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The poetry of Adonis in translation: an analysis

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The poetry of Adonis in translation : an analysis

Moutassem Salha

A dissertation submitted for the degree of Master of Arts
at the University of Central Lancashire

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The Poetry of Adonis in Translation: an Analysis

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Abstract

The focus of this study is in the area of poetry translation and in particular the translation of the poetry of Adonis. Such a study is important in order to understand how translators use translation theories when translating the poetry of Adonis.

The research approach adopted in this dissertation includes analysis of the translated poetry of Adonis and comparisons of these translations after thorough research into translation theories and the translation of poetry.

The main conclusions drawn from this study are:

- *Despite most poet-translators' pragmatic approach to poetry and their declaration that they do not use translation theory in the process of translating poetry, translated poetry can nevertheless be analysed with the help of translation theories.*
- *It is crucial to translate the poetry of Adonis as he has had a huge impact on modern Arabic poetry.*
- *In order to create some kind of equivalence the poet-translator must create a new poem using a similar ideology to the author of the ST.*
- *Using explicitation and implicitation, the translator must look for the original poet's implied meaning and feeling from the words given in the ST – and then render these meanings and feelings – not necessarily the actual words in the SL.*
- *The translation of Adonis' poetry using faithful translation theory is much more common than the use of free translation theory.*
- *Free translation theory is rare in the translation of the poetry of Adonis.*

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I. Introduction

1.1 Introduction

This introductory chapter provides an overview of the following dissertation. It is concerned with the translation of poetry, more specifically, analysis of the translation of the poetry of the Syrian poet, Ali Ahmed Said Asbar, usually known as Adonis. The main aim of the study is therefore to find the most successful ways of translating the poetry of Adonis. It is rare for findings of this kind to be absolute – to quote Morry Sofer in "The Translator's Handbook":

> "There is no such thing as a perfect translation of an original source"
>
> (Sofer, 2006: 16).

The analysis, however, hopes to throw more light on this under-researched area. Literary translation is introduced first, followed by the translation of poetry, including translation theories, leading to the analysis of the translation of the poetry of Adonis, finishing with the final conclusions for this chapter.

1.2 Literary Translation

Following the introductory chapter, the focus for the second chapter is literary translation. It initially seeks to define what translation actually is, by looking into the dictionary definition and also the role and task of the translator. This leads on to the question, "why translate?", a discussion which touches on the history of translation and how translation has affected cultures in the past and how societies are increasingly dependent on it today. This discussion then progresses to a definition of literature and the importance of its translation

in order to translate new ideas and ways of thinking as well as for enjoyment's sake. This is followed by a definition of poetry which moves onto the translation of poetry and how it is regarded as the most difficult form of translation, yet the most rewarding. From here, the translation of Arabic poetry and why it is important to translate Arabic poetry is considered. The difficulties with translating literature, the difficulties with translating poetry and the question, "Is it necessary to be a Poet in Order to Translate Poetry?" are then discussed. Newmark notes Segal's observations on the difficulties in the translation of poetry:

> "Erich Segal comments on most translators 'metarophobia', their unease in the presence of metaphor" (Newmark, 1988: 167).

As poems are full of metaphors, this observation is relevant. The translator of poetry has to have therefore, a working knowledge of a number of different language techniques which are particular to poetry. In addition, the translator of poetry should have a deep understanding not only of the language but also of the cultures and histories of both languages to understand and dig below the surface of the words for the poetic meaning. The final conclusions for the second chapter are then drawn.

1.3 The Translation of Poetry

The third chapter concerns the theories behind the translation of poetry, starting by asking the question, "How is poetry translated?" and then discussing pragmatic and theoretical approaches to the translation of poetry. Most translators of poetry make very limited use of translation theories, preferring a more practical approach. Translation theories, covered in the subsequent paragraphs in Chapter Three, are therefore more useful for the analysis of poetry, as discussed in this dissertation. The translation theories introduced in Chapter

Three are concerned with the following translation theories: equivalence, faithful translation, explicitation / implicitation and free translation theories, including the use of foreignizing and domesticating (glossary of translation terms – see appendix 1). Research into these theories is summarised and linked to work done by translation theorists such as Nida in the 1960s and Newmark from the 1980s onwards. Equivalence theories are reviewed and linked to the need for equivalence in all translation. Faithful translation theory is connected to literal translation of words and phrases. Foreignizing and domesticating of the target text (TT) (table of abbreviations – see appendix 1) are discussed. Explicitation and implicitation translation theories are introduced as the explanation or making implicit of a source text (ST) when translated. Free translation theory is presented as the translation of ideas. The translation of cultural difference is also introduced. These theories are then discussed in relation to poetry, with relevant translated poems given as examples. All theories and concepts discussed in this chapter are then drawn together and conclusions made.

1.4 Analysis of the Poetry of Adonis

This chapter pertains to the translation of the poetry of Adonis from Arabic into English, starting by asking the question, "why translate Adonis?" – referred to by many as the most important Arabic poet alive today, or as described by Edward Said:

> "Today's most daring and provocative Arabic poet." (Said, cited by Russell, 2010).

This chapter also aims, in brief, to shed light on Adonis' life, works and his interest in all readers. It shows his particular interest in Western readers of

English and more broadly, all readers of his work, whom he calls “the others” (Mattin, 2010). Adonis is concerned about all areas in life and thinks that poetry can talk about anything and everything.

Next follows an introduction to the poetry of Adonis, the importance and controversial nature of his work and the challenges which he imposed on Arabic literature. The translation of his work is then introduced, including the many difficulties this entails due to his rich, deep and philosophical use of Arabic:

> “Experimental in style and prophetic in tone, Adonis' poetry combines the formal innovations of modernism with the mystical imagery of classical Arabic poetry. He has evoked the anguish of exile, the spiritual desolation of the Arab world, the intoxicating experiences of madness and erotic bliss, the existential dance of self and the other” (Shatz, 2002).

From this introduction to the poetry of Adonis it is then possible to move on to the analysis of translations of his poetry using different translation theories. Translations of Adonis’ poetry using faithful translation theory are the most common. Explicitation / implicitation translation theories are regularly employed in the translation of his poetry. The translation of Adonis’ poetry using free translation theory is rare. The use of foreignizing and domesticating is also examined. Foreignizing is usually made use of in combination with faithful translation theory and domesticating is usually combined with free translation theory. The issue of dynamic equivalence and how the translation of Adonis’ poetry is successful in this regard is considered. For each translation theory, a number of examples of

translations are given with accompanying analysis. This analysis hopes to shed light on how the theories introduced in Chapter Three are used in the translation of his work and how these translation theories are used. In many cases, but not all, translators use a number of different theories within the same poem. The conclusions for Chapter Four are then drawn according to the examination of the examples of Adonis' poetry in translation and their correspondence with the theories discussed.

1.5 Conclusion

Chapter Five sets out to draw all the research from all chapters together. The importance of the translation of poetry is assessed and reaffirmed as an essential tool to connect cultures. In the words of Kirsten Malmkjaer,

> "All is rarely lost in translation – in fact much more is gained from having translation than if there were no translation" (Malmkjaer, 2010: 216).

Translation theories are reintroduced and their relationship to the poetry of Adonis is evaluated: faithful / free, explicitation / implicitation, equivalence, dynamic equivalence, foreignizing / domesticating. These theories and their use in the translation of the philosophical Arabic poetry of Adonis into English are then taken in turn and conclusions are drawn relating to their function and value: the importance of the reader / hearer; the translation of poetry being a creative act; the importance of the emotion, philosophy and sentiment of the original poetry by Adonis; the combination of the many factors which make up a good translation. The hope for this dissertation is that it will go some way towards improving understanding and knowledge in this area:

> "Theory opens out practice, allowing for innovation and experiment, and theory gives us a richer mental world with which to understand and discuss what we do" (Boase-Beier, 2010: xiii).

The final conclusions for this chapter and the dissertation as a whole are then offered. Finally, the limitations of the research followed by recommendations and proposals for further research are given.

II. Literary Translation

2.1 Introduction

This chapter on literary translation will provide a definition of translation, leading on to the question, 'why translate?' This discussion will lead to a definition of literature and the translation of literature, moving on to a definition of poetry, the translation of poetry and the translation of Arabic poetry. The difficulties with translating literature, the difficulties with translating poetry and the question, 'is it necessary to be a poet in order to translate poetry?' are then discussed, followed by the final conclusion for this chapter.

2.2 What is Translation?

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

> "The process of converting words or text from one language into another".

However, in answer to the question, 'what is translation?' Newmark states:

> "Often, though not by any 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).

The Oxford English Dictionary definition makes the practice of translation sound a simple one. Newmark's definition though, indicates a procedure that is far from simple. From the first few words of his statement, he has already made clear that nothing is absolute in

translation, and a translator has only the words of the original text at his/her disposal. It is from these words that s/he must determine the meaning of the original text and also the author's intention.

In order to translate well, translators need to not only have a good working knowledge of two languages but also a good cultural understanding of the places that the languages originate from. It also not only helps to be bilingual, but bi-cultural (Sofer, 2006). Translators need many other skills, including competent writing ability and a sensitivity for language (Newmark, 1988). Indeed, Sofer (2006) lists ten requisites for professional translators. All of these skills and background knowledge are brought together in the act of translation.

So translation means looking through the ST for the author's original intentions then using excellent knowledge of both ST and TT languages, culture and writing customs and using sensitive writing skills to produce a new text in the target language (TL).

2.3 Why Translate?

Translation into a TL can benefit that language immensely. If there are contextual or lexical gaps in the TL, this TL can be adapted via the TT, thus enriching the TL and/or culture as a result. This can take a number of different forms, including 'exoticism' – the substitution of slang, dialect or nonsense words by rough equivalents in the target language, or 'expansion' – making explicit information that is implicit in the original, either in the main body or in footnotes or a glossary (Bastin, 2007)

Although translation is a relatively recent academic subject, it is an old practice but the status and prominence of translation and translators has been sporadic (Baker, 2007). High

status and importance given to translation has usually coincided with times of great cultural development and upheaval (Baker, 2007).

Bible translations into the languages of Europe are linked with the development of national cultures (Sofer, 2006). The prevalence of translators in the Arab world from the seventh to the thirteenth centuries was critical in making the Islamic World the world leader in intellectual activity at that time. It was from this knowledge gained through translation of the works of Aristotle, Plato and others that all branches of knowledge in the West are based (Baker, 2007). Those opposed to translation in the past have gone to great lengths to prevent the infiltration of new ideas via translation. In the sixteenth century, Englishman William Tyndale was tortured then executed in 1536 because he intended to translate the old and new testaments into English (Ellis, Oakley-Brown, 2007). In the Twentieth Century, translators have been persecuted under Fascist, Communist and Nazi regimes and in Iran, translators of Salman Rushdie's "Satanic Verses" have been attacked and murdered (Sofer, 2006). It is arguable that the current uprising in the Middle East would not have been possible without the translation of other cultural ideas and political systems accessible to people via the internet and other sources such as audiovisual translation. Linguistic separation is linked to prejudice and fear. Translation is a way of connecting people.

> "The world...is finally reaching a stage of linguistic and cultural (albeit not quite yet social and economic) equality, whereby literally hundreds of languages and dialects are beginning to play a part in the global tapestry of human interaction." (Sofer, 2006: 29)

Translation has only recently gained academic status and although it is a relatively under-researched area, with the onset of global travel and ever-sophisticated communications there has been a surge of interest in the field (Sofer, 2006). Translation is an area which is now needed as never before.

2.4 What is Literature?

Literature takes the form of four distinct forms: poetry, short stories, novels and drama (Newmark, 1988). Here, Newmark is referring to literature as an art-form rather than the broader term which refers to all written work. Newmark's definition is the one most useful when discussing literary translation. The Oxford Dictionary definition of literature states:

> "Written works, especially those considered of superior or lasting artistic merit" (Oxford Dictionary, 2011).

So a combination of the two definitions would lead one to conclude that literature, or literary works are written works of art which take the form of poetry, short stories, novels or drama.

2.5 The Translation of Literature and Reasons for its Translation

Why is the translation of literature so important? For many reasons: it is the communication of ideas across cultures; it can contribute to the understanding between peoples through growing familiarity of others; it can contribute to the social advance of a society. Language and culture are very closely linked so translation is a way of translating another culture.

It is almost unimaginable to think how the world would have been and would be without it. Without translation, the world would not be able to enjoy and learn from the cross culture

of languages such as the Arabic, “The Arabian Nights” and other works by great Arabic poets and novelists, the English works of Shakespeare; the French novels and poems such as the work of Aragon, Albert Camous, Flaubert’s “Madame Bovary” or Jean-Jacques Rousseau and many others; the German poetry and philosophy such as the work of Nietzsche, Hermann Hesse, Goethe, Franz Kafka and many, many, others. Without translation, the world would be without Greek philosophy, mythologies and tragedies; Russian masterpieces such as Maxim Gorky’s “Mother” or the works of Tolstoy, including “War and Peace”, the Spanish Miguel de Cervantes’ “Don Quixote”. The list could go on and on.

2.6 What is Poetry?

No one definition of poetry is the same and it appears to be a definition which remains elusive. The Oxford Dictionary definition of poetry is vague:

> “Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm” (Oxford Dictionary, 2011).

This definition leads to more questions than answers: what are the styles that are used? What is rhythm in poetry? To quote one website:

> “...defining poetry is like grasping at the wind - once you catch it, it's no longer wind” (Flanagan, 2011).

An easier way of defining poetry is maybe to state what it is not. It is not prose and looks different to prose on the printed page as it is usually made up of verses and stanzas (Jahn, 2002) (glossary of poetic terms – see appendix 3). Its visual appearance alone does not

define poetry however as certain types of poetry may look 'prose-like'. When read aloud, a poem will not have a 'metrical structure', or 'metre' (the exact arrangements of syllables into repeated patterns within a line). Prose does not rhyme like many poems do. Prose writing does not have rhythm, unlike all poetry, even poetry that does not rhyme (Wheeler, 2011). A prose text will need to stick to writing conventions such the rules of grammar and punctuation, whereas a poet can 'bend' the usual rules of writing and making use of 'poetic licence', in order to maintain the metre (Jahn 2002).

