

TRANSLATING AL-SAYYAB INTO ENGLISH

A comparative study of Unshudat al-Matar

'No one can understand the word
'cheese' unless he has a non-
linguistic acquaintance with 'cheese'

Bertrand Russell

Introduction

There are many useful methods that can be applied in the analysis of poetry translations. In this essay, I am going to analyse the (specify the number of translations) translations of al-Sayyab's poem Unshudat al-Matar that reflect different approaches. Therefore, I am going to divide my work according to the differences and similarities between these approaches into three sections. I will also classify these approaches thematically considering the fact that each translation might use more than one approach. This essay considers each of the three main translation approaches, followed by a section on data analysis.

The first section, 'Literal Translation', analyses the literal approach and its controversial aspects in translating the poem. The second section investigates 'Interpretive Translation,' which suggests a particular reading of the poem. However, some translators submit the whole semantic level of the source text (ST) to a single interpretation ignoring the potential multiplicity

Ghareeb Iskander*

of meanings in this poem. The third section, Creative Translation, focuses on the poetic and stylistic techniques used by some translators of Unshudat al-Matar, and compares them to the techniques of the ST. The last section discusses the data analysis of the previous approaches. Section six concludes the study with some findings.

I must mention here that I have left out the analysis of prosodic features such as rhyme or rhythm because of the complexity of the issues at hand. It requires us to establish the differences between the English and Arabic prosodic forms and their poetic functions, and how the other levels of the poem are affected by these functions.

The literal approach

In practice, this approach involves translating the explicit meaning of the original poem, which is formulated by certain lexical and grammatical techniques. Hence, this approach does not care about the shift between ST and target text (TT). In addition, Unshudat al-Matar as a linguistic and poetic message has two different functions: referential and aesthetic.

The literal approach focuses on translating the referential function of the poem more than the aesthetic one. Moreover, the relationship between these two functions sometime loses its balance for the benefit of the referential function in the TT, which affects the aesthetic function of the poem and produces a literal translation.

In the translations of Unshudat al-Matar, the literal translation approach exists as a word to

word conversion, from sentence to sentence, line to line and stanza to stanza. I will also analyse the translations that used this approach to investigate the

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differences between the ST and TT techniques on one hand, and on the other, the differences between the different translations of the poem. Here, I will investigate the literal techniques used by the poem's translators to render the title, as well as certain expressions and phrases, which exist, as I mentioned, through the translation of stanza to stanza, line to line, sentence to sentence levels. Analysing the translations of the lexical level is important to reveal the type of text's register used by the poem and its translations. Looking at the translations of Unshudat al-Matar's title

Kufa Review: Translating Al-Sayyab Into English

will uncover the approaches used in these translations, and the differences between the aspects of the register used in both the original and the translated poem.

Song or hymn

The given translations (referenced in the bibliography below) differ on the title of al-Sayyab's poem Unshudat al-Matar. In the original text, this title is presented linguistically in an annexation (alidhafa) form, which grammatically occurs in a compound of two nouns. It also comes in a definite form by using a definite article in the second noun al-Matar. In the translation of this title, I only found two translations that use definite articles to emulate the same technique used in the Arabic text:

‹Song of the Rain›

(Shaheen, 1992:82)

‹Song of the Rain›

(Lulua, 2004: 47)

In his translation of the same title, Boullata

also uses a definite article, but the emphasis is on the ‹Song› unlike the Arabic version:

‹The Song of Rain›

(Boullata 1976: 7)

However, Boullata's translation is more accurate than the previous translations. The use of definite article in the beginning of the title specifies the ‹song› to the ‹rain›, which is an appropriate translation for the title, since the use of the definite and the annexation in

the Arabic version suggests the same meaning. This translation is also more appropriate than the previous translations for the target readership, because the use of the definite article in

the beginning of the English phrase indicates that the first noun specifies the second one. With the exception of Deyoung's and Salam's translations, which I will analyse in the next section, the rest of the title's translations adopted the literal approach. These translations inverted the annexation structure of the title to a descriptive structure, as we see with the following translations:

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'Song of the Rain'

(Shaheen, 1992:82)

'Song of the Rain'

(Lulua, 2004: 47)

«Rain Song»

(Al-Udhari, 1986: 29)

«Rain Song»

(Jayyusi and Middleton, 1987: 437)

«Rain Song»

(O'Grady, 1992: 54)

«Song of Rain»

(Frangieh, 2003: 29)

As poetic discourse, the tenor of Unshudat al-Matar was inverted from the formality in the ST to the informality in the TT. This inversion affects the mode of the poem

As poetic discourse, the tenor of Unshudat al-Matar was inverted from the formality in the ST to the informality in the TT. This inversion affects the mode of the poem, since the original title was changed from the formal annexation style in the original poem to the informal descriptive style in the translated poem, which is usually used in the spoken discourse. These different perspectives operate in the translation of the rest of the poem's stanzas.

Forest or grove

Al-Sayyab was influenced by English poets, such as Keats or Sitwell. This influence made him choose a non-Arabic collocation to describe his beloved's eyes. Al-Sayyab started Unshudat al-Matar by saying:

عينك غابتا نخيل ساعة السحر
أو شرفتان راح ينأى عنهما القمر
(Appendix 1, lines: 1&2)

Al-Sayyab used «غابتا نخيل» 'palm trees forest' instead of the Arabic collocation «بستانا نخيل» 'palm trees grove'. However, the strangeness of this collocation is responsible for creating the poetic effect of this line, since this unusual use shapes the meaning of this image. It also makes the structure of the line more interesting for the target readership.

Let us see how the given translations dealt with these opening lines:

«Your eyes are two forests of palm trees at dawn,

Or two balconies from where the moonlight retreats»

(Frangieh, 2003: 29)

«Your eyes are two palm tree forests in early light,

Or two balconies from which the moonlight

Kufa Review: Translating Al-Sayyab Into English

recedes»

(Jayyusi and Middleton, 1987: 427)

«Your eyes are twin forest of palm trees at dawn

Or two balconies from which the moon withdraws»

(Salama, 1972: 119)

As can be seen, all these translations follow the original text by translating literally the same Arabic collocation into English. In addition, Frangieh and Salama mistakenly translated «ساعة السحر» by «dawn», whereas «السحر» is the time before daybreak. It is the early light, as Jayyusi and Middleton accurately used in their translation. The Arabic equivalence of «dawn» is «فجر». Deyoung made the same error when she translated «ساعة السحر» by «at the hour of dawn». However, she accurately chose a suitable English collocation when she translated «غابتا نخيل» by «two groves of palm trees» in the first line of her translation of Unshudat al-Matar:

«Your eyes are two groves of palm trees at the hour of dawn

Or two balconies from which the moon has begun to recede»

(Deyoung, 1993: 59)

In the second line of the same stanza, the Arabic present tense «راح ينأى عنهما» in «القمر» was inaccurately rendered by the same English tense:

«The moonlight retreats»

(Frangieh: 29)

«The moon recedes»

(Boullata: 7)

«The moonlight recedes»

(Jayyusi and Middleton: 427)

«The moon leaves behind»

(Al-Udhari: 29)

«The moon is moving far away»

(Lulua: 47)

«The moon passes»

(O'Grady: 54)

The problem with these translations is they did not take into consideration the grammatical structure of the whole sentence. Therefore, these translations practically come in a word to word translation form. On the contrary,

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Deyoung, in her translation of the same verb, presents an appropriate solution. Unlike the others, she took into account the compound of two verbs: past <raha> and present <yanaa> in the ST and translated them in the TT by using an appropriate present perfect structure:

<The moon has begun to recede>
(Deyoung: 59)

These examples show us that the literal translation approach is suitable for translating these lines, since they are expressed by nonfigurative language. This means that the communicative function, which dominates the given examples, has been rendered at the same level in the TT. Here, the literal approach adopted by the translators was applied to emulate the same style of the ST's language and function. However, Deyoung used non-literal approach when she translated the second line of the poem. She applied different mechanisms by compounding two different verbs in two different tenses to translate one verb to offer an appropriate translation. Deyoung's approach is close to the interpretive approach, since she used different techniques to translate the implicit meaning of the poem, as will be shown next.

The interpretive approach

We have seen in the last section how Unshudat al-Matar's translators approached the literal aspect of the original poem. This aspect, i.e. denotation, was mainly represented by the explicit meaning of the poem. Denotation is the first side of any linguistic message, which physically exists through the tangible aspect of that message. Moving on to the second aspect, namely connotation, it is represented by the possible

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readings that occur in the potential meanings of the poem. The former aspect is fixed, concerned with translating the first meaning produced by the original poem. The latter is more dynamic, seeking

to translate a selected meaning chosen from several potential meanings of the poem. This aspect apparently occurs in the semantic level of the text, which is based on the associative meaning produced by the inverted degree of the stylistic features underpinning the poetic aspect of the poem.

Turning to how the poem's translators interpret this aspect, Deyoung and Salama

Kufa Review: Translating Al-Sayyab Into English

individually translated ‹Unshudat› in the title Unshudat al-Matar by ‹hymn› instead of ‹song›, which is used by the rest of translators, as I mentioned in the last section. Using hymn is a matter of interpretive translation because hymn is usually used in a religious service, since it is praise to God. Therefore, the poem in this meaning is like a prayer for rainfall.

The technique used to interpret the title looks at the implicit meaning of the poem and takes into consideration the special use of certain linguistic features. This technique was used in several ways to translate the fourth line of the poem (Appendix 1), resulting in varying interpretations of this line, such as:

‹Lights linger like that moon›s reflection on the river›

(O›Grady: 54)

‹Lights dance... as water-reflected moons›

(Salama: 119)

‹And the lights dance

Like the moon›s reflections on a river›

(Al-Udhari: 29)

In contrast, this line was literally translated by other translators:

‹And lights dance... like moons in a river›

(Jayyusi and Middleton: 427)

‹And lights dance like moons in a river›

(Boullata: 7)

‹Lights dance like moons in a river›

(Shaheen: 82)

Unlike these translations, Deyoung›s translation uses a different technique by using brackets as a tool to explain the hidden meaning of the metaphor used in this line:

‹And the lights dance...like moons (reflected) in the river›

(Deyoung: 59)

At the same level, the stanza that describes the hunger (Appendix 1, lines: 5865-) was also translated in different interpretive forms. These forms indicate that this approach is unavoidable, although the original stanza seems to have an explicit meaning, since it is represented by non-figurative language, with the exception of the use of the metaphor

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'And the lights dance...like moons (reflected) in the river'

These translations indicate that there are three types of interpretive approaches varying according to the level of interpretation; these types exist through three degrees: low, medium and high

in «القرى تئن»). This stanza was translated based on the interpretive approach, because of its use of certain lexical and grammatical combinations, which produce different associative meanings and are reflected in the whole register of the TT. This can be seen in these examples:

‹I almost hear the palm-trees drink the rain
 Hear the villages groan and the emigrants
 Struggling with ear and sails
 Against the storm winds of the gulf and the
 thunder,
 Singing:
 Rain...
 Rain...
 Rain...
 And in Iraq hunger‹

(Shaheen: 78)

‹I almost hear palm-trees gulping rain,

Villages moaning and emigrants
 Fighting with oars and masts
 Gulf gusts and thunder, singing
 Rain-patter....
 Patter....
 Patter....
 Famines in Iraq‹

(Salama: 121)

‹And I can almost hear
 The palm-trees quaffing the rain
 And hear the villages moaning and the
 exiles
 Struggling with the oars and sails
 Against the tempests of the gulf,
 Against the thunder, singing:
 Rain...
 Rain...
 Rain...
 Yet there is hunger in Iraq‹

(Lulua: 49)

These translations indicate that there are three types of interpretive approaches varying according to the level of interpretation; these types exist through three degrees: low, medium

Kufa Review: Translating Al-Sayyab Into English

and high. To demonstrate the distinctions between the types, I will start with Shaheen's translation as example of the lower degree of interpretation. This translation practically came close to the ST, but it used 'storm winds' as a textual equivalence compounded from two lexical items to translate one lexical item 'العواصف awasif', which could be translated by 'storm'. In addition, at the lexical and grammatical levels, he mistakenly translated the plural word 'المجاديف majadheef' by a singular and inaccurate word 'oar' (sic). The word 'oars' is an appropriate lexical equivalent for 'المجاديف majadheef'. He also translated the last line of this stanza by conveying the same Arabic structure (postpositive subject and prepositive predicate expressed by a phrase):

وفي العراق جوع

(Appendix 1, line: 63)

Shaheen translated this Arabic sentence by a grammatically 'And in Iraq hunger', since his translated sentence has no verb. Thus, the adherence to the ST maintained by Shaheen estranges the TT without any poetic or cultural necessities.

Similarly, Salama makes a mistake in the translation of this line on both the lexical and the grammatical levels. The first mistake exists through the use of inappropriate lexis 'famines' instead of hunger. The appropriate Arabic equivalent for 'famine' is 'مجاعة majaan' not 'جوع jooa' as it is in the original poem. In addition, the word 'famines' which comes in plural form, is used to describe an extreme

The first mistake exists through the use of inappropriate lexis 'famines' instead of hunger. The appropriate Arabic equivalent for 'famine' is 'مجاعة majaan' not 'جوع jooa' as it is in the original poem

scarcity of food, while the Arabic word 'jooa' and its English equivalent 'hunger' used here describe the poor people using the technique of metonymy. Salama

also mistakenly lexically translated the Arabic verb 'تشرب tashrabo' by 'gulping, which is closer to the meaning of 'swallow' than to the meaning of 'drink' as it should be. However, the translator used a grammatically appropriate 'ing' form in his translation for this verb to emulate the meaning of continuity in the Arabic verb. Furthermore, the line was translated correctly on lexical and grammatical levels by most of Unshudat al-Matar's translators who use the same structure in their translations:

'And there is hunger in Iraq'

Unlike the others, Lulua's interpretation of

the same stanza is presented by the use of a certain technique. His approach uses the contrast link <yet> in the last line to justify the changes that affect the whole meaning of this stanza:

<Yet there is hunger in Iraq>

(Lulua: 49)

In his translation of this stanza, Lulua interprets the implicit meaning of the Arabic letter <wa> in the beginning of this line: ' وفي العراق جوع ' wa fi alaraq jooa' to build an appropriate linguistic structure for the TT. The use of this interpretive strategy serves and orientates the whole poetic function of this stanza. Therefore, he translates words like (yashrabo, yousarawn, awasif) respectively by (quaffing, struggling, tempest) to state that although we have palm-trees quaffing (not just drinking) the rain and people who are struggling against the tempest (not just storms), Iraqi people are still poor. This political message is expressed clearly by the use of metaphor in both the source and target texts:

أكادُ أسمعُ النخيلَ يشربُ المطرَ

وأسمعُ القرى تننّ، والمهاجرين
يصارعون بالمجازيفِ وبالقلوع
عواصفَ الخليج والرعود، منشدين

Finally, O'Grady renders the same stylistic technique used in the original text to translate the fourth stanza of the poem (Appendix 1, lines: 3741-). This technique is called a rhetorical question. It has an important effect on the whole register of the text, particularly

the tenor, since it requires stronger participation of the poem's readers in order to produce the potential meanings of this poem. However, O'Grady changes

these questions by repeating some of them. This technique helps the target readership to decode the metaphor of this stanza:

Do you know what grief
Rain brings? The sad song
Of rain-gutters. Do you know?
How we, the lonely, feel loss
When it rains? Rains endlessly –
a bleed, a hunger like love,
Children, death. That's rain.

Kufa Review: Translating Al-Sayyab Into English

(O'Grady: 55)

The translator also interprets the original relation between the subject (rain) and the predicate (the rest of the sentence) in the fifth line of this stanza by putting that subject at the beginning of the sentence, which is grammatically appropriate. Moreover, he interprets «حزن huzin» in the ST by «grief» in the translated text, while «sadness» is more appropriate equivalent for that word. «Grief» is a lexical equivalent for «أسى asaa», as many Arabic-English dictionaries state. Furthermore, O'Grady interpreted «تنشج المزاريب» tanshaj almazarib» in the second line of this stanza by «the sad song of rain-gutters». Here, the translator adds «the sad song» as an interpersonal function to interpret this line.

As we have seen the interpretive translation approach occurs when the translators of Unshudat al-Matar suggest a specific meaning, which they think could be transmitted to and understood by the target readership. For this purpose, the translators try to keep the same poetic functions of the ST, although they use a different linguistic system. In other words, these translations submit the semantic level of the original poem to the system of the language of the target. However, some of Unshudat al-Matar's translations go further than this level, by creating different poetic

techniques focusing on the acceptability of the translated text for the target readership, as will be seen in the next section.

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The creative approach

In the previous section, it was shown that interpretive translation mainly focuses on the semantic level of the poem. Unlike this approach, the creative translation approach focuses on the stylistic elements used by the original poem, and emulates what are suitable of these stylistic elements for the system of the language of the target text. In addition, this approach uses wherever possible new stylistic techniques to translate the poem so as to make the translated versions more acceptable for the target readership. This is a dynamic approach, using an unlimited number

of techniques to remedy the shift that occurs between two different linguistic and cultural systems. These techniques are revealed by the domination of the linguistic and stylistic features of the TT in the poem's translations.

For example, O'Grady uses a grammatical technique called inversion to translate the first and second lines of the first stanza (Appendix 1). This technique helps him to create new stylistic forms by the translation of these lines:

‹In that hour before dawn
Your eyes look two palm groves
Or twin balconies the moon passes‹
(O'Grady: 54)

Unlike the ST, the TT uses the complement of this sentence ‹in that hour before dawn› before the main sentence ‹your eyes look two palm groves›. This technique makes the translated poem more interesting for the target readership, as the translator changes the order of this sentence when he begins with the complement. This translation makes the reader long for the rest of this poetic image. Therefore,

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this translation involves stronger participation by the reader. Similarly, O'Grady changes the stylistic form of the ST when he translates the fifth stanza of Unshudat al-Matar (Appendix 1, lines: 58 - 65). This change affects the semantic level of the original poem:

‹Those palm trees drink rain. Listen!
Villages
Moan. The thunderstorm of the Gulf sings:
Rain! Rain! Rain!‹

(ibid: 55)

This example shows us that O'Grady practically creates a new poem by using the imperative verb ‹listen› as a cohesive conjunction to link the first sentence with the second one in the first line, ignoring the grammatical cohesion used in the source text, which comes in a first person category using the present tense ‹أكلأ akado› (Appendix 1, line: 58). In addition, the ellipsis used by

the translator in the last line of the same stanza ‹وفي العراق جوع› affects not only the meaning of this stanza, but the whole semantic level of the poem, since this line indicates explicitly

Kufa Review: Translating Al-Sayyab Into English

the political message of the poem. Moreover, the emigrants are singing in the ST not the thunderstorm (Appendix 1, line: 59), and the English equivalence for the Arabic word <عواصف awasif>, which comes in plural form, is <storms> not <thunderstorm> as O'Grady suggests. The same stanza was translated by Salama, who uses a different technique known as a phonemic approach to convey the sounds that are produced by the rainfall. The translator applies his approach to replace the harmony of the repetition of the word <rain> in the ST by