفرة الليل، هل أصرخ أن الطوفان يأتي؟ لنبدأ صرخة تعرج المدينة والناس مرابا تمشي إذا عبر الملح إلتقينا هل أنت؟</p>	<p>Erasing all wisdom this is my fire No sign has remained- My blood is the sign This is my beginning I entered your pool Earth revolving around me, your organs are a Nile Flowing we drifted settled you split through my blood and my waves. Traversed your chest,you melted so that we begin : love has forgotten the blade-edge Of night shall I cry out that the flood is coming?let's begin :a scream Scales the city and the people are mirrors on the march when salt crosses over Toward we'll meet will you be who you are?</p>

Analysis

The “Nil” in the Arabic culture is a symbol of flourishing and progress. It is very important to state that the "Nil" is a prehistoric and mythic river that flooded all the agriculture land by its sides to make it more fruitful and well cultivated.

It's clear that the translator kept this symbol as it is known in the source culture. In addition to this, he preferred to introduce it to the target culture, in order to make the target reader discover this natural symbol which has a historic and cultural dimension. We can say that he followed

Foreignization strategy to introduce the meaning of the “Nile” to the local readers of the occidental society

Example Ten: Book title: This is My Name Page,107

Adonis	Khaled MATTAWA
<p>وهذا لهبي ماحيا دخلت إلى حوضك عندي مدينة تحت أحزاني عندي ما يجعل الغصن الأخضر ليلا والشمس عاشقة سوداء عندي... تقدموا فقراء الأرض غطوا هذا الزمان بأسمال ودمع غطوه بالجسد الباحث عن دفنه... المدينة أفواس جنون</p>	<p>It's my flame that erases now I entered your pool I bear a city under my sorrows I have what turns the green branches into snakes, and the sun into a black lover I have Come closer, wretched of the earth, cover this age with your rags and tears, covers it with a body seeking its warmth the city is arcs of madness</p>

Analysis

In this example, the author expresses his power of changing things by using “**green branches**” as symbols of fertility. Thus, he can destroy everything he meets in his path and transform it into “**night**” which is a symbol of sorrow and ignorance. This signification is understood through the dark color of night which unable someone to see clearly. Therefore, in order to render this meaning, the translator preferred to give a dynamic equivalent, which is “**the snakes**” as a symbol of the devil in the target culture. Khaled MATTAWA in this example uses the strategy of Domestication by giving the symbol of evil in the target culture to render the meaning.

Example eleven: I can transform landmine of civilization, p108

Adonis	Khaled MATTAWA
<p>... وقفت خطوة الحياة على باب كتاب محوته بسؤالاتي ماذا أرى؟ أرى ورقا قيل استراحت فيه الحضارات هل تعرف نارا تبيكي؟ أرى المئة اثنين أرى المسجد الكنيسة سيافين و الأرض وردة طار في وجهي نسر قدست رائحة الفوضى ليأت الوقت الحزين لتسييتيقظ شعوب اللهب الرفض</p>	<p>The footsteps of life ended at the door of a book I erased with my questions What do I see ? I see shit of papers where it is said “ here civilization came to rest” You know a fire that weeps? I see a hundred as two I see mosque and church An eagle flies toward my face I scanctify the scent of chaos So that a sad time will come for the people of flame and refusal to rise</p>

In
this
ver

se Adonis makes use of religious symbols "المسجد" and "الكنيسة". These two institutions are religious places where people worship god in the Arabic culture.

We notice that the translator gives the English naming “mosque” to the origin cultural element “مسجد” the same with the Arabic noun "كنيسة" he translated it with the English nomination “church” because these two symbols are known in the target culture by these two previous nouns. In this example, the translator applied the Domestication strategy to make the meaning clear.

Example twelve: I can transform landmine of civilization, p 108.

Adonis	Khaled MATTAWA
<p>قلت الآن أعطي نفسي لهاوية الجنس وأعطي للنار فاتحة العالم قلت استقر كالرمح يا نبيرون في جبهة الخليقة روما كل بيت روما التخيل والواقع روما مدينة الله والتاريخ قلت استقر كالرمح يا نبيرون لم أكل العشبية غير الرمل، جوعي يدور كالأرض أحجار قصور هياكل أتجاهها كخبز رأيت في دمي الثالث عيني مسافر مزج الناس بأمواج حلمه الأبدى حاملًا شعلة المسافات في عقل نبي وفي دم وحشي</p>	<p>I said i will give myself to the abyss of sex and allow fire to conquer the world I said, stand like a spear, Nero, in the forehead of creation Rome is all houses, Rome is imagination and reality Rome city of God and history, I said, Stand like a spear Nero I had nothing to eat tonight except sand,my hunger spun like the earth stone Palaces,temples I pronounce them like bread In my third blood I saw the eyes of traveler who soaked people in his eternal dream Carrying the torch of distances inside the mind of a prophet and into a savage blood</p>

Analysis

In this extract, Adonis refers to the ancient Greek historic symbol to express his ideas. **Nero** known as Nero Claudius Caesar Augustus Germanicus; 15 December 37 – 9 June 68 AD) was the

last Roman emperor of the Julio-Claudian dynasty. He was adopted by his great uncle Claudius and became Claudius' heir and successor. Like Claudius, Nero became emperor with the consent of the Praetorian Guard. Nero's mother, Agrippina the Younger, was likely implicated in Claudius' death and Nero's nomination as emperor. She dominated Nero's early life and decisions until he cast her off, after five years of his reign, Nero killed her.

In the mentioned example, the translator kept this symbol as it is used in the source text because its signification is intercultural and known all over the world as a symbol of power and tyranny. Thus, the target reader had this historical background and the context of using the name of this character. Here, the translator opted for a literal translation because the target reader is familiar with these symbols.

Example thirteen: Book title: This is My Name Page,109

Adonis	Khaleed MUTTAWAA
<p>لم أكل العشية غير الرمل، جوعي يدور كالأرض أحجار قصور هياكل أتتها كخبز رأيت في دمي الثالث عيني مسافر مزج الناس بأمواج حلمه الأبدى حاملا شعلة المسافات في عقل نبي وفي دم وحشي وعلي رموه في الجب غطوه بقش والشمس تحمل قتلاها وتمضي هل يعرف الضوء في أرض علي طريقه؟ هل يلاقينا؟ سمعنا دما رأينا أنينا. سنقول الحقيقة: هذي بلاد رفعت فخذها</p>	<p>I had nothing to eat tonight except sand, my hunger spun like the earth stone Palaces, temples I pronounce them like bread In my third blood I saw the eyes of traveler who soaked people in his eternal dream Carrying the torch of distances inside the mind of a prophet and into a savage blood And Ali, they threw him into a well and covered him with a straw as the sun carried her victims and left will light find its way to Ali's land? Will it meet us? We heard blood and saw moaning We will say the truth: this country</p>

رأية..	Raised its thighs As its flag
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Analysis

As it is stated in these examples above, Adonis uses the historic religious character **Ali ibn AbiTaleb** as a symbol of Opposition. But he faces the harsh faith of murdering by his enemies. This interpretation is proposed after reading the following part of the poem:

وعلي رموه في الجب كان الجمر ثوبا له اشتعلنا ..."

تمسكنا بأشلائه اشتعلت مساء الخير يا وردة الرماد

علي وطن ليس لاسمه لغة ينزف نفيا ويثبت العشب والماء

علي مهاجر

اين يغفو سيد الحزن كيف يحمل عينيه؟ سمائي مخنوقة

كتفي تهبط والأرض خوزة ملئت رملا وقشا هلعت اركض" (ادونيس، 1996، صفحة 227)

"and Ali, they throw him into a well ember were his shirt we burned

And gathered his remains I burned: good evening rose of ash

Ali is a land whose name is without a language hemorrhaging oblivion

That birds grass with water Ali is an immigrant

Where does the master of sadness sleep, where does he carry his eyes? My sky is choked." (kh.

MATTAWA:2010, 111)

As we can see in the previous examples, Adonis uses the technique of intertextuality in order to express his ideas. The previous extract refers to the story of the prophet Youssouf cited in the holy Coran who was buried in a well.

It is clear that the reader needs to have an Islamic cultural background in order to understand the image in the previous verses. In other words, the translator Khaled MATTAWA aimed at making the American reader familiar with the Islamic culture; therefore, he followed the strategy of Foreignization. In fact, he kept the cultural component, the story of Ali, as it is without proposing a domestic character in the target culture.

Example fourteen: I can transform landmine of civilization, p113

Adonis	Khaled MATTAWA
<p>هذا زمن الموت، ولكن كل موت فيه موت عربي تسقط الأيام في ساحاته كجذوع الأرزة المكتله إنه آخر ما غنى به طائر في غابة مشتعلة وطني راكض ورائي كنهر من دم جبهة الحضارة قاع طحلي لملمت تاجا تقمصت سراجا هامت دمشق حنت بغداد سيف التاريخ يكسر في وجه بلادي من الحريق؟ من الطوفان؟ كنت الصحراء حين أسرت الثلج فيك انشطرت مثلك رملا وضباب صرخت انت اله لارى وجهه لامحو ما يجمع بيني</p>	<p>This is the time of death, but In each death there is an Arab death days tumble into its squares like hacked branches of cedar they were the last song heard from a bird leaving a burning forest My country runs behind me like a river of blood the forehead of civilization is a floor slathered with algae I gathered up a crown, I became a lamp Damascus went adrift, Baghdad fell to earning the sword of history is broken on the face of my country Who is fire? Who is flood? I was desert when i held the ice within you and like you i broke into sand and fog I cried out you are a god whose face I must see to</p>

Analysis

In this excerpt, Adonis refers to **Damascus** and **Baghdad** as political and historical symbols of the ancient Arabic civilization. These two big cities known in the Arabic history by their welfare and highly educated level by their institutes and bibliographies.

The translator introduces these symbols to the target reader to make him aware about a part of the ancient Arabic civilization. So, he followed the strategy of Foreignization to transmit the meaning of these verses.

Example fifteen: I can transform; landmine of civilization, p 116.

Adonis	Khaled MATTAWA
<p>عد إلى كهفك التواريخ أسراب جراد، هذا التاريخ يسكن في حضان بغي يجتر يشهق في جوف أتان ويشتهي عفن الأرض ويمشي في دودة عد إلى كهفك وإخض عينيك ألمح كلمة كلنا حولها سراب وطين لا امرؤ القيس هزها والمعري طفلها وإنحني تحتها الجنيد إنحني الحلاج والنفري روى المتنبي أنها الصوت والصدى أنت مملوك هي المالك الملاك غد الأمة فيها كبدرة عد إلى كهفك ماذا؟ نفوه أو قتلوه؟ قتلوه.... لا لن أحدث عن موتي صديقي: ريف من الزهر الأصفر حولي لكن ساكتب عن آخر غصن في أرزة</p>	<p>Go back to your cave histories are swarms of locusts this history rests in on a whore's breast, gargles, heaves in a belly of a she-donkey, craves the earths rot, and wlags inside a maggot go back to your crave, cast down your eyes I see a word All of us around it are mirage and mud Imruualqais¹ could not shake it away, Alma' ari² Was its child, Junaid³ crouched under it, Alhallaj⁴ and al Naffari⁵ too Almutannabi⁶ said it was the voice and its echo you are a slave and it is your angel master the nation is tucked deep within it like a seed Go back to your cave</p>

<p>البيت عن رف يمام يجر سجادة الليل عن الحلم عاليا كبروج</p>	<p>What ? did they banish him or kill him ?</p> <p>They killed him I will not talk about my friend death a country side of yellow</p> <p>Flowers around me but I will write about the last branch of the cedar</p> <p>In my home the flutter of the dove dragging the night's rug away from a dream high</p> <p>As a tower</p>
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Analysis

In the studied examples, Adonis refers to the great names which influenced his art of composing poetry. He uses symbols of high-level poetry in classic Arabic poetry like **Imru'ulqais**, **Alma'ari**, and **Almutannabi**. Then, he made reference to the pioneers of sophism who had their impact on his way of revealing his spiritual and emotional states like Junaid akhal laj, anInafari.

The translator preferred to keep these figures as they are understood in the local culture in order to bring the English receptor aware about the Arabic literature. In addition, he provides notes by the end of his translation in which he introduces a short biography of these symbols. For instance, he states about the symbol Junaid:

Junaid Ibn Muhammad Abu al-Qassem Alkhazzaz al Baghdadi (830-910 A.D) is a leading Sufi saint who advocated a self-possessed form of Sufism as opposed to forms of ecstatic mysticism advocated by al Hallaj and others .his teachings brought great renown to the Sufi movement in Baghdad and he became known as Sayyid al-Tariqa (master of the sect). (KH. MATTAWA :2010,396).

The translator opted for Foreignization strategy in order to make the target reader conscious about the traditional background of the Arabic culture by introducing explication and notes related to every symbol used by Adonis.

Example sixteen: I can transform; landmine of civilization, p116.

Adonis	Khaled MATTAWA
<p>عد إلى كهفك التواريخ أسراب جراد، هذا التاريخ يسكن في حزن بغي يجتر يشق في جوف أتان ويشتهي عفن الأرض ويمشي في دودة عد إلى كهفك واخفض عينيك هي المالك الملاك غد الأمة فيها كبيرة عد إلى الكهف ماذا؟ نفوه أو قتلوه؟ عد إلى كهفك ماذا؟ نفوه أو قتلوه؟ قتلوه.... لا لن أحدث عن موتي صديقي: ريف من الزهر الأصفر حولي لكن ساكتب عن آخر غصن في أرزة البيت عن رف يمام يجر سجادة الليل عن الحلم عاليا كبروج</p>	<p>Go back to your cave histories are swarms of locusts this history rests in on a whore's breast, gargles, heaves in a belly of a she-donkey, craves the earthes rot, and wlags inside a maggot go back to your crave, cast down your eyes you are a slave and it is your angel master the nation is tucked deep within it like a seed Go back to your cave What? Did they banish him or kill him? Go back to your cave What ? did they banish him or kill him ? They killed him I will net talk about my friend death a country side of yellow Flowers around me but I will write about the last branch of the cedar In my home the flutter of the dove dragging the night's rug away from a dream high As a tower</p>

Analysis

In these examples, Adonis uses social symbol “master” known in the ancient Arabic culture as a higher social class citizen of rich people who own goods and lands. They buy men and women known as slaves to serve them. They are classified as lower class citizens deprived from any right in the society .in other words, we talk about the fact of belonging to his master.

In this case, the translator opted for a free translation in which he added the symbol slave to the source text. As the verse is ambiguous in the source text, the translator proposes to add this symbol to make the target reader understand these two different statuses of “**master**” and “**slave**” related to the classic Arabic social classification.

Example seventeen: I can transform; landmine of civilization, p116.

Adonis	Khaled MATTAWA
<p>قتلوه لا لن أفوه بأسماء شهود أو قاتلين ولن أبكي سأبكي لأمة ولدت خرساء للتم حاضنا زرقة الشيطان يبكي لم البكاء على طفل على شاعر؟ سأكتب عن آخر فيء لأرزة البيت عن رف حمام يجر سجادة الليل عن اللحم عاليا كجبال وضع السيد الخليفة قانونا من الماء شعبه المرق الطين سيوف مصهورة وضع السيد تاجا مرصعا بعيون الناس هل هذه المدينة أي؟ هل ثياب النساء من ورق المصحف أدخلت محجري في مضيق حفرته الساعات ساءلت هل شعبي نهر بلا مصب</p>	<p>They killed him,iwill not utter the names of witenesses or murderers,and I will not weep I will weep a nation born mute,the swan hatching the blueness of shores weeping But why weep over a child,or a poet? i will write the last shadow our cedar cast,the flutter of the dove as she drags night’s rug away from adream high as a mountain His majesty, the caliph issues a law made of water his people are broth, mud, and wan, wilted swords his majesty’s word is a crown studded with human eyes Is this a holy verse ?are the woman wearing pages of the holy book ? I tucked my eyes into a tunnel that the hours had dug I asked, are my people a river without a sound ?</p>

Analysis

Adonis opted for the political symbol “**Caliph**” which is the head of the state in the Arabic traditional reign. In the Arabic culture, this symbol is known by a set of characteristics that should be present in a person in order to nominate him as a caliph for instance education, mastering of the Coran, good Islamic faith ...etc.

The translator makes his reader have touch with the Arabic culture by keeping the meaning of this symbol as it is without his interference. That is why, he opted for a literal translation of the symbol “**Caliph**” as it is in the source culture. So, he followed the strategy of Foreignization to introduce this symbol to the target culture.

Example eighteen: I can transform; landmine of civilization, p 119.

Adonis	Khaled MATTAWA
و يغنين علي لهب	And the women gather to rest
ساحر مشتعل في كل ماء	In the temple courtyard
ويسائلن السماء:	Luring night out of its wells
نجمة أو مومياء	Sewing the sky
هذه الأرض؟	And singing:
ويقتن السماء	Ali is a fire
ويرقعن السماء	A magician burning in every water
قبر الدجال في عينيه شعبا	And they ask the sky
نبش الدجال من عينيه شعبا	Is it a star or a mummy
وسمعناه بصلي فوقه	This earth ?

ورأيناه يحييه ويجثو	Then they unthread the sky
ورأينا	And patch it up again
كيف صار الشعب في كفيه ماء	Dajjal ⁷ buried a people in his eyes
ورأينا	Dajjal excavated a people from his eyes
كيف صار الماء طاحون هواء	And we heard him pried above them
	And we saw how he made them kneel
	And we saw
	How the people were like water cupped in his palms
	And we saw
	How water became a windmill

Analysis

In this example, Adonis uses a religious symbol “**Dajjal**” to talk about the violence that is spread in his home country. In the orient culture, it is well known that the Dajjal is a devil creature with one eye and has a strong power. And his appearance will be as an apocalyptic event.

As we notice, the translator introduced this cultural religious element to the target receptor. In order to make the meaning of this symbol clear to the occidental reader, he opted for an explicative translation by providing a note by the end of his translation in which he explains the meaning as follows:

“**Dajjal**, meaning “false one” is the Arabic name for the antichrist”. *ibid*:39

As it is illustrated in this previous example, the translator uses the Foreignization strategy to render the meaning of this religious symbol.

Example nineteen: Book: the beginning of the body the end of the sea p340

Adonis	Khaled. MATTAWA
أيهذي الهموم	How kind the planets were-they sang
أنت أيقظت فينا بلاد أساطيرنا	Whenever evening brought us together
وتخيرت ألوانها وراياتها	And undressed our news
رسمت التخوم	How can I call what is between us a past
كيف لي أن أسمى ما بيننا ماضيا؟	"what is between us is not a story
"ليس ما بيننا قصة	Not a human apple or a Jinn's
ليس تفاح إنس و جن	Not a sign of a season
أو دليلا إلى موسم	or a place
أو مكان	not anything that could be historicized” this is
ليس شيئا يؤرخ": هذا ما تقول	what the vicissitudes inside us say.
تصاريف أحشائنا	How can i say then that our love
كيف لي أن أقول، إذا، حينا	Has been taken by the wrinkled hands of time
أخذته إليها تجاعيد هذا الزمان؟	
تركت في جسدي وردا تركت ندى	
تركت غابة ألوان، تراه غدي	

يضيئها؟ أم ترى أمسي يضيئها؟

Analysis

In this excerpt, Adonis uses the cultural dichotomy of “انس” and "جن" which are known as opposites in the Arabic culture. The “Jinn” is the main source of seducing the human being to take the wrong path in life according to the oriental culture.

In this example, it is obvious that the translator decided to keep these two cultural elements as they are known in the source culture. We can say that he preferred to introduce them to the occidental culture, so he followed the strategy of Foreignization to succeed in rendering the meaning.

Example Twenty: Book: the beginning of the body the end of the sea p 355.

Adonis	Kh Mattawa
وأنا كنت كالشيخ يروي لليلي	This is a room whose colors
باططراب، طفولة قيس،	Have dimmed and the ash
ولقيس طفولة ليلى	Of our days is spread all over it, here books
يحرص المممكنات ويلهو	Covered with dust a horizon at play
مع المستحيل	In the wind, no lightening in it no rain
حاضنا ليل صحرائنا	What are these pictures doing here?
ومعارج ترحاله الطويل	Sleep? No sleep? Only wakefulness that pains
أورفيوس كأني أراه	me
تمزقه العاشقات و تجري	The moaning of our forests the dead our fruit
الرياح بأشلائه	Orpheus I can swear that I see him
وكأني ألامس خديه، أسأل :	The woman tearing him apart and the wind
من هذه التي قطعت رأسه أولا؟	Running with his limbs

وأدهش :	As if touching his cheeks, I ask him:
لم يجده الشعر شيئاً	Which of them cut off his head?
ولم يجده الحب شيئاً	And i am surprised
	Poetry did not find him
	Love could not find him

Analysis

In this example Adonis uses Orpheus as a symbol of good and high standard of writing to refer to his own personality and his project of changing the traditions of the Arabic writing.

Orpheus ancient Greek legendary hero endowed with superhuman musical skills. He became the patron of a religious movement based on sacred writings said to be his own. He was killed by the women of Thrace. The motive and manner of his death vary in different accounts, but the earliest known, that of Aeschylus, says that they were Maenads urged by Dionysus to tear him to pieces in a Bacchic orgy because he preferred the worship of the rival god Apollo. His head, still singing, with his lyre, floated to Lesbos, where an oracle of Orpheus was established.

Here the translator did not change this mythic symbol because it is considered as a universal patrimony shared by different cultures and transmitted from generation to another. Thus, he followed the foreignization strategy to render the meaning.

Example Twenty-one: Book: the beginning of the body the end of the sea, p355.

Adonis	Khaled MATTAWA
<p>أورفيوس كأنني أراه تمزقه العاشقات و تجري الرياح بأشلائه وكأنني ألامس خديه، أسأل : من هذه التي قطعت رأسه أولاً؟ وأدهش : لم يجده الشعر شيئاً ولم يجده الحب شيئاً أيهذا المحيط الذي تتخاصر أمواجه بين أوتار فيثاره أسنا، قل لنا: أصحيح رأيت أوريديس فيها؟ قل للحب هيأت نفسي لأفعل ما شئت أن أسمى حياتي مستقبلاً يتبرأ من زمن الذاكرة</p>	<p>Orpheus I can swear that I see him The woman tearing him apart and the wind Running with his limbs As if touching his cheeks, I ask him : Which of them cut off his head ? And i am surprised Poetry did not find him Love could not find him Ocean whose waves intertwine Among the chords of his guitar Console us – tell us Is it true that you saw Euridice among them? I learn I insert my eye among your eyes alphabet Until I see in a moment How your eyes write my eye how our limbs fall In the trap of life How our dreams dissolve</p>

	In the lakes of our motionless days
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Analysis

In this example, Adonis also takes his reader to the ancient Greek mythology when he uses the symbol of Euridice.

Eurydice, in ancient Greek legend, the wife of Orpheus. Her husband's attempt to retrieve Eurydice from Hades forms the basis of one of the most popular Greek.

The translator had no interference to render the meaning of this excerpt. He kept this symbol as it is because there is no other symbol which has this signification in the target culture. Here the target reader has to go back to the universal cultural background in order to understand these verses. We notice that the translator decided to follow the Foreignization strategy to render this meaning.

This last part of our work is a practical one, we started by shedding light on the biographies of the two writers "Adonis" and "Khaled MATTAWA" .As we presented the corpus in Arabic, we spoke about the poetry of Adonis in general since the poems analyzed are not from the same corpus. We also presented the corpus in English which is "Adonis selected poems" by MATTAWA. We noticed that the main strategy that he used is the Foreignization and also, he resorted to different strategies like Domestication as well as Literal translation. This work is considered as the best translation made to Adonis's poems. Finally, we moved to the analyses, where we highlighted the significance of symbols then the strategies used by MATTAWA to translate it.

Conclusion

Overall, the work of the poet-translator is extremely important in today's world, in order to connect cultures and peoples. Even though poet-translators usually do not make use of theories of translation, much poetry has been and continues to be translated. This translated poetry can be assessed for the translation theories used. In this piece of research, we have chosen some examples to analyze. We have analyzed the strategies used by Khaled MATTAWA in translating Adonis's poems and the strategies used to translate symbolism and to convey the meaning.

Translating a text from SL to TL is an act of creativity that needs strategies to render the meaning. In this case, MATTAWA was asked to translate also symbols used by Adonis, thing which complicates the task. Therefore, through our analyses, we deduced that the basic method used by MATTAWA to translate symbols is Foreignization. He mainly adopted this method to render the meaning of symbols and bring the readers or the hearers of these poems to feel the difference between cultures and he wants to bring them nearer to the source culture.

To be faithful to the original work, the translator tried to keep local conditions and customs of Arabic culture and satisfy the readers and attract the western to the Arabic culture, even though there is not much works translated from Arabic into English. In order to create equivalence, MATTAWA must create a new poem using a similar ideology to the author of the ST, thus creating similar feelings and emotions in the readers / hearers of the ST as the TT, in this case Dynamic equivalence used Sensitive use of faithful translation to the source language can produce successful translations of the poetry of Adonis, but this theory is not used successfully in every translation. MATTAWA resorted to different strategies like literal translation and notes. Khaled MATTAWA rendered successfully the meaning of symbols used by Adonis. His translation is candidate for the Noble Prize because he suggested the best translation to Adonis's works. He found a balance in using strategies of translating symbols, the task which is not easy at all due to the differences in cultures.

The conclusions of the research of this dissertation are limited due to the restricted nature of the study. Thus, we invite other students to investigate themes like “Translating the Aesthetic Dimension in Adonis Works», we also suppose that the theme of “Difficulties in Translating Sufism in Adonis Works” can be very interesting and very workable topic to study.

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Abstract

The present research sought to study the translation strategies that used the Lybian poet Khaled MATTAWA in his works entitled "Adonis selected poems". In fact, Ali Ahmad Said nicknamed Adonis is among the poets who extensively use symbolism to express his ideas and thoughts. Our paper is entitled "strategies of translating symbolism in Adonis selected poems from the Arabic into English by Khaled MATTAWA". We try to analyze strategies used by the translator, where we have selected twenty-one examples from Adonis work and the translated version by MATTAWA. Translating literary works, especially poems is a difficult task. In addition, translating symbolism from Arabic into English complicates the task more. Thus, MATTAWA used mainly foreignization to translate symbols that Adonis has used. As he resorted other strategies to convey the meaning. All this contributed to make a successful translation. The research considers the mass of foreignization by MATTAWA find its origin in the identity of the translator and his willing to spread the Arab and Muslim culture.

Key words: literature, poetry, strategies of translation, symbolism

المخلص

يهدف هذا البحث إلى الكشف عن الإستراتيجيات التي إستعان بها المترجم الليبي خالد مطاوع في كتابه المعنون مختارات من شعر أدونيس يعرف أحمد سعيد أدونيس بأنه ممثل المذهب الرمزي في الشعر العربي بامتياز، فقد أحدث ثورة فنية في هذا الفن من خلال خروجه عن القيود الفنية والشكلية التي عرفت في الأدب العربي منذ القديم. فقد إستعان برموز متنوعة لكي يعبر عن أفكاره وأحاسيسه إستقاها من عدة مجالات كالدين والتاريخ والثقافة... الخ. يعنون بحثنا هذا ب "إستراتيجيات ترجمة شعر أدونيس من العربية إلى الإنجليزية من طرف خالد مطاوع-ترجمة الرمز أنموذجاً "سنعمد فيه إلى تحليل نماذج عن الرموز مأخوذة من النص الأصلي والنص المترجم ثم نسعى إلى الكشف عن الإستراتيجيات التي سلكها المترجم لكي ينقل معناها على الرغم من إختلاف الثقافات بين متلقي النص الأصلي ومتلقي النص المترجم. فنظراً للصعوبات التي تواجه أي مترجم عند ترجمة الأعمال الأدبية خاصة الشعر منها الذي يبني على الرمز قرر المترجم خالد مطاوع تتبع إستراتيجية التغريب لكي ينقل معنى الرموز التي وظفها أدونيس في شعره، بالإضافة إلى أنه إستعان بإستراتيجيات أخرى كلها ساهمت في عرض ترجمة متقنة وناجحة في إيصال المعنى المقصود. انطلاقاً من بحثنا يمكن القول بان اعتماد مطاوع على إستراتيجية التغريب بنسبة أكبر يعزى إلى هويته ورغبته في نشر الثقافة العربية الإسلامية

كلمات مفتاحية: الادب, الشعر, إستراتيجيات الترجمة , الرمزية