The form and style a poem takes will depend on the culture it originates in, however there are many different forms of poetry which are common to many countries, including ballad, couplet, iambic pentameter, sonnet, haiku, free verse, epic and limerick (Ghare, 2011) (see appendix 3). It is a reduced, succinct form of writing and will usually make use of literary devices such as simile, idiom, metaphor, alliteration, personification (see appendix 3), and many more.

2.7 The Translation of Poetry and Reasons for Translating Poetry

The translation of poetry is one section of the translation of literature, and just as literary translation is regarded as the most difficult form of translation, so poetry is considered to be the most testing form of this genre of translation – yet possibly the most rewarding (Connolly, 2007). The translator of poetry, or 'poet-translator', needs to go beyond the literal meaning, going below the surface of the words to find the true implied meaning of the poem. S/he needs to be aware of poetic form and style in the ST and TT languages, whether to translate into verse or prose, to consider what is implied by the poet and also

the meaning that the readers in the source language (SL) would interpret from the poem (Newmark, 1988, Connolly, 2007).

The following quote from Carol Rumens 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 total of human pleasure obtainable through a single language. It opens up new language worlds within our own tongues, as every good poem does. It revitalises 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 new sounds, sights and smells. Every unique poetry village sharpens us to life." (Rumens, 2007)

Translated poetry has proved an invaluable source for poets. Haiku originated in Japan but is now written all over the world. It is the tradition of writing very short, three-line poems with specific numbers of syllables in each line: five in the first line, seven in the second line and five in the last line again. This comical Haiku would not exist without the translation of Japanese poetry into English:

Yesterday it worked

Today it is not working

Windows is like that

(Segal, 2000: 2)

> "Poetry thrives on translation: it's impossible to imagine English poetry without it. From Chaucer, via Wyatt, Dryden and Pope, to Ezra Pound's Cathay, translation has been its life-blood." (Poetry Translation Centre, 2011)

Translated poetry is therefore a great stimulus for poets themselves and some of the most notable translations of poetry throughout history have had a lasting effect on the culture of the target text (Robinson 2010). These include the poems of Blake and "The Waste Land" by T.S. Eliot from the English language, "A Season in Hell and The Drunken Boat" by Arthur Rimbaud from the French language and "The Erl King" and "Prometheus" by Goethe from the German language. The afore-mentioned "Iliad" and "Odyssey" by Homer from the Greek language have been extremely influential on Western culture. From the Italian language, "The Divine Comedy" by Dante Alighieri, from the Persian language, "The Masnavi I Ma'navi of Rumi" by Rumi and from the Spanish language, "Gypsy Ballads" by Lorca have all had major influences. Again, this is just the tip of the iceberg.

2.8 The Translation of Arabic Poetry

The translation of Arabic poetry into other languages of the world is currently very limited: translations into English, for example, are hard to find, being restricted in the main to modern poetry. And yet, as discussed earlier, other cultures and societies have surely got much to gain from the translation of poetry – this includes Arabic poetry.

> "It [poetry] offers that knowledge which is explosive and surprising."
> – (Adonis cited in Arbor, 2010: C1).

This statement from Adonis concerns poetry in general. However it can also apply to poetry in translation, which would be to the benefit of all target text cultures and societies: what is explosive and surprising in the source culture, will usually impact the TL culture when translated. The new, possibly explosive and surprising, ideas offered in the ST poem will offer new perspectives and ways of thinking for the TT culture. When translating Arabic poetry, it would offer some insight into Arabic cultures, and be of benefit to those trying to form links with the Arab world or trying to understand the ways of life there.

Arabic is the official language of more than twenty countries in the Middle East and North Africa. It is the mother tongue of at least 280 million people. Covering such a large part of the world and producing so many works of Arabic literature and poetry, it seems more reasonable to ask, 'how can one not translate the beauty of Arabic poetry?' rather than 'why translate it?'

2.9 The Difficulties with Translating Literature

It is rare for a professional translator to earn a living from the translation of literature (Bush, 2007), even though it is generally regarded as the most difficult kind of translation work (Newmark, 1988; Landers, 2001). Translators usually rely on the translation of text types that are more in demand, such as advertising, law, medicine or business texts, or alternatively pursue an academic career (Bush, 2007). The translation of literature is usually therefore, a labour of love, however it affords the translator the freedom to pick and choose their texts depending on their interests (Landers, 2001).

The literary translator also has the difficulties of creating a new TT. This will involve careful reading of the ST, reading of other works by the same author and research into the author's

works. This can involve historical research and a visit to the writer's country. The translation itself will then involve a (usually) long and creative process which draws together all the research and knowledge of the writer as well as a love of the culture and languages of both the SL and TL:

> "A published [literary] translation is the fruit of a substantial creative effort by the translator" (Bush, 2007).

2.10 The Difficulties with Translating Poetry

As discussed above, a translator of any material must transfer the given text from one language to another using the necessary language and writing skills, being conscious of both the ST and TT cultures, to create a new text in the TL that is similar to the original author's intentions.

With poetry, however, there can be many interpretations of the author's original intentions, thus altering the readers' / hearers' perceptions of the translated poem with each translation (Connolly, 2007).

Robert Frost famously stated that "poetry is what gets lost in translation" and in 1959, Jakobson even believed that poetry was "untranslatable" (Connolly, 2007). This view was most common with translation theorists in the 1950s and 60s. However, theorists have moved on from this position and poetry has been and continues to be translated:

> "My position is that everything is translatable up to a point, but that there are often enormous difficulties" (Newmark, 1988: 72-73)

The translator of poetry has to contend with many aspects of language that do not usually apply to other forms of writing, as explained earlier. Where other forms of writing would allow explanations and clarifications, translated poetry needs to retain its compact form, relying on connotations and suggestions of ideas (Connolly, 2007). Rhythm poses a particular problem for translators, even when translating prose poems, as all poetry has an essential "inner rhythm" (Connolly, 2007). Most importantly, not only does translated poetry need to be a poem in the TL, but it needs to be a *good* poem.

> "Translating poetry is like converging on a flame with a series of mirrors, mirrors of technique and understanding, until the flame is reflected in upon itself in a wholly new and foreign element. Such an operation is rarely, if ever, successful: the manipulation of the mirrors depends to such an extent on the sensibility and skill of the translator" Smith, cited in Robinson (2010: 46).

On embarking on a new translation, the poet-translator must give much consideration to the form and style of the original poem and how this form and style will be best translated in the TL. An original poem may be in the form of a sonnet, haiku or free-verse; it may consist of numerous verses and stanzas; it may rhyme or be written in prose; many of the usual rules of writing may not be adhered to with the use of 'poetic licence' (Jahn, 2002). It is then up to the poet-translator to assess and decide on how to translate the given poem. There are therefore countless ways of interpreting and translating one poem.

> "Whether a translator gives priority to content or manner, and, within manner, what aspect - metre, rhyme, sound, structure – is to

> have priority, must depend not only on the values of the particular poem, but also on the translator's theory of poetry." (Newmark, 1988: 165-166).

The language of poetry provides further choices for the poet-translator. It is up to the poet-translator to come up with a way of transferring the literary effects of the SL poem into the TL poem (Connolly, 2007).

Newmark describes the way that just one of these devices can cause the poet-translator to reflect on the optimum translation:

> "...a metaphor offers choices in the direction either of sense or of an image, or a modification of one, or a combination of both" (Newmark, 1988: 113)

2.11 Is it Necessary to be a Poet in Order to Translate Poetry?

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 in order for the translation to be a success. It is for this reason that Newmark (1988) and others refer to the translator of poetry as the 'poet-translator'.

2.12 Conclusion

Translation has never been so important. The world is a click away and people everywhere need to communicate as never before. The translation of literature into other languages is necessary to connect cultures and promote understanding. It is the translation of words,

feelings, ideas and cultures through creative language. Literature can take you to other times and places and through translation, other worlds, cultures and peoples.

> "We continue to believe in its [poetry] ability to represent the best aspects of human culture." Saadi Simawe (2003:7), writing about the translation of Iraqi poetry into English.

Of all the literary forms, poetry is arguably the quickest and most effective way to step into another's ideology and culture. Poetry is the essence of life. It sums up everything in a phrase; all existence in an epigram:

> "Poetry is the most personal and concentrated of the four forms [lyrical poetry, short story, novel, drama], no redundancy, no phatic language, where, as a unit, the word has greater importance than in any other type of text." (Newmark, 1988: 163)

In other words, every word counts.

The difficulties with translating literature and poetry are numerous. Some would argue that the translation of poetry cannot be done. And yet poetry continues to be translated, read, loved and responded to by people in languages other than the original source text languages.

The translator of poetry has to take into account many additional barriers to translation that other translators would not have to deal with. These include the rhythm of the poem, rhyme and poetic licence. The translated poem will also need to be in a particular style, form and use the language that is particular to poetry: metaphor, idiom, connotation,

alliteration, and so on. The choices that a translator of poetry needs to make, mean it is necessary to be, not only a translator of poetry, but a writer of poetry – a 'poet-translator'.

In order to translate poetry the poet-translator will need to utilise various methods and theories of translation. These will be discussed in the next chapter.

III. The translation of poetry

3.1 Introduction

This chapter concerns the theories behind the translation of poetry, starting by asking the question, 'how is poetry translated?' and then discussing pragmatic or theoretical approaches to the translation of poetry. The subsequent paragraphs are concerned with translation theories: equivalence, faithful, explicitation / implicitation and free translation theories. They are then discussed in relation to poetry, with relevant translated poems given as examples – English / Arabic, Arabic / English. All theories and concepts discussed in this chapter are then drawn together and conclusions made.

3.2 How is Poetry Translated?

In order to analyse the translation of literature and poetry one must first become familiar with the many methods and strategies of translation. Various theories have come in and out of vogue in Western translation tradition and this research area is a relatively young discipline (Baker, 2007).

3.3 Pragmatic or Theoretical Approach?

Connolly (2007) gives two main categories for the translation of poetry – pragmatic or theoretical, stating that most translators of poetry take a pragmatic approach, with little regard for translation theories, these theories being more the realm of linguists.

> "I continue in the belief, you know, that I don't know how to translate, and that nobody does. It is an impossible but necessary process, there is no perfect way to do it, and much of it must be found for each particular poem as we go." (W.S. Merwin cited by Connolly, 2007: 171).

Translators prefer to discuss the procedure of translating poetry, which usually takes three main stages, as provided by Jones (cited by Connolly, 2007: 172): the first is the 'understanding' stage, which includes a close analysis of the ST; the second is the 'interpretation' stage, where the translator researches necessary words and phrases; the third is the final 'creation' stage – the poem is created in a valid form, suitable for the TL.

These procedures are also linked to the analysis of translation methods, most recently called, 'think-aloud protocols' (TAP) (Jaaskelainen, 2007). Research has shown that professional translators spend a greater amount of time at stage two, spending more time on problems than language learners do (Krings, 1988; Jaaskelainen, 1990 – cited in Jaaskelainen, 2007).

Despite the fact that poet-translators do not claim to apply translation theories whilst translating, when analysing translated poetry, the critic is still able to investigate the translation methods used in the translation, however the poet-translator went about the task of translating the poem – whether the theories used were subconscious or not.

3.4 Equivalence Translation Theory

Equivalence is a key concept in translation. It is where the translated text in the TL is an equivalent version of the original text in the SL. This is controversial as an agreed nature of equivalence is yet to be found (Connolly, 2007). Different texts require different types of equivalence, as defined by Koller (1989), cited in Baker (2007):

'Referential' or 'denotative' equivalence is where the SL and the TL refer to the same thing.

An example of this is seen in the title of the famous poem "أمي", by Mahmoud Darwish (see appendix 4):

أمي

My Mother

'Connotative equivalence' is where the SL and TL words generate the same or similar associations in the minds of both sets of native speakers. An example of this is in the first line of the same poem:

أحن الى خبز امي

I yearn for my mother's bread

'Text normative equivalence' is where the contexts are the same or similar in the SL and TL. In the second line of the same poem we can see an example of this:

وقهوة امي

My mother's coffee

‘Dynamic equivalence’ is where the SL and TL words have the same effect on their respective readers. In the third line of the same poem one can see an example of this:

ولمسة امي

My mother’s touch

(Darwish, trans. by Lindley Cross, 2011)

‘Formal equivalence’ is where the SL and TL words have similar orthographic (spelling conventions) or phonological (speech sounds) features, however this kind of equivalence cannot usually be achieved in Arabic/English translation due to the vastly different nature of the two languages.

Not all of these types of equivalence are applicable to every translation so Newman (1994), cited in Baker (2007), states that a decision about which form(s) of equivalence is/are relevant becomes the ‘functional equivalence’.

One current general view in translation studies is that equivalence is the relationship between two texts rather than two languages – interlingual versus intertextual equivalence (Koller, 1979 and Pym, 1995, cited by Kenny, 2007). A broader view of equivalence has also recently found favour. Toury states that:

> “...the question to be asked in the actual study of translations (especially in the comparative analysis of TT and ST) is not whether the two texts are equivalent (from a certain aspect), but what type and degree of translation equivalence they reveal” (Toury, 1995, cited in Baker, 2007: 80).

Some theorists disagree with this very broad view of equivalence, however. Kenny (2007) cites Pym (1995), quoting Stecconi to support this point:

> "Equivalence is crucial to translation because it is the unique intertextual relation that only translations, among all conceivable text types, are expected to show" (Stecconi, cited by Kenny, 2007: 80).

So even though an agreed view of equivalence is elusive, it is agreed that some form of equivalence is necessary to translation – without it, it is not translation.

3.4.1 Equivalence Translation Theory in the Translation of Poetry

With the analysis of poetry, dynamic equivalence is usually seen as the functional equivalence theory as poetry is based on ideas that need to have similar effects on the hearers in the SL as the TL (Connolly, 2007). With this in mind, all translated poetry (including the translated poetry in the following paragraphs) should show dynamic equivalence.

3.5 The 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 presents more problems than translating between two European languages, for example. Dickins 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)

The decisions surrounding cultural references and connotations lead the poet-translator to a series of choices: should s/he adhere faithfully to the original? Should s/he omit or add to the original? Should s/he change some or all of the words or ideas in the poem? These choices will now be discussed and linked to the translation theories that they relate to.

3.6 Faithful Translation Theory

Faithful translation theory is where the translator aims to produce an exact translation of the original words or phrases, in some cases, word-for-word translations. 'Pure', word-for-word (literal) translations are extremely rare as it is in most cases impossible (Bush, 2007).

3.6.1 Faithful Translation Theory and Foreignizing

Faithful literary translations usually make use of foreignizing (Robinson, 2007). This is an effect where the reader / hearer is aware that the writing is a translation due to cultural references, connotations or terms differing to that of the TT culture, which remain the same in the TT. An example of this is where Adonis and Yusuf al-Khal (see appendix 5) kept the place names the same when they translated "The Waste Land" / "الأرض الخراب" by T.S. Eliot:

And went on in sunlight, into the Hofgarten,

وواصلنا السير في نور الشمس، في "الهوفغارن"

(Eliot, trans. by Adonis & al-Khal, 2011)

3.6.2 Faithful Translation Theory and Domesticating

Domesticating, the opposite of foreignizing, is where the text is changed in order to 'fit in' with the TT culture and the use of which would mean that the translation is not entirely literal (Venuti, 2007). An example of this is seen in the translation of these proverbs:

Beauty is skin deep الجمال جمال النفس

(Ayoub, 2011)

3.6.3 Faithful Translation Theory in the Translation of Poetry

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. In order for a translation of poetry to be considered faithful, the ST will need to be translated in the same style and form and use the same / similar language techniques, such as metaphor and connotation. When translating from Arabic into English, and visa versa, it may be difficult to remain absolutely faithful due to the huge differences in languages and cultures.

This opening line from Shakespeare's famous poem "Shall I compare thee to a summer's day?" (see appendix 6), uses faithful translation theory:

Shall I compare thee to a summer's day?

هل اقارنك بيوم صيفي

(Shakespeare, trans. by Sefo, 2010)

The following lines have been taken from a translation of the famous poem, “The Waste Land” / “الأرض الخراب” (see appendix 5), written by the American born poet, T.S. Eliot, who lived much of his life in England. They are also examples of faithful translation theory:

Winter kept us warm, covering

الشتاء دفّانا، غطّى

Earth in forgetful snow, feeding

الأرض بثلجه الكثير النسيان، مغذّياً

(Eliot T.S., trans by Adonis & al-Khal, 2011)

3.7 Explicitation Translation Theory

The practice of making language which is implicit in the ST and explicit in the TT is called explicitation (Klaudy, 2007). It is used in order to convey meaning. Explicitation may also be termed as ‘addition’ (Nida, 1964) or as ‘gains’ to the text (Dickins, 2006). The explicitation hypothesis was formulated by Blum-Kulka (1986). According to this hypothesis, translations are usually longer than the originals, regardless of the languages, genres and registers concerned (Klaudy, 2007): the translator has needed to add to the TT in order for it to be understandable for the reader. In a different translation of the same Shakespeare poem “Shall I compare thee to a summer’s day?” (see appendix 7) shown in the “faithful translation” section, we can see the translator, using explicitation when translating this line into Arabic:

Sometimes too hot the eye of heaven shines,

وفى الصيف تسطع عين السماء

ويحتدم القيظ مثل الأتون.

(Shakespeare, trans. by Anani, 2010)

Explicitation can take the form of a number of techniques as stated by Nida (1964), including the following –

3.7.1 Explaining Elliptical Expressions

An example of where elliptical expressions (contextual meanings) are explained, is shown here in a line from a poem by William Blake, "The Chimney-Sweeper" / "منظِّف المداخن" (see appendix 8):

And so he was quiet

فكفَّ عن بكائِه والتزمَ الهدوءْ

(Blake, trans. by Nassar, 2008)

3.7.2 Specifying in More Detail

An example of where the translator has been obliged to specify things in more detail is shown here in a line taken from a poem titled "إذا كان لي أن أعيد البداية" / "If I were to start all over again" (appendix 9) by Mahmoud Darwish:

وأتعب عند السفوح

And feel tired at the foot of the mountain

(Darwish, trans. by al-Udhari, 2005: 22-23)

3.7.3 Additions – Restructuring of the Grammar

Additions due to a restructuring of the grammar are shown here in a line taken from " الشفة المقصوصة" / "Slit Lips" by Samih al-Qasim (see appendix 10):

لو لم يقصوا شفتي !

Had they not slit my lips.

(al-Qasim, trans. by al-Udhari, 2005: 52-53)

3.7.4 Explaining Implicit Meanings

Explanations of implicit meanings can be seen here in this line from a poem by Mahmoud Darwish titled, "هنا نحن قرب هناك" / "We are here near there" (see appendix 11):

لأي مكان تدحرج عن فرس، أو تناثر من جرس أو أذان.

For any place fallen off a mare, or scattered be a bell or the muezzin's call.

(Darwish, trans. by al-Udhari, 2005: 34-35)

3.7.5 Adding Connectives

Adding a connective (a linking word, such as 'and' or 'so') as one form of explicitation is shown here in the poem by Mahmoud Darwish titled, "لديني ... لديني لأعرف" / "Give birth to me again" (see appendix 12):

لديني لأشرب منك حليب البلاد

Give birth to me again so I can drink the country's milk from you

(Darwish, trans. by al-Udhari, 2005: 20-21)

3.8 Implicitation Translation Theory

Implicitation is closely linked to explicitation. It is the opposite of explicitation: the technique of making implicit in the target text information that is explicit in the source text (Klaudy, 2007). This is also termed 'translation loss' (Dickins, 2006).

With implicitation, all of the characteristics of explicitation, as listed in the previous section, when appearing in a ST would be reduced or implied in the TT. An example of implicitation is in these lines of poetry taken from the poem, titled "جندي يحلم بالزنابق البيضاء" / "A Soldier Dreams Of White Lilies" (see appendix 13):

سألته معذباً_نفسي_ إذن

صف لي قتيلاً واحداً

Pained, I asked him to tell me about one of the dead

(Darwish, trans. by Akash & Forche, 2003)

These lines show implicitation used in the English translation. The translator has rendered the explicit Arabic word, "معذباً_نفسي", as "pained", through which the original meaning is implied.

3.9 Explicitation and Implicitation Translation Theories and the Translation of Poetry

Explicitation theory, although common in other types of literary translation and translation in general (Klaudy, 2007), can be more difficult to apply to poetry due to the nature of poetry's concise form. Explicitation usually takes the form of more explanatory words in the TT (Klaudy, 2007). Implicitation in poetry is even rarer than explicitation, similar to all other

forms of translation (Klaudy, 2007), as it is unusual for a phrase to require implied meaning in the TT. The translation of poetry between English and Arabic may need explicitation to explain cultural differences and connotations (Dickins, 2006). An illustration of explicitation can be detected in this line from the poem titled, "لديني . . لديني لأعرفَ" / "Give birth to me again" (see appendix 12) by Mahmoud Darwish:

لديني . . لديني لأعرفَ

Give birth to me again...Give birth to me again that I may know

(Darwish, trans. by al-Udhari, 2005: 21)

However, implicitation and explicitation can be seen working in combination as shown in these lines of poetry taken from the poem, titled "جندي يحلم بالزنابق البيضاء" / "A Soldier Dreams Of White Lilies" (see appendix 13):

وكان صوت امه الملتاع

يحفر تحت جلده أمنية جديدة:

How her anguished voice gave birth to a new hope in his flesh

(Darwish, trans. by Akash & Forche, 2003)

Explicitation is seen in the translation of the second line of Arabic into, "gave birth to a new hope in his flesh". Implicitation is seen in the Arabic as many words such as "يحفر" and "تحت" are omitted and their meanings are implied in the English translation.

Implicitation may be used when translating from Arabic into English due to the nature of Arabic's tendency towards more intense language and English language's leaning towards understated language:

> "Not infrequently Arabic ST metaphors appear too strong or too dense for equivalent forms of English writing and there is some need to tone down the metaphors of the Arabic ST in the English TT..." (Dickins, 2006: 158)

This would therefore imply that there would be some call for the opposite to be necessary when translating from English into Arabic – more explicitation when translating into Arabic from English. Nevertheless, when looking at translations, and how translators practice translation in both languages, we can see that it depends on the kind of text that is being translated. Here are a few examples which may shed light on that and illustrate how implicitation and explicitation are practiced.

In the Shakespeare poem "Shall I compare thee to a summer's day?", the translator here uses explicitation in these lines (see appendix 7):

Shall I compare thee to a summer's day?

ألا تشبهين صفاء الصيف

Thou art more lovely and more temperate:

بل أنت أحلى وأصفى سماء

(Shakespeare, trans. by Anani, 2010)

Anani explains what Shakespeare meant rather than what he said. He, (Anani), has to translate the contextual meanings of Shakespeare words and expressions.

In the closing lines one can also observe more explanatory words to explain Shakespeare's rich, concise phrases:

So long as men can breathe or eyes can see,

فمادام فى الأرض ناس تعيش

ومـادام فيهـا عيـون تـرى

So long lives this, and this gives life to thee.

فسوف يـردد شعـرى الزمـان

وفيـه تعيشيـن بيـن الـورى.

(Shakespeare, trans. by Anani, 2010)

In most of the above examples one can see that the translation is longer than the original which agrees with Blum-Kulka's explicitation hypothesis.

However, from Arabic into English explicitation is also practiced, however it seems less obvious than from English to Arabic, for example in these lines of poetry from the poem by Mahmoud Darwish titled "جندي يحلم بالزنابق البيضاء" / "A Soldier Dreams Of White Lilies" (see appendix 13):

ودعني, لأنه ... يبحث عن زنابق بيضاء

He said goodbye and went looking for white lilies

(Darwish, trans. by Akash & Forche, 2003)

This example shows both explicitation and implicition as the translator explains the word "ودعني" by saying, "He said goodbye" – explaining a contextual meaning – and yet still implying the meaning of the original.

In this example of the poem titled "قصة مدينة" / "The Story Of a City", by Samih al- Qasim, (see appendix 14), is another use of implicitation/explicitation theories:

يتسكعون وينفقون

من الصباح . . إلى الصباح

Shopping day after Day.

(al-Qasim, trans. by al-Udhari, 2005: 64-65)

In this example one can see that "يتسكعون" is made implicit in "shopping", and "day after Day" is made explicit in "من الصباح . . إلى الصباح".

3.10 Free Translation Theory

Free translation theory, similar to 'imitation' or 'adaptation' translation theories are where the translator uses the ST ideas and themes as a starting point for a new work in the TL, or translate in a very 'free' way, translating ideas of sentences or events in the writing, not just translating the words themselves (Robinson, 2007). These practices can be used when translating literary texts. Translating in this way is a creative process, the product of which, many linguists would not describe as a translation (Bastin, 2007). This is where the terms 'imitation' and 'adaptation' are used. These approaches mean that the finished translation is not a translation of words but of ideas. Some would argue that the translation could be a faithful translation in this way: faithful to the spirit and ideas of the ST (Robinson, 2007).

Robinson (2007) maintains that due to the lack of research in this area the many complex practices of translation have not been investigated and that the separation of translations

into either faithful – translating individual words or sentences – or free, means that the many various translation methods are unavailable to us.

> "So deep does the ban on free translation run that it is difficult even to begin to think about it in positive, appreciative ways, and that much more difficult to trace its astonishing diversity." (Robinson, 2007: 90)

3.10.1 Free Translation Theory and the Translation of Poetry

It is common for literary translators, including translators of poetry, to use methods of free translation (Bastin, 2007).

Here another translation of Shakespeare's famous poem, "Shall I compare thee to a summer's day?" (see appendix 15), which uses free translation theory:

Shall I compare thee to a summer's day?

من ذا يقارن حسنك المغرى بصيف قد تجلى

Thou art more lovely and more temperate:

وفنون سحرك قد بدت فى ناظرى أسمى وأغلى

In this same translation we can see the use of free translation:

Nor shall death brag thou wander'st in his shade,

والموت لن يزهو بظلك فى حماه يجول

Also in the same poem the following lines demonstrate free translation:

By chance, or nature's changing course untrimmed:

وما مـن جميـل يظـل جميـلا
فشيمـة كـل البرايـا الفنـاء

(Shakespeare, trans. by النائب , 2009)

Also in the following lines from the poem by Mahmoud Darwish titled " جندي يحلم بالزنابق البيضاء" / "A Soldier Dreams Of White Lilies" (see appendix 13), one can see the use of free translation theory:

وعودة الأعياد من خرائب قديمة

And by unearthing feasts in the garbage of the past

Also in this line of the same poem:

لو يكبر الحمام في وزارة الدفاع

لو يكبر الحمام!...

That doves might flock through the Ministry of War

(Darwish, trans. by Akash & Forche, 2003)

3.11 Conclusion

Despite most poet-translators' pragmatic approach to poetry and their declaration that they do not use translation theory in the process of translating poetry, translated poetry can nevertheless be analysed with the help of translation theories. As discussed above, the theories which prove useful to poetry translation are equivalence theories, more specifically dynamic equivalence, explicitation / implicitation theories and free / faithful translation theories.

With explicitation / implicitation theories the translator must decide which words or phrases need to be more explicit in the translated poem and which should be more implicit. This will depend on the language and culture of the ST and TT.

In addition, the translator of poetry needs to choose a method of translation which could be described as either 'faithful' or 'free'. This could mean sticking as closely as possible to the original text or merely using the ST as a source for a new poem.

Equivalence theory will need to be applied to every analysis of poetry through asking the question, 'are the ST and TT in some way equivalent?' With the translation of poetry, it is usually the case that dynamic equivalence is the most relevant. The translator will have needed to look for the original intentions of the poet in the SL, leading to the effect on the reader / hearer of the original poem. It can be argued that every translation of a poem demonstrates equivalence on some level – the equivalence in the translation will depend on the perspectives of the poet-translator and the (possibly unconscious) theories they lean towards. Looking at the previous translation examples, one can note, for example, that in his translation of Shakespeare's sonnet, "Shall I compare thee to a summer's day?" into Arabic, "ألا تشبهين صفاء الصيف", Mohamed Anani (see appendix 7) uses dynamic equivalence, explicitation and free translation theories. Dynamic equivalence is achieved because the reader / hearer of either language will have a similar experience on reading / hearing the poem or translated poem. He uses mainly free translation theory by not translating the English words exactly as written and in some lines of the poem, explicitation is used, for example:

By chance, or nature's changing course untrimmed:

وما مـن جميـل يظـل جميـلا
فشيمـة كـل البرايـا الفنـاء

(Shakespeare, trans. by Anani, 2010)

However, one must note that translation studies is a relatively young discipline and has also been undertaken mainly in the West:

> "Translation studies....growth has tended to be centred on Europe."
>
> (Munday 2008: 197)

Further studies are therefore needed, which focus on translation to and from the Arab World. This dissertation aims to redress this imbalance in some small part, and the next chapter will focus on the analysis of translation of the poetry of Adonis from Arabic into English.

IV. Analysis of the Poetry of Adonis

"The living legend of Arab poetry" (Pickering, 2011)

4.1 Introduction

This chapter pertains to the translation of the poetry of Adonis from Arabic into English, beginning with the question, 'why translate Adonis?' moving on to an introduction to the poetry of Adonis and the translation of his work. From here it is then possible to move on to analysis of translations of his poetry using different translation theories: faithful, explicitation / implicitation and free, including the use of foreignizing and domesticating, finishing with the conclusion for this chapter.

4.2 Why translate Adonis?

The poet known as Adonis - whose work marked a great transformation in 20th-century Arabic poetry – is one of the most important poets in modern Arabic literature (and the most important by some accounts). Although a controversial figure, Ali Ahmad Said Asbar, known by most as 'Adonis', has written poetry which has been, and still is, highly significant in the Arab world. The penname, "Adonis", comes from the pagan Syrian prophet, the cult of whom spread to Greece (Pickering, 2010). Born in Qasabin, a small rural village in Northeastern Syria, in 1930, his secular, outspoken, critical writings – of both East and West – as well as his challenges to the traditional forms of Arabic poetry, have led him to be described as "a revolutionary of Arabic verse" (Arbor, 2010), a description he seems at ease with:

> “The textbooks in Syria all say that I have ruined poetry,” Adonis said with a pleased smile” (Arbor, 2010).

Adonis is predicted to win the Nobel Prize for poetry every year but has so far been unsuccessful, as documented here by Diego Gomez Pickering:

> “Last month, Adonis was robbed again of a Nobel Prize, after first being nominated in 1988. He would have been the second Arab to receive the honor. With over thirty published books in almost equal number of languages, Ali Ahmed Said Esber, through his literary pseudonym, Adonis, is the Arab world’s most renowned poet and one of its best recognized intellectuals. Essayist, translator, literary critic, historian, journalist, editor and story teller, there is not a single area left untouched by his creative being” (Pickering, 2010).

However, Adonis was awarded Germany’s prestigious Goethe Prize earlier this year:

> "The selection committee considered Adonis the most important Arab poet of his generation and granted him the prize for his cosmopolitan (work) and contribution to international literature," the German government said in a statement” (Oweis, 2011).

Nevertheless, Adonis himself is not interested in prizes, his interest is in the readers, all readers whom he calls, “the others”, and in particular Western readers of the English language, whom he tries to reach (Mattin, 2010).

> "I'm interested in all readers," he says. "The reader is such that what he does is a part of me, and English readers are no different from Arab readers in that regard. The reader is the 'other', the person I am trying to reach. And that 'otherness' is also a part of me. I'm interested in the perception of non-Arab readers because they may allow me a clearer perception of myself" (Adonis, trans. in Mattin, 2010).

Indeed, it seems that Adonis feels acutely the difficulty of reaching a western readership:

> “Unfortunately, western readers continue to see Arab culture as marginal. Arab politics has little weight; this is accepted; but we mustn’t conflate politics and culture, which unfortunately is what western readers tend to do.” (Ibid)

One can also realise the importance of the translation of Adonis’ work from this statement:

> “Only readers of Arabic can have first-hand knowledge of ways in which Adonis transfigured the Arab poetic tradition in the 20th century...that he eschewed traditional subject matter and turned, instead, to poems that captured the great changes in thought and self-identity sweeping the Arab world, and fuelling the rise of Pan-Arabism” (Mattin, 2010).

However, through translation, readers in languages other than Arabic can go some way towards experiencing the daring, complex and beautiful poetry (Pickering, 2010) written by

Adonis. Other languages and cultures have therefore much to gain from the translation of his poetry.

> "In short, Adonis is credited - above any of his contemporaries - with making Arab poetry modern" (Ibid).

4.3 The Poetry of Adonis

The poetry of Adonis introduced the Arab world to a new direction for Arabic poetry: free verse, prose poetry and mixed metres (Arbor, 2010). Arabic poetry had previously been written in a very traditional form, often using a single end rhyme for an entire poem. Despite this, his poetry still retains the mystic symbolism and surrealism which is characteristic of Arab literature (Pickering, 2010).

Adonis talks here about his writing:

> "In between cafés and the street, the river and the subway, watching passers-by and living life. Falling in love, that is what I enjoy the most and the main reason for us to be alive. Writing, travelling, drinking, sharing with friends and my close ones; because that is how you learn more about yourself and your own culture; that is how you discover your inner world and that of others" (Adonis, trans. in Pickering, 2010).

His poetry is philosophical and contradictory. Common themes include love, death, creative destruction, God and atheism. In his poem titled "Death", he says,

“We will die if we do not create Gods

We will die if we do not kill them”.

(Adonis, trans. given by Nair, 2010)

His poetry also reveals interesting contradictions. In the poem “Love”, he says,

“I have been here as long as the God of love

what would love do if I died?”

(Adonis, trans. by Boullata et al, 2003: 37)

However in another poem he says,

“Tailor, my love is torn – can you sew it for me?”

“Only if you have threads of wind.”

(Adonis, trans. by Boullata et al, 2003: 72)

Also in a poem written after a trip to New York in 1971, it is said that Adonis, in his poetry, had predicted the 9/11 attack on New York. Shatz describes the prophecy in the New York Times:

“Since September 11, some readers have turned to Adonis's chilling 1971 poem, "The Funeral of New York," a vision of the city in flames that has a strong claim to being "The Waste Land" [T.S. Eliot’s poem] of our time. In the poem, a nameless narrator wanders through the Financial District and Harlem, looking in vain for Walt Whitman's ghost and angrily imagining "an eastern wind" uprooting skyscrapers, "a cloud necklaced with fire" and "people melting like tears."

"New York, to me, is both heaven and hell," he explained, adding,

"When I read this poem today, it frightens me”.” (Shatz, 2002)

The philosophical nature of Adonis’ poetry is summed up by his own thoughts on his writings and poetry in general:

> "Being a poet means that I have already written but that I have actually written nothing. Poetry is an act without a beginning or an end. It is really a promise of a beginning, a perpetual beginning" (Adonis, 1992).

4.4 The Translation of the Poetry of Adonis

As discussed in the previous chapters, the translation of poetry is generally not an easy or a simple task. Adonis’ rich, philosophical language which expresses complex ideas, in sometimes long and difficult poems, means that the translation of his poetry is not straightforward. The huge cultural differences between the Arab world and the west make the task even harder.

4.5 Faithful Translations of the Poetry of Adonis

The following poems by Adonis have been translated using faithful translation theory, in the main. The translator tries to stay as close as possible to the original Arabic words and phrases. Taken from “الصحراء ” / “The Desert” (appendix 16)

دائماً يلبس القمر

The moon always wears

ليقاتل أشباحه

خوذة من حجر

A stone helmet

To fight its own shadow

(Adonis, trans. by al-Udhari, 2005: 136-137)

This faithful translation is almost a word-for-word translation. It is an easy translation due to the simple words and structure of the ST. However the translator switches the second and third lines so that the verse flows better. He also translates the word "أشباحه" as shadow, whereas in Arabic it could mean shadow and ghost – this double meaning is lost in the TT. The personification (the attribution of human qualities) of the moon, although not a foreign concept in English, is foreign in the way it is portrayed here. Although it is a faithful translation of the words, the outcome sounds dry and does not have the feeling and power of poetry which the ST holds.

Another example of faithful translation is taken here from Adonis' well-known poem, "قبر من أجل نيويورك" / "A grave for New York", (appendix 17):

نيويورك،

New York

امرأةٌ- تمثال امرأةٍ

A woman - a statue of a woman

في يدٍ ترفع خِرقةً يسميها الحريةَ ورقٌ نسمّيه التاريخ

in one hand she holds a scrap to which the documents we call

history give the name "liberty"

وفي يدٍ تخنق طفلةً اسمها الأرض.

and in the other she smothers a child whose name is Earth.

(Adonis, trans. by Toorawa, 2004: 124-125)

One can see clearly that this translation is a faithful one as the translator adheres to the original ST, almost word-for-word and phrase-for-phrase. In this case, faithful translation works well because the power of the Arabic words and the way they are structured in this poem can be read / heard in its English translation.

Here is another example of faithful translation, taken from "أول الكلام" / "The Beginning of Speech" (see appendix 18):

ذلك الطّفل الذي كنتُ, أتاني

That child I was came to me

مرّةً

once,

وجهًا غريبًا

a strange face.

لم يقل شيئًا. مشينا

He said nothing - We walked

(Adonis, trans. by Mattawa, 2010: 193)

Again we can see that the translator uses faithful translation to translate these lines, phrase-for-phrase and nearly word-for-word. This faithful translation is successful because Adonis' painting of the words in the Arabic original is so capturing. The poem in both Arabic and English provokes strong emotions and images in the mind of the reader / hearer.

4.5.1 Faithful Translations of the Poetry of Adonis with the Use of Foreignizing:

This is another example of faithful translation taken from the same poem "قبر من أجل نيويورك" / "A grave for New York", (See Appendix 17). However, in this example we will see how the translator uses foreignizing when he translates this verse:

السيدة بروينغ يونانية في نيويورك. بيتها صفحة من كتاب

Mrs. Brewing a Greek woman in New York. Her house is a page from the book

المتوسط – الشرق. ميرين، نعمة الله، ايف بونفوا . . .

of the Mediterranean. Mirene, Ni'matallah, Yves Bonnefoy . . .

(Adonis, trans. by Toorawa, 2004: 160-161)

This translation is again, almost entirely faithful to the original words. Both the ST and the TT use enjambments (run-on-lines) as part of the prose poem. The translation of the phrase, "نعمة الله" / "Ni'matallah" is foreign to the English language. This use of foreignizing means that many readers of the English translation may be unaware of the meaning of the term 'Ni'matallah'. This shows the reader that the poem in English is a translation. The reader / hearer will also be unable to grasp the full sense of the poem, without prior knowledge of Arabic. The translator does not give a foot note or any other way of explanation to the reader.

4.6 Explicitation and Implicitation Theories in the Translation of the Poetry of Adonis

The following sections of Adonis's poetry are some examples where translators use explicitation / implicitation theories to convey the meaning of the original poem.

Examples of explicitation and implicitation theories in the translation of the poetry of Adonis can be seen in the same poem analysed for faithful translation theory previously,

“قبر من أجل نيويورك ” / “A grave for New York”, (appendix 17):

حتى الآن، تُرسم الأرض إجَّاصةً

Until now, the earth has been depicted in the shape of a pear

أعني ثدياً

by which I mean a breast

(Adonis, trans. by Toorawa, 2004: 124-125)

This translation makes use of explicitation in the use of the word “shape”, which is not in the ST, but is implied and the words, ‘by which’ are also added. Both of these explicitations explain implied meanings.

Another example of the use of explicitation and implicitation theories in the translation of the poetry of Adonis, taken from Adonis’ famous verse “ملك مهيار ” / “King Mihyar” (see appendix 20)

ملك و الحلم له قصرٌ وحدائق نار

A sovereign, dream is his palace and his gardens of fire.

و اليوم شكاه للكلمات

A voice once complained against him to words

صوت مات

And died.

(Adonis, trans. by Mattawa, 2010: 25)

Mattawa's translation uses explicitation although he tries to stick as closely and faithfully as possible to the ST. In the first line of this verse he explains that the sovereign's dream is his palace and gardens of fire, whereas in the original it is unclear, it is open and does not indicate as to who has the dream – it is implicit. The second line takes the voice from line three to explain who is complaining. Also the phrase "اليوم" is translated as "once", which could be "اليوم" so it is implicit. He also makes the second line of the ST more explicit by using "against him" in the translation.

An example of both explicitation and implicitation is in these lines taken from a poem called "الصحراء" / "The Desert", (see appendix 16)

في زمان

يصارحني: لست مني

My era tells me bluntly:

You do not belong.

(Adonis, trans. by al-Udhari, 2005: 136-137)

In this translation, an approximate translation of the first line would be, "in a time" but is explained in the words "my era". The Arabic implies that it might be my era but it does not specify, so the English translation limits the meaning. The word "belong" in the second line of the translation is interesting because it explains the Arabic and yet the word 'belong' implies a lot more.

In this example again taken from "الصحراء" / "The Desert", (see appendix 16), one can see the use of explicitation and implicitation theories in the translation of the poetry of Adonis:

I'm on my feet, the wall is a fence —

واقف والجدار سياج –

(Adonis, trans. by al-Udhari, 2005: 134-135)

In this example we can see that the translator explains the Arabic word, "واقف" in the phrase "I'm on my feet", which implies the state of being "واقف".

This is the last example of explicitation / implicitation theory – lines from the poem.

"أول الكلام" / "The Beginning of Speech" (see appendix 18):

وافترقنا

then we split,

(Adonis, trans. by Mattawa , 2010: 193)

In this poem the translator makes use of implicitation by using "then we split" to translate "وافترقنا". One of its possible literal and approximate translations would be, 'and we departed', which could mean split or depart in Arabic. However the way it is translated, limits the meaning to a particular situation whereas the Arabic is open to possibilities.

4.7 Free Translation of the Poetry of Adonis

The last example is this wonderful piece of poetry by Adonis, (see appendix 21) where he plays with words, and contradictions in life. Samuel Hazo replicates this in his translation and was arguably more successful than Adonis. Samuel changes almost everything, yet keeps the essence of the poem. The title of this verse is:

الاشارة

The Passage

Hazo went from "الاشارة", which can be translated as 'the sign' to render it as, "The Passage". It would be difficult to see the link in any other kind of texts, yet with poetry, it is linked by a fine thread. It is something one feels rather than understands. The first line starts:

مَزجْتُ بين النار والثلوج

I sought to share

the life of snow

and fire.

The ST is still there but there with all its beauty and richness, yet very few of the words match between the ST and TT. It then flows to the next line:

لن تفهم النّيرانُ غاباتي ولا الثلوجْ

But neither

snow nor fire

took me in.

It is as though Samuel is digging in Adonis' words to find the beauty in English words that is hidden in the Arabic words of Adonis. Again, in this line Hazo changes almost the whole picture and yet retains the soul of it. Next they write:

وسوف أبقى غامضاً أليفا

So

I kept my peace,

He follows “took me in” with “so” to create a connection in his rendering and carries on with his deep understanding of the poem using his poetic imagination in his translation, resembling “وسوف أبقى غامضاً أليفا” to “I kept my peace”. After that he translates:

أسكْنُ في الأزهار والحجاره

waiting like flowers,
staying like stones.

In love I lost

myself.

He keeps “الأزهار والحجاره”, “flowers and stones”, but instead of “أسكْنُ”, he wrote, “waiting, staying”, which sounds even better in English, rather than saying ‘live’ a literal translation of the word “أسكْنُ”. He then finishes with something not mentioned in the words of the ST, “In love I lost myself”.

After that the Arabic flows and The English echo becomes:

أستقصي

أرى

أموج

كالضوء بين السحر والإشاره

I broke away

and watched until

I swayed like a wave

between the life I dreamed and the changing

dream I lived.

(Adonis, trans. by Hazo, 1994: 1)

After reading this translation, one feels that this is how translation should be: a successful poem in the TL translated by a genuine poet-translator. So although this is a free translation one feels that dynamic equivalence has truly been achieved here.

4.7.1 Free Translation of the Poetry of Adonis and the Use of Domesticating.

Here is a translation of a line from, "ملك مهيار" / "A king, Mihyar", translated, by Samuel Hazo using free and domesticating translation theories (see appendix 22):

يحيا في ملكوت الريح

He rules the kingdom of the wind

(Adonis, trans. by Hazo, 1994: 22)

In this example one can see how domesticating can work in a difficult, ambiguous phrase or word. Here, Hazo successfully domesticated the phrase "ملكوت الريح" to become "the kingdom of the wind", managing to retain the meaning of the ST, despite using different words. The TT is then more accessible and familiar to the TL reader/hearer.

4.8 Conclusion

It is important to translate the poetry of Adonis because he has had a huge impact on modern Arabic poetry and was one of the first poets to break away from the traditional style and form of traditional Arabic poetry. His poetry is an insight into the culture and thinking of the modern Arab world.

The poetry of Adonis is mainly written in free verse and prose poems. It is philosophical and can be contradictory at times. The translation of his poetry, with its rich and deep use of the Arabic language, is therefore not an easy task. Translations of his poems into English have been attempted in many different ways, using many different translation theories and methods.

The translations of Adonis' poetry using faithful translation theory are the most common. The poet-translators remain faithful to the words, phrases and style of the ST, in some cases producing near word-for-word translations. Faithful translations of his poetry make use of foreignizing and the reader in English is easily aware that the poem is not an original in the TL. When reading the translated poems analysed in this chapter, the faithful translations are not consistently successful. Many are, but some fail to portray the power of the original Arabic. In some poems, ideas and feelings are lost in favour of faithful equivalence in language. These poems do not display dynamic equivalence as the reader / hearer in English will clearly not have a similar experience to the reader / hearer in Arabic.

The translation of Adonis's poetry using explicitation, usually, produces better translations than those using entirely faithful methods because ideas and words are explained and illustrated, becoming more meaningful to the reader/hearer. The well thought out use of implicitation in the translation of the poetry of Adonis can help translation in a number of ways: it can help the flow, the style and improve the portrayal of ideas.

Explicitation and implicitation can be used in combination with either faithful or free translation theories, usually improving the translations in both cases.

Free translation theory is rare in the translation of Arabic poetry. With the poems analysed in this chapter, translated by Samuel Hazo, he is able to play with ideas and images. As Hazo is a poet himself, he was able to take the idea that Adonis created initially, and translate it into these capturing verses. One could say that Hazo used all kinds of translation theories in this translation and yet again, remained faithful to the soul of the original poem.

Hazo uses domesticating effects to translate the ideas into ones which flow and sound better. Yet despite not translating the words and phrases faithfully, Hazo is still able to stay faithful to the soul of the original Arabic poetry by Adonis and achieve dynamic equivalence in the translations. He makes Adonis' ideas come alive in English and one has the experience of reading real poetry written by a 'poet-translator'.

At the end of this study, one can see that translators often use different theories. Sometimes many theories are used within the same poem, or the same line, to achieve a good TT, which should not sound or look like a translation. There can be many interpretations of a poem, many interpretations of a single word or phrase in a poem. What works for one translator may not work for another. The application of one theory of translation will not suffice.

V. Conclusion

5.1 Introduction

This chapter sets out to draw conclusions from the previous chapters' research. Ideas will be discussed from a starting point of the importance of the translation of poetry, moving on to translation theories and then to the translation of the poetry of Adonis into English. The final conclusions for this chapter and the dissertation as a whole are then presented, followed by recommendations for further research.

5.2 The Importance of the Translation of Poetry

Translation is currently going through a critical period. Although it has never been unimportant, it has never been as important as it is now. The translation of literature gains its importance differently from other fields of translation as it connects cultures and promotes understanding between different nations. Poetry is the peak of literature and its translation. It is the most difficult to write, to translate and to understand. Given the particular nature of poetry, it is therefore necessary for the translator of poetry to be a 'poet-translator': not only a translator with excellent working and literary knowledge of both the ST and TT languages but also a poet who understands the style, form and language of poetry.

5.3 Translation Theories

Translators have difficulties describing how they go about the translation process, most insisting that they have a purely practical approach. Poet-translators rarely consciously use

theories of translation when translating poetry. To quote the title of a Nobel symposium paper, 'No Theory Please!' (Shimon Markish, 1999) is the usual cry from poet-translators – preferring instead to create a poem using their own individual methods. The current theories of translating do not apply when translating poetry. Research in this area, due to its nature as a fairly young discipline, is incomplete. The closest we have to a theory for translating poetry are the methods used by most poets: Jones' understanding, interpretation and creation stages.

However, with the analysis of the translation of poetry it is possible to assign translation methods to phrases and sections of the translated poem. Explicitation and implicitation theories will apply to every poem translated – out of necessity – especially in such differing languages as Arabic and English:

> "Omission occurs fairly frequently in Arabic/English translation"
> (Dickens, 2006: 23).

With the translation of poetry, dynamic equivalence has the most relevance as it is the feeling and effect of the words which is the most important aspect of this genre.

The poet-translator will need to decide whether to be 'faithful' or 'free'. Faithful translation being a fairly literal translation of the words and phrases used; free being a looser translation, which although is not totally faithful to the words, some would argue that by using this translation theory, the poet-translator could be faithful to the ideas of the ST (Robinson, 2007).

The problems with faithful translation are various, especially with such differing languages as Arabic and English. For example, it is unwise to translate faithfully the English proverb,

“birds of a feather flock together”, as it would lose the intended meaning. Rather, the best translation would result in the use of domesticizing, in this case, the equivalent proverb in Arabic, “الطيور على أشكالها تقع" would be the most appropriate.

Newmark is a big fan of being faithful to the words / phrases, yet,

> “...when I look more closely at a good translation of poetry, I find many points of divergence, and what appeared to me a literal translation and attractive for that reason (the truth, not the cosmetic) is not one.” (Newmark, 1988: 71-72)

Further research in the field of translation theory is needed, in particular the translation of poetry. Much more research is needed on translation to and from languages other than European languages as these cultures still have much to learn from each other:

> “There are many Easts in the East and many Wests in the West” (Adonis, 1998).

5.4 Translation of the Poetry of Adonis into English

Adonis’ influence on Arabic poetry since the 1960s has been immense (Banipal, 1998) so it is essential that the translation of this poetry into English is critically analysed. His poetry is written in an Arabic which is rich, deep and philosophical in nature and the translation of his poetry into English needs to reflect this. Some poets may use simple and words and expressions, while others may use elaborate sentence structures. In this regard, Adonis occasionally uses simple words or expressions, however, the deep and complex meaning lies

beneath the surface or between the words and phrases, which makes translation of his texts an enormously difficult task.

In the translation of the poetry of Adonis, dynamic equivalence needs to be achieved, in order to portray the ideas and feelings of the original Arabic poems.

It is usual for the translated poetry of Adonis to use either explicitation or implicitation or both, usually improving the translated poem as a result. The use of these translation theories enhances meaning for the reader / hearer and enriches the language of the TT.

Faithful translation of the poetry of Adonis is currently the most common kind of translation into English and these translations are usually satisfactory, however,

> "A satisfactory translation is always possible, but a good translator is never satisfied with it" (Newmark, 1988: 23).

Sometimes, dynamic equivalence is not achieved when the translator uses faithful translation theory when translating the poetry of Adonis. This is when the effect of the ST is lost as the translators, often making use of foreignizing, remain faithful to the words and phrases. There are some good and some not so good examples of faithful translations of the poetry of Adonis – the use of this theory is not always consistent.

The translation of Adonis' poetry using free translation theory is very rare. Samuel Hazo appears to be the only current poet-translator who uses this method. Hazo reconstructs and repaints the verses in a style very similar to that of Adonis', basing the TT on Adonis' ideas and emotions as well as the ease and flow of the original poems.

A faithful, word-for-word translation of a poem creates a text which is categorically not a poem so a freer imitation seems the only way to go. A faithful, word-for-word translation of an Arabic poem into English would usually result in nonsense. However, there are many degrees between completely free and completely faithful and it is arguable that every translation of a poem is somewhere in between – never completely free but never completely faithful.

> "Some people would ... [say that] poetry in translation is the wrong side of the tapestry - it just can't be done. But they are talking about replication, not translation. It is perfectly true that you will never get a replica of the original - nor would you wish to. The way it works, when translator and original are in tune, is that a third poem is created. It is the child of two parents and simply couldn't exist without them." (Rumens, 2007)

Hazo himself once said that the ideal translator is one who is fluent spiritually as well as linguistically, in the language into which s/he is translating the original – so translating vision is more than translating words (Hazo, 1999).

This is important for every translator of literary work: to keep and adhere to the spirit and essence of the ST. The poet-translator may be compelled to be creative in order to produce the creative equivalent of the ST, as Hazo has done in his translation of Adonis.

5.5 Conclusion

The work of the poet-translator is extremely important in today's world, in order to connect cultures and peoples.

Despite poet - translators usually being not making use of theories of translation, much poetry has been and continues to be translated and this translated poetry can be assessed for the translation theories used.

In order to create some kind of equivalence the poet-translator 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 (dynamic equivalence). Using explicitation and implicitation, the translator must look for the original poet's implied meaning and feeling from the words given in the ST – and then render these meanings and feelings – not necessarily the actual words in the SL. The poet-translator needs to play with words and expressions to suit the TL. Translating a new text into another language is an act of creativity and every act of creativity needs betrayal – in this case the betrayal of the ST in order to become a new poem in the TL. So the faithful translation of the poetry of Adonis – that which is faithful to the words and phrases – does not always result in the most convincing poetry in English. Sometimes, some of the emotion, philosophy and sentiment are lost. To follow the source text word - for - word may be seen as faithful in form but does not always produce good translated poetry. These conclusions are backed up by the investigations of Newmark into the translation of poetry, stories and sagas:

> "It is in expressive texts – poetry, stories, sagas ... where words represent images and connotations rather than fact – that creativity comes into play, and the play of words becomes creative." (Newmark, 2001: 8)

From looking at the translation of the Arabic poetry of Adonis into English therefore, the sensitive use of explicitation, implicitation and free translation theories by a poet-translator seems the best possible way to create dynamic equivalence – to portray the full philosophical meaning, feeling and sense of the original poems. Sensitive use of faithful translation also can produce successful translations of the poetry of Adonis, but this theory is not used successfully in every translation. Jean Boase-Beier also writes in the conclusions to her essay, 'Who Needs Theory?', in relation to metaphor and poetic style,

> "...possibility of engagement by the readers of the translation [of the poem] is of paramount importance" (Boase-Beier, 2010: 36).

Translation, and the translation of Adonis, is therefore not about following theories, or the mastering of two languages, or being bi-cultural. It is about all of these things, joining and working together inside a good translator, for the benefit of the readers / hearers.

5.6 Recommendations and Further Research

The conclusions of the research of this dissertation are limited due to the restricted nature of the study. The author would be interested in undertaking further research which would look at many more samples of English translations of the poetry of Adonis in order to gain a more thorough understanding of the translation theories used and their value in this area. It would also give more conclusive results.

The author would also like to see further research which looks into the comparison of the translation of various Arab poets into English, where the poet-translators have used free translation theory.

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Appendix 1

Glossary of Translation Terms

Term	Definition
adaptation	Where a translation is changed in such a way as to suit the target readers. Generally considered to be the "freest" form of translation and is mainly used in plays and poetry.
addition	The provision of information needed to better comprehend a translated passage.
audio visual translation	The translation for various media including television, internet and screen translation. Includes dubbing and subtitling.
back translation	The translation of a TT back into the SL from which it was originally translated.
connotative equivalence	A kind of translation equivalence where words in the ST and TT trigger similar associations in the minds of the readers / hearers of both texts.
denotative equivalence	A kind of translation equivalence where words in the ST and TT languages refer to the same entity in the real world.
doublets	Two words of the same derivation but having different meanings, for example *fashion* and *faction*, *cloak* and *clock*.
domesticating	A type of translation strategy which brings the foreign culture closer to the reader in the target culture, making the text recognisable and familiar.

dynamic equivalence	A term used to describe a translation that fulfils the conditions of the "closest natural equivalent" to the ST: to use the resources of the TL to the best advantage in expressing the meaning of the ST.
elliptical expressions	Expressions which make use of ellipses – the omission from speech or writing of a word or words that are superfluous or able to be understood from contextual clues.
equivalence theory	Where the effect produced by a TT on its readers / hearers is as close as possible to the effect produced by the ST.
explicitation	The technique of making explicit in the TT information that is implicit in the source text.
faithful translation theory	A type of translation that attempts to reproduce the precise contextual meaning of the original within the constraints of the TL structures. Cultural words are transferred and the degree of grammatical and lexical abnormality is preserved.
foreignizing	A way of dealing with culture in the ST: a means of taking the reader / hearer over to the foreign culture, making him or her see the cultural and linguistic differences.
formal equivalence	A type of SL-oriented translation which reveals as much as possible of the form and content of the ST. This can be done by reproducing grammatical units and consistency in word usage and meanings.
free translation theory	A type of translation in which the content but not the form of the original is reproduced. The linguistic structure of the ST is ignored and the emphasis is shifted to the reproduction of the meaning the ST intends to convey to the reader / hearer.
functional equivalence	A decision made by the translator about which form(s) of equivalence is/are relevant / applicable to the TT.

gains	Similar to addition – where the TT is added to in order to aid comprehension.
imitation	A type of partial translation where the translator sees fit to vary not only from the words and sense, but to forsake them both, taking only general hints from the ST.
implicitation	The process of allowing the TL situation or context to define certain details which were more explicit in the SL.
interlingual	Between or relating to two languages.
intertextual	The relationship between texts, especially literary ones.
lexical	Relating to the words or vocabulary of a language.
literary translation	The practice of translating literary works.
orthographic	The conventional spelling system of a language.
phonological	The system of contrastive relationships among the speech sounds that constitute the fundamental components of a language.
poet-translator	A translator of poetry, who is also a poet.
pragmatic approach (to translating)	A sensible and realistic approach used by the translator, based on practical rather than theoretical considerations.
referential equivalence	A type of equivalence where the ST and the TT refer to the same thing.
sameness	The quality of being the same; identity or similarity, eg. *sameness of meaning across different languages.*
technical	A type of translation involving the translation of documents

translation	produced by technical writers eg. those which involve scientific information.
text normative equivalence	A type of equivalence where the same or similar in the SL and TL.
theoretical approach	An approach where the translator uses theory to guide practice rather than practical methods.
translation loss	Where sense or meaning is lost in translation.
word-for-word equivalence	A type of equivalence where the TT is translated exactly as the ST.

All definitions are taken from the following three sources:

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Appendix 2

Table of Abbreviations

Abbreviation	Meaning
SL	Source Language – the language the text is being translated from.
ST	Source Text – The original text, i.e. the source of the translation process.
TAP	Thinking Aloud Protocols – the analysis of practical translation methods.
TL	Target Language – the language the text is being translated into.
TT	Target Text - the translation, i.e. the result of the translation process.

Appendix 3

Glossary of Poetic Terms

Term	Definition
alliteration	Repetition of initial consonant sounds in neighbouring words.
ballad	A poem or song narrating a story in short stanzas.
connotation	An idea or feeling which a word invokes for a person in addition to its literal or primary meaning.
couplet	A pair of successive lines of verse, typically rhyming and of the same length.
enjambement (run-on line)	A line whose flow of speech continues, without a pause, into the next. Occasionally, the metre 'wraps' to the next line, too.
epic	A long poem, typically one derived from ancient oral tradition, narrating the deeds and adventures of heroic or legendary figures or the past history of a nation.
epigram	A pithy saying or remark expressing an idea in a clever and amusing way, for example, a short poem, especially a satirical one , with a witty or ingenious ending.
form	The arrangement or method used to convey the content, such as *free verse, ballad, haiku*, etc. In other words, the "way-it-is-said."
free-verse	A verse which, although more rhythmic than ordinary prose, is written without a regular metric pattern.
haiku	A three-line poem of Japanese origin, often consisting of exactly 17

	syllables arranged in a 5-7-5 sequence.
iambic pentameter	A line of verse consisting of five metrical feet, where the second syllable of each line is stressed more than the first.
idiom	A group of words established by usage as having a meaning not deducible from those of the individual words.
inner rhythm	The measured flow of words and phrases as determined by the relation of long and short or stressed and unstressed syllables, which is absent from prose writings but which is essential to poetry.
limerick	A humorous five-line poem with a rhyme scheme *AABBA.*
metaphor	A comparison of things or actions *not* introduced by "like" or "as".
metre	The syllabic rhythm of poetry. A line of verse consists of a sequence of metrical groups (or metrical units). Metrical groups consist of one stressed syllable and one, two, or three unstressed syllables.
personification	Attribution of human qualities to a thing or an abstraction.
poetic licence	The freedom to depart from the facts of a matter or from the conventional rules of language when speaking or writing in order to create an effect.
prose poem	A piece of imaginative poetic writing in prose.
rhythm	The measured flow of words and phrases in verse or prose as determined by the relation of long and short or stressed and unstressed syllables.
simile	A comparison of things or actions introduced by "like" or "as".
sonnet	A poem of fourteen lines using any of a number of formal rhyme schemes, in English typically having ten syllables per line.
stanza	A sequence of lines that is visually marked off as a separate unit. A

	stanza consists of one or more verse sequences, and a poem consists of one or more stanzas.
style	A way of writing poetry characteristic of a particular period, place, person, or movement.
verse	Writing arranged with a metrical rhythm, typically having a rhyme.

All definitions are taken from the following sources:

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Appendix 4

"أمي"

by Mahmoud Darwish

translated by C. Lindley Cross

أحنّ إلى خبز أمي

و قهوة أمي

و لمسة أمي

و تكبر في الطفولة

يوما على صدر يوم

و أعشق عمري لأني

إذا متّ،

!أخجل من دمع أمي

خذيني ،إذا عدت يوما

وشاحا لهدبك

و غطّي عظامي بعشب

تعمّد من طهر كعبك

و شدّي وثاقي

بخصلة شعر

بخيط يلوّح في ذيل ثوبك

عساي أصير إلها

..إلها أصير

إذا ما لمست قرارة قلبك

ضعيني، إذا ما رجعت

وقودا بتنور نارك

وحبل غسيل على سطح دارك

لأني فقدت الوقوف

بدون صلاة نهارك

هرمت ،فردّي نجوم الطفولة

حتى أشارك

صغار العصافير

درب الرجوع

لعشّ انتظارك

“My Mother”

I yearn for my mother’s bread
My mother’s coffee
My mother’s touch
Childhood grows within me
Day upon daybreak
And I love my life because I
When I die
Am ashamed of my mother’s tears

Take me, if I come back someday
As a cloak for your eyelashes
Cover my bones with grass
An intending from the purity of your bosom
And pull my bonds tight
With a lock of hair

With a thread that trails from the back of your dress
I may become a god
A god I become
Whenever I touch the depths of your heart

Leave me, whenever I return
As fuel to feed your fire
As a clothes-line over the roof of your home
Because I lose suspension
Without your day-prayer
I am old; bring back the stars of childhood
To consult with you
The smallest of sparrows
The road of return
To the nest of your awaiting

Appendix 5

Part of **“The Waste Land” / “الأرض الخراب”by T.S. Eliot** accompanied by translations into Arabic by the poets **Adonis and Yusuf al-Khal:**

Winter kept us warm, covering

Earth in forgetful snow, feeding

A little life with dried tubers.

Summer surprised us, coming over the Starnbergersee

With a shower of rain; we stopped in the colonnade,

And went on in sunlight, into the Hofgarten,

And drank coffee, and talked for an hour.

الشتاؤ دفّانا، غطّى

الأرض بثلجه الكثير النسيان، مغذّياً

بالكمأة اليابسة حياةً بسيطة

فاجأنا الصيف، آتياً عبر ال"ستارنبرجرس"

مع وابلٍ من المطر، توقفنا تحت القناطر،

وواصلنا السير في نور الشمس، في "الهوفغارن"

ثمّ شربنا قهوة، وتحدّثنا ساعة

Appendix 6

“Shall I Compare Thee To A Summer's Day?”

*by **William Shakespeare***

*Translated into Arabic here by the poet **Enhaa Sefo**:*

Shall I compare thee to a summer's day?

Thou art more lovely and more temperate.

Rough winds do shake the darling buds of May,

And summer's lease hath all too short a date.

Sometime too hot the eye of heaven shines,

And often is his gold complexion dimm'd;

And every fair from fair sometime declines,

By chance or nature's changing course untrimm'd;

But thy eternal summer shall not fade

Nor lose possession of that fair thou ow'st;

Nor shall Death brag thou wander'st in his shade,

When in eternal lines to time thou grow'st:

So long as men can breathe or eyes can see,

So long lives this, and this gives life

to thee.

”هل اقارنك بيوم صيفي“

هل اقارنك بيوم صيفي

لكنك اكثر جمالا واكثر هدوأً

فالرياح العاتية تزيل براعم ايار الجميلة

وفي الصيف تكون فرص الحياة قصيرة الامد

وفي بعض الاحيان تشرق عين الشمس ساخنة جدا

ومراراً ما تُعتم بشرتها الذهبية

وكل جمال من الجمال في بعض الاحيان ينهار

بالصدفة , او يضعف بتغيرات الطبيعة المتعاقبة

لكن صيفك الابدي لن يذبل

ولن تفقدي ما تملكين من جما ل

ولن يفخر الموت فلن تكوني من ضحاياه

فانت في ابياتي الشعرية ستكبرين وتكبرين

بقدر ما يتنفس الانسان وبقدر ما ترى العين

بقدر ما سيحيى الشعر, وهذا سيمنحك الحياة

Appendix 7

Shakespeare's poem **"Shall I Compare Thee To A Summer's Day?"**, translated by

Mohammed Anani :

ألا تشبهين صفاء المصيف

بل أنت أحلى وأصفى سماء

ففى الصيف تعصف ريح الذبول

وتعبث فى برعمات الربيع

ولا يلبث الصيف حتى يزول

وفى الصيف تسطع عين السماء

ويحتدم القيظ مثل الأتون

وفى الصيف يحجب عنا السحاب

ضيا السما وجمال ذكاء

وما من جميل يظل جميلا

فشيمة كل البرايا الفناء

ولكن صيفك ذا لن يغيب

ولن تفتقدى فيه نور الجمال

ولن يتباهى الفناء الرهيب

بأنك تمشين بين الظلال

اذا صغت منك قصيد الأبد

فمادام فى الأرض ناس تعيش

ومادام فيها عيون ترى

فسوف يردد شعرى الزمان

وفيه تعيشين بين الورى .

Appendix 8

“The Chimney-Sweeper” by **William Blake** translated by **Iyad Nassar:**

When my mother died, I was very young,

And my father sold me while yet my tongue

Could scarcely cry 'weep! 'weep! 'weep! 'weep!

So your chimneys I sweep, and in soot I sleep.

There's little Tom Dacre, who cried when his head,

That curled like a lamb's back, was shaved: so I said,

"Hush, Tom! never mind it, for when your head's bare,

You know that the soot cannot spoil your white hair."

And so he was quiet; and that very night,

As Tom was a-sleeping, he had such a sight, -

That thousands of sweepers, Dick, Joe, Ned, and Jack,

Were all of them locked up in coffins of black.

And by came an angel who had a bright key,

And he opened the coffins and set them all free;

Then down a green plain leaping, laughing, they run,

And wash in a river, and shine in the sun.

Then naked and white, all their bags left behind,

They rise upon clouds and sport in the wind;

And the angel told Tom, if he'd be a good boy,

He'd have God for his father, and never want joy.

And so Tom awoke; and we rose in the dark,

And got with our bags and our brushes to work.

Though the morning was cold, Tom was happy and warm;

So if all do their duty they need not fear harm.

"منظِّف المداخن"

لمَّا ماتَتْ أمِّي

كنتُ صغيراً جدَّاً.

وحين تخلَّى الوالدُ عنِّي

كان لساني يعرفُ، بالكادِ،

أن يبكي؛

"واءٍ!" "واءٍ!" "واءٍ!" "واءْ!"

وها أنذا أنظِّفُ مداخنَكمْ،

وأنامُ على قدري الأسودْ.

كانَ (توم دايكرُ) الصَّغيرُ

يبكي وهم يحلِقُون له

شَعرَهُ المتجعِّدَ كفروِ الحَمَلْ.

فقلْتُ لهُ:

"اصمتْ يا (تومُ) الصَّغيرُ،

ولا تكترثْ؛

لأنَّ رأسَكَ الحليقَ

سيمنعُ السُّخامَ من

أن يفسدَ شَعرَك الأشيبْ".

فكفَّ عن بكائِهِ

والتزمَ الهدوءْ.

وفي اللَّيلةِ اللَّيلاءِ ذاتِها

شاهَدَ في المنامِ

آلافاً من المنظِّفين؛

(ديك) و (جو) و (نِد) و (جاك)

قد أُقفِلَ عليهمُ

في توابيتٍ سوداء.

وشاهدَ ملاكاً

يمرُّ في الجوار

يحملُ مفتاحاً لامعاً،

يفتَحُ التَّوابيتَ

ويحرِّرُ الجميعْ.

وبعدها توزَّعوا

في المرجِ يمرحونْ،

يغتسلونَ في مياهِ النَّهرِ،

يلمعونَ تحتَ أشعَّةِ الشَّمسِ،

يعتلونَ ناصيةَ الغيومِ

تاركينَ خلفَهم

حقائبَ عاريةً بيضاءَ،

وفي مهبِّ الرِّيحِ يعبثونْ.

واستفاقَ (تومُ)

بعدَ أن أخبرَه الملاكُ

بأنَّهُ إن أصبحَ غلاماً طيِّباً

فإنَّ الإلهَ

سيمنُّ على والدِه بالرَّحمةِ،

ولن يحرمَهُ من السَّعادةْ.

استفقنا جميعاً

وكان الظَّلامُ يلفُّ المدى،

حملنا حقائبَنا ومكانسَنا

ورحْنا نشقُّ دروبَ العملْ.

على الرُّغمِ من بردِ ذاكَ الصَّباحِ

فقد كان (تومُ) سعيداً ودافئاً.

وهكذا.. إن أنجزَ الجميعُ ما عليهم

فلن يظلَّ داعٍ

للخوفِ من أيِّ أذىً.

Appendix 9

"إذا كان لي أن أعيد البداية" by **Mahmoud Darwish** translated by **Abdullah al-Udari:**

"إذا كان لي أن أعيد البداية"

إذا كان لي أن أعيد البداية أختار ما اخترت: ورد السياج

.أسافر ثانية في الدروب التي قد تؤدي وقد لا تؤدي إلى قرطبة

أعلّق ظلي على صخرتين لتبني الطيور الشريدةُ عشاً على غصن ظلي

وأكسر ظلي لأتبع رائحة اللوز وهي تطير على غيمةٍ متربهْ

وأتعبُ عند السفوحِ: تعالوا إليّ اسمعوني. كلوا من رغيفي

اشربوا من نبيذي ، ولا تتركوني على شارع العمر وحدي

كصفصافة متعبهْ

أحبُّ البلاد التي لم يطأها نشيد الرحيل ولم تمتثل لدم وامرأهْ

أحبُّ النساء اللواتي يخبّئن في الشهوات انتحار الخيول على عتبهْ

أعود، إذا كان لي أن أعود، إلى وردتي نفسها وإلى خطوتي نفسها

ولكنني لا أعود إلى قرطبهْ

"If I were to start all over again"

If I were to start all over again I'd choose what I had chosen: the roses on the fence.

I'd travel again on the road which may or may not lead to Cordova.

I'd hang my shadow on two rocks for the fugitive birds to build a

nest on my shadow's branch,

I'd break my shadow to follow the scent of almonds as it flies on

a dusty cloud,

And feel tired at the foot of the mountain: come and listen to me.

Have some of my bread,

Drink from my wine and do not leave me on the road of years on

my own like a tired willow tree.

I love the country that's never felt the tread of departure's song,

nor bowed to blood or a woman.

I love the women who conceal in their desire the suicide of horses

dying on the threshold.

I will return if I have to return to my roses, to my steps,

But I will never go back to Cordova.

Appendix 10

"الشفة المقصوصة" by **Samih al-Qasim** translated by **Abdullah al-Udari:**

الشفة المقصوصة

كان في ودي ان أسمعكم

قصة عن عندليب ميت

كان في ودي أن أسمعكم

قصة . .

لو لم يقصوا شفتي!

Slit Lips

I would have liked to tell you

The story of a nightingale that died.

I would have liked to tell you

The Story . . .

Had they not slit my lips.

Appendix 11

"هنا نحن قرب هناك" by **Mahmoud Darwish** Translated by **Abdullah al-Udari:**

هُنَا نَحْنُ قُرْبَ هُنَاكَ

هُنَا نَحْنُ قُرْبَ هُنَاكَ ' ثَلاَثُونَ بَاباً لِخَيْمَهْ

هُنَا نَحْنُ بَيْنَ الحَصَى والظِّلاَلِ مَكَانٌ .مَكَانٌ لِصَوْتٍ ,مَكَانٌ لِحُرِّيَّةٍ , أَوْ مَكَانْ

لأَيِّ مَكَانٍ تَدَحْرَجَ عَنْ فَرَسٍ ' أَوْ تَنَاثَرَ مِنْ جَرَسٍ أَو أَذَانْ

هُنَا نَحْنُ ' عَمَّا قَلِيلٍ سَنَثْقُبُ هَذَا الحِصَارَ وَعَمَّا قَلِيلٍ نُحَرِّرُ غَيْمَهْ

. وَنَرْحَلُ فِينَا

' هُنَا نَحْنُ قُرْبَ هُنَاكَ ثَلاَثُونَ بَاباً لِرِيحٍ ,ثَلاَثُونَ ((كَانْ)) نُعَلِّمُكُم أَنْ تَرَوْنَا

' وَأَنْ تَعْرِفُونَا

وَأنْ تَسمَعُونَا ' وَأَنْ تَلْمَسُوا دَمَنَا فِي أَمَانْ

نُعَلِّمُكُم سِلْمَنَا قَدْ نُحِبُّ وَقَدْ لاَ نُحِبُّ طَرِيقَ دِمَشْقَ وَمَكَّةَ وَالقَيْرَوَانْ

. هُنَا نَحْنُ فِينَا

سَمَاءٌ لآبَ 'وَبَحْرٌ لِمَايُو ، وَ حُرِّيَةٌ لِحِصَانْ

وَلاَ نَطْلُبُ البَحْرَ إلاَّ لِنَسْحَبَ مِنْهُ دَوَائِرَ زَرْقَاءَ حَوْلَ الدُّخانْ

هُنَا نَحْنُ قُرْبَ هُنَاك , ثَلاَثُونَ شَكْلاً ثَلاَثُونَ ظِلاًّ...لِنَجْمَهْ

We are here near there

We are here near there, the tent has thirty doors.

We are here a place between the pebbles and the shadows.

A place for a voice. A place for freedom or a place

For any place fallen off a mare, or scattered by a bell or the

muezzin's call.

We are here and in a moment we'll explode this siege, and in a

Moment we'll free a cloud,

And travel within ourselves. We are here near there, thirty

doors for the wind, thirty "was",

We teach you to see us, know us, hear us,

Touching you to see us, to know us, to listen to us, to feel our

blood safely, Teaching you our peace. We may love or may not love the road

to Damascus, Mecca, or Qairowan.

We are here within ourselves. A sky for the month of Augus,t

a sea for the month of May and freedom for a horse.

We seek the sea only to retrieve from it the blue rings round

the smoke.

We are here near there thirty shapes, thirty shadows for a

star.

Appendix 12

"لديني ... لديني لأعرف" by **Mahmoud Darwish** translated by **Abdullah al-Udari:**

لديني ... لديني لأعرف

لديني...لديني لأعْرفَ في أيّ أرضٍ أمُوتُ وفي أيّ أرْضٍ سَأَبْعَثُ حيّا

سَلامُ عَلَيْكِ وأَنْتِ تُعدّينَ نار الصَّباحِ ,سلامُ عَلَيْكِ ... سلامُ عليْكِ.أَمَا

آنَ لي أَنْ أقدّم بَعْضَ الهَدَايا إليكِ : أَما آنَ لي أَنْ أعود إلَيْكِ؟ أَما زال

شَعْرِكِ أَطْوَلَ مِنْ عُمرنَا ومن شَجَر الغيمِ وهو يَمُدّ السّمَاء إليكِ ليَحْيَا ؟

لِدِيني لأَشربَ مِنْكِ حليب البِلاَد , وَأبْقى صَبيّاً على سَاعِدَيْكِ وَأَبْقَى صَبيّاً

إلَى أَبَد الأبدين . رَأيْتُ كثيراً يَ أَمّي رأيتُ . لديني لأَبْقى على راحَتْيكِ

أما زِلْتِ حينَ تُحبِّينني تُنْشدينَ وَتَبكين مِنْ أَجْلِ لاشَيْءَ. أَمّي ! أَضَعْتُ

يَدَيّا عَلَى خَصْر امرأة من سَرَابٍ.أَعانقُ رملاً أعانق ظلاً.فَهَلْ أَسْتطيعُ

الرّجُوع إلَيْكِ / إلَيّا ؟ لأمّكِ أمُّ ,لتين الحديقة غيمُ.فلا تَتْرُكيني وَحيداً

شريداً , أُريدُ يَدَيْكِ لأَحْمِل قَلْبِي. أَحنّ إلى خُبْزِ صَوْتِكِ أمّي! أَحنّ إلى

كُلِّ شيْءٍ. أحِنّ إلَيّ .. أحنّ إلَيْكِ

Give birth to me again

Give birth to me again... Give birth to me again that I may know

in which land I will die, in which land I will come to life again.

Greetings to you as you light the morning fire, greetings to you,

greetings to you.

Isn't it time for me to give you some presents, to return to you?

Is your hair still longer than our years, longer than the trees of clouds

stretching the sky to you so they can live?

Give birth to me again so I can drink the country's milk from you and

remain a little boy in your arms, remain a little boy

For ever. I have seen many things, mother, I have seen. Give birth to

me again so you can hold me in your hands.

When you feel love for me, do you still sing and cry about nothing?

Mother! I have lost my hands

On the waist of a woman of a mirage. I embrace sand, I embrace a

shadow. Can I come back to you/to myself?

Your mother has a mother, the fig tree in the garden has clouds.

Don't leave me alone, a fugitive. I want your hands

To carry my heart. I long for the bread of your voice, mother!

I long for everything. I long for myself... I long for you.

Appendix 13

"جندي يحلم بالزنابق البيضاء" by **Mahmod Darwish** translated by **Munir Akash and Carolyn Forche:**

جندي يحلم بالزنابق البيضاء

يحلم بالزنابق البيضاء
بغصن زيتون..
بصدرها المورق في المساء
يحلم_ قال لي _بطائر
بزهر ليمون
و لم يفلسف حلمه لم يفهم الأشياء
إلا كما يحسّها.. يشمّها
يفهم_ قال لي_ إنّ الوطن
أن أحتسي قهوة أمي
أن أعود في المساء..
سألته: و الأرض؟
قال: لا أعرفها
و لا أحس أنها جلدي و نبضي
مثلما يقال في القصائد
و فجأة، رأيتها
كما أرى الحانوت..و الشارع.. و الجرائد
سألته: تحبها
أجاب: حبي نزهة قصيرة
أو كأس خمر.. أو مغامرة
_من أجلها تموت ؟
_كلا!
و كل ما يربطني بالأرض من أواصر
مقالة نارية.. محاضرة!
قد علّموني أن أحب حبّها
و لم أحس أن قلبها قلبي،
و لم أشم العشب، و الجذور، و الغصون..

_و كيف كان حبّها

يلسع كالشموس ..كالحنين؟

أجابني مواجها:

_و سيلتي للحب بندقية

وعودة الأعياد من خرائب قديمة

و صمت تمثال قديم

ضائع الزمان و الهوية!

حدّثني عن لحظة الوداع

و كيف كانت أمه

تبكي بصمت عندما ساقوه

إلى مكان ما من الجبهة..

و كان صوت أمه الملتاع

يحفر تحت جلده أمنية جديدة :

لو يكبر الحمام في وزارة الدفاع

لو يكبر الحمام!..

..دخّن، ثم قال لي

كأنه يهرب من مستنقع الدماء:

حلمت بالزنابق البيضاء

بغصن زيتون..

بطائر يعانق الصباح

في غصن ليمون..

_وما رأيت؟

_رأيت ما صنعت

زنابقا حمراء

فجرتها في الرمل.. في الصدور.. في البطون..

_و كم قتلت ؟

_يصعب أن أعدهم..

لكنني نلت وساما واحدا

سألته، معذبا نفسي، إذن

صف لي قتيلا واحدا.

أصلح من جلسته ،وداعب الجريدة المطويّة

و قال لي كأنه يسمعني أغنية:

كخيمة هوى على الحصى

و عانق الكواكب المحطمة
كان على جبينه الواسع تاج من دم
وصدره بدون أوسمة
لأنه لم يحسن القتال
يبدو أنه مزارع أو عامل أو بائع جوال
كخيمة هوى على الحصى ..و مات..
كانت ذراعاه
ممدودتين مثل جدولين يابسين
و عندما فتّشت في جيوبه
عن اسمه، وجدت صورتين
واحدة ..لزوجته
واحدة.. لطفلته ..
سألته: حزنت؟
أجابني مقاطعا يا صاحبي محمود
الحزن طيّر أبيض
لا يقرب الميدان. و الجنود
يرتكبون الإثم حين يحزنون
كنت هناك آلة تنفث نارا وردى
و تجعل الفضاء طيرا أسودا
حدثّني عن حبه الأول،
فيما بعد
عن شوارع بعيدة،
و عن ردود الفعل بعد الحرب
عن بطولة المذياع و الجريدة
و عندما خبأ في منديله سعلته
سألته: أنلتقي
أجاب: في مدينة بعيدة
حين ملأت كأسه الرابع
قلت مازحا.. ترحل و.. الوطن ؟
أجاب: دعني..
إنني أحلم بالزنابق البيضاء
بشارع مغرّد و منزل مضاء
أريد قلبا طيبا، لا حشو بندقية

أريد يوما مشمسا، لا لحظة انتصار
مجنونة.. فاشيّة
أريد طفلا باسما يضحك للنهار،
لا قطعة في الآله الحربية
جئت لأحيا مطلع الشموس
لا مغربها
و دعني، لأنه ... يبحث عن زنابق بيضاء
عن طائر يستقبل الصباح
فوق غصن زيتون
لأنه لا يفهم الأشياء
إلاّ كما يحسّها.. يشمّها
يفهم_ قال لي_ إن الوطن
أن أحتسي قهوة أمي..
أن أعود، آمنا مع، المساء

A Soldier Dreams Of White Lilies

By Mahmoud Darwish 1967 From Unfortunately, It Was Paradise (2003). Translated and edited by Munir Akash and Carolyn Forché Please note: When you compare this transcript with the poem in
Unfortunately, It Was Paradise you will notice that the title has been changed from ‘A Soldier Dreams of White Tulips’ to ‘A Soldier Dreams of White Lilies’. This is a change that Darwish has requested
He dreams of white lilies, an olive branch, her breasts in evening blossom.
He dreams of a bird, he tells me, of lemon flowers.
He does not intellectualize about his dream. He understands things as he senses and smells them.
Homeland for him, he tells me, is to drink my mother’s coffee, to return at nightfall.
And the land? I don’t know the land, he said.
I don’t feel it in my flesh and blood, as they say in the poems.
Suddenly I saw the land as one sees a grocery store, a street, newspapers.

I asked him, but don't you love the land? My love is a picnic, he said, a glass of wine, a love affair.

-Would you die for the land?

-No!

All my attachment to the land is no more than a story or a fiery speech!
They taught me to love it, but I never felt it in my heart.
I never knew its roots and branches, or the scent of its grass.

-And what about its love? Did it burn like suns and desire?

He looked straight at me and said: I love it with my gun.
And by unearthing feasts in the garbage of the past
and a deaf-mute idol whose age and meaning are unknown.
He told me about the moment of departure, how his mother
silently wept when they led him to the front,
how her anguished voice gave birth to a new hope in his flesh
that doves might flock through the Ministry of War.
He drew on his cigarette. He said, as if fleeing from a swamp of blood,
I dreamt of white lilies, an olive branch, a bird embracing the dawn in a lemon tree.

-And what did you see?

-I saw what I did:

a blood-red boxthorn.
I blasted them in the sand…in their chests…in their bellies.

-How many did you kill?

-It's impossible to tell. I only got one medal.

Pained, I asked him to tell me about one of the dead.

He shifted in his seat, fiddled with the folded newspaper,
then said, as if breaking into song:
He collapsed like a tent on stones, embracing shattered planets.
His high forehead was crowned with blood. His chest was empty of medals.

He was not a well-trained fighter, but seemed instead to be a peasant, a
worker or a peddler.
Like a tent he collapsed and died, his arms stretched out like dry creek-beds.
When I searched his pockets for a name, I found two photographs, one of his
wife, the other of his daughter.
Did you feel sad? I asked.
Cutting me off, he said, Mahmoud, my friend,
sadness is a white bird that does not come near a battlefield.
Soldiers commit a sin when they feel sad.
I was there like a machine spitting hellfire and death,
turning space into a black bird.
He told me about his first love, and later, about distant streets,
about reactions to the war in the heroic radio and the press.

As he hid a cough in his handkerchief I asked him:
Shall we meet again?
Yes, but in a city far away.
When I filled his fourth glass, I asked jokingly:
Are you off? What about the homeland?
Give me a break, he replied.
I dream of white lilies, streets of song, a house of light.
I need a kind heart, not a bullet.
I need a bright day, not a mad, fascist moment of triumph.
I need a child to cherish a day of laughter, not a weapon of war.
I came to live for rising suns, not to witness their setting.
He said goodbye and went looking for white lilies,
a bird welcoming the dawn on an olive branch.
He understands things only as he senses and smells them.
Homeland for him, he said, is to drink my mother's coffee, to return safely,
at nightfall.

Appendix 14

"قصة مدينة" by **Samih al- Qasim** translated by **Abdullah al-Udhari:**

قصة مدينة

كانت هناك مدينة زرقاء

تحلم بالأجانب

يتسكعون وينفقون

من الصباح . . إلى الصباح

صارت هناك مدينة سوداء

تحتقر الأجانب

الدائرين على مقاهيها

بفوهات السلاح . .

The Story Of a City

A blue city

Dreamt of tourists

Shopping day after Day.

A dark city

Hates Tourists

Scanning cafes with rifles.

Appendix 15

“Shall I Compare Thee To A Summer's Day?” by **William Shakespeare** Translated by the Iraqi poet **Fateena Anaib:**

الترجمة لفطينه النائب- من كتاب فن الترجمة- للدكتور صفاء خلوصى- 1986

من ذا يقارن حسنك المغرى بصيف قد تجلى

وفنون سحرك قد بدت فى ناظرى أسمى وأغلى

تجنى الرياح العاتيات على البراعم وهى جذلى

والصيف يمضى مسرعا اذ عقده المحدود ولى

كم أشرقت عين السماء بحرها تلتهب

ولكم خبا فى وجهها الذهبى نور يغرب

لابد للحسن البهى عن الجميل سيذهب

فالدهر تغير واطوار الطبيعة قلبش

لكن صيفك سرمدى ما اعتراه ذبول

لن يفقد الحسن الذى ملكت فيه بخيل

والموت لن يزهو بظلك فى حماه يجول

ستعاصرين الدهر فى شعرى وفيه أقول:

ما دامت الأنفاس تصعد والعيون تحدق

سيظل شعرى خالداً وعليك عمراً يغدق

Appendix 16

"الصحراء" / "The Desert"

THE DIARY OF BEIRUT UNDER SEIGE, 1982 by **Adonis.** Translated by **Abdullah al-Udhari:**

في زمان

يصارحني: لست مني

وأصارحه: لست منك, وأجهد أن أفهمه

وأنا الان طيف

يتشرد في غابة

داخل جمجمة

1. My era tells me bluntly:

You do not belong.

I answer bluntly:

I do not belong,

I try to understand you.

Now I am a shadow

Lost in the forest

Of a skull

واقف والجدار سياج –

مدى يتضاءل, نافذة تتناءى

والنهار خيوط

تتقطع في رئتي وترفو المساء.

2. I'm on my feet, the wall is a fence —

The distance shrinks, a window recedes.

Daylight is a thread

Snipped by my lungs to stitch the evening.

صخرة تحت رأسي, -

كل ما قلته عن حياتي وعن موتها

يتكرر في صمتها ...

3. All I said about my life and death

Recurs in the silence

Of the stone under my head …

أتناقض؟ هذا صحيح

فأنا الان زرع وبالأمس كنت حصاداً

وأنا بين ماء ونار

وأنا الان جمر وورد

وأنا الان شمس وظل

وأنا لست ربا –

أتناقض؟ هذا صحيح ...

4. Am I full of contradictions? That is correct.

Now I am a plant. Yesterday, when I was between fire

and water

I was a harvest.

Now I am a rose and live coal,

Now I am the sun and the shadow

I am not a god.

Am I full of contradictions? That is correct …

دائماً يلبس القمر

ليقاتل أشباحه

خوذة من حجر

5. The moon always wears

A stone helmet

To fight its own shadows.

مغلق باب بيتي

والظلام لحاف:

قمر شاحب, حامل في يديه

حفنة من ضياء

عجزت كلماتي

أن توجه شكري إليه.

6. The door of my house is closed.

Darkness is a blanket:

A pale moon comes with

A handful of light

My words fall

To convey my gratitude.

غير القتل شكك المدينة, - هذا الحجر

من عظام,

وهذا الدخان زفير البشر

7. The killing has changed the city's shape — This rock

is bone

This smoke people breathing.

لم نعد نتلاقى

لم يعد لبيننا غير نبذ ونفي

والمواعيد ماتت, ومات الفضاء,

وحده الموت صار اللقاء.

8. We no longer meet,

Rejection and exile keep us apart.

The promises are dead, space is dead,

Death alone has become our meeting point.

أغلق الباب, لا ليقيد أفراحه,

... ليحرر أحزانه.

9. He shuts the door

Not to trap his joy

… But to free his grief.

إعلان –

عن عاشقة

قتلت,

عن طفل مخطوف,

والشرطي جدار.

10. A newscast

About a woman in love

Being killed,

About a boy being kidnapped

And a policeman growing into a wall.

كل شيء سيأتي قديم,

فاصطحب غير هذا الجنون – تهيأ

كي تظل غريباً ...

11. Whatever comes it will be old

So take with you anything other than this madness — get ready

To stay a stranger …

وجدوا أشخاصاً في أكياس:

شخص لا رأس له

شخص دون يدين ودون لسان

شخص مفروم

والباقون بلا أسماء.

أجننت؟ رجاءُ

لا تكتب عن هذي الأشياء.

12. They found people in sacks:

One without a head

One without a tongue or hands

One squashed

The rest without names.

Have you gone mad? Please.

Do not write about these things.

سوف ترى

قل اسمه

أو قل رسمت وجهه

مد يديك نحوه

أو سر كما يسير كل راجل

أو ابتسم

أو قل حزنت مرةً.

سوف ترى

ليس هناك وطن ...

13. You will see

Say his name

Say I painted his face

Stretch your hand to him

Or walk like any man

Or smile

Or say I was once sad

You will see

There is no homeland …

ربما جاء وقت ستقبل فيه

أن تعيش أصم وأبكم, لكن

ربما سمحوا أن تتمتم: موت,

وحياة, وبعث –

والسلام عليكم.

14. There may come a time when you'll be

Accepted to live deaf and dumb, and perhaps

They'll let you mumble: death,

Life, resurrection —

And peace be upon you.

يتزيا بزي الجهاد, ويرفل في بزة من فكر

تاجر – لا يبيع الثياب, يبيع البشر.

15. He wears Jihad uniform, struts in a mantle of ideas.

A merchant — he does not sell clothes, he sells people.

أخذوه الى حفرة, حرقوه

لم يكن قاتلاً, كان طفلاً

لم يكن ...

كان صوتاً

يتموج, يرقى على درجات الفضاء,

وهو, الان, شبابة في الهواء.

16. They took him to a ditch and burnt him.

He was not a murderer, he was a boy.

He was not …

He was a voice

Vibrating, scaling the steps of space.

And now he's fluting in the air.

ظلمات –

شجر الأرض دمع على وجنات السماء

والمكان انخساف, -

كسر الموت غصن المدينة وارتحل الأصدقاء.

17. Darkness.

The earth's trees have become tears on heaven's cheeks.

An eclipse in this place.

Death snapped the city's branch and the friends departed.

لا تموت لأنك من خالق, أو لأنك هذا الجسد

أنت ميت لأنك وجه الأبد.

18. You do not die because you are created or because you have a body

You die because you are the face of the future.

زهرة أغوت الريح كي تنقل الرائحة

ماتت البارحه.

19. The flower that tempted the wind to carry its perfume

Died yesterday.

لم تعد تشرق الشمس, - تنسل في خفية

وتواري

قدميها بقش ...

20. The sun no longer rises

It covers its feet with straw

And slips away …

Appendix 17

"قَبْرٌ مِنْ أجلِ نِيُويُورك" By Adonis. Translated by **Shawkat M. Toorawa:**

A grave for New York

Until now, the Earth has been depicted in the shape of a pear -

By which I mean a breast -

yet, the difference between breast and a tomb is a mere technicality:

NEW YORK

A four-legged civilization; in every direction is murder or a road to murder

and in the distance are the moans of the drowned.

New York

A woman - a statue of a woman

in one hand she holds a scrap to which the documents we call

history give the name "liberty" and in another she smothers

a child whose name is Earth.

Appendix 18

"أول الكلام" By Adonis Translated by **Khaled Mattawa:**

أول الكلام

ذلك الطّفل الذي كنتُ, أتاني

مرّةً

وجهًا غريبًا

لم يقل شيئًا. مشينا

وكِلانا يرمقُ الآخرَ في صمتٍ. خُطانا

نَهَرٌ يجري غريبًا

جمعتْنا, باسْمِ هذا الورقِ الضّارب في الرّيح, الأصولُ

وافترقْنا

غابةً تكتبها الأرضُ وترْويها الفصول

أيها الطّفل الذي كنتُ, تَقَدَّمْ

ما الذي يجمعنا, الآنَ, وماذا سنقولُ

The Beginning of Speech

That child I was came to me

once,

a strange face.

He said nothing - We walked,

each of us glancing at the other in silence, our steps

a strange river running in between

We were brought together by good manners

and these sheets now flying in the wind

then we split,

a forest written by the earth

watered by the seasons' change.

Child who once was, come forth –

What brings us together now,

and what do we have to say?

Appendix 19

"قَبْرٌ مِنْ أجلِ نِيُويُورك" By Adonis. TRANSLATED by **KAMAL ABU-DEEB.**

قَبْرٌ مِنْ أجلِ نِيُويُورك

حتى الآن، تُرسم الأرض إجَّاصةً

أعني ثدياً

لكن، ليس بين الثدي والشاهدة إلا حِيلةٌ هندسية

نيويورك،

حضارةٌ بأربعِ أرجل؛ كلّ جهةٍ قتلٌ وطريق إلى القتل،

وفي المسافاتِ أنين الغرقى

نيويورك،

امرأةٌ- تمثال امرأةٍ

في يدٍ ترفع خِرقةً يسميها الحريةَ ورقٌ نسمّيه التاريخ

وفي يدٍ تخنق طفلةً اسمها الأرض

A GRAVE FOR NEW YORK

So far,

the Earth has been drawn as a pear -

I mean a breast -

But, nothing between a breast and a grave stone

except a trick of engineering:

NEW YORK

A civilization with four legs; each direction is murder

and a path to murder,

and in the distance

the moaning of those drowning.

New York

A woman - a statue of a woman,

in one hand raising tatters named liberty

by sheets of paper which we name history,

and in another hand strangulating

a child named the Earth.

Appendix 20

"ملك مهيار" by Adonis. Translated here by **Khaled Mattawa:**

ملك مهيار

ملك و الحلم له قصرٌ وحدائق نار

و اليوم شكاه للكلمات

صوت مات

ملك مهيار

يحيا في ملكوت الريح

ويملك في أرض الأسرار

King Mihyar

A sovereign, dream is his palace and his gardens of fire.

A voice once complained against him to words

And died.

King Mihyar

Lives in the dominion of the wind

and rules over a land of secrets.

Appendix 21

"الاشارة" by Adonis. Translated by **Samuel Hazo:**

الاشارة

مزجت بين النار والثلوج

لن تفهم النيران غاباتي ولا الثلوج

وسوف ابقى غامضا اليفا

اسكن في الازهار والحجارة

اغيب

استقصي

أرى

أموج

كالضوء بين السحر والإشارة

The Passage

I sought to share

the life of snow

and fire

But neither

snow nor fire

took me in

So

I kept my peace

Waiting like flowers

Staying like a stones.

In love I lost

myself.

I broke away

and watched until

I swayed like a wave

Between the life

I dreamed and the changing

Dream I lived.

Appendix 22

"ملك مهيار" by Adonis. Translated by **Samuel Hazo:**

A king, Mihyar

Mihyar, the King . . .

Alive in a dream of castles, gardens

And days in service to his words.

A voice, buried . . .

Mihyar's, the king's. . . .

He ruled the Kingdom of the wind

And keeps his secrets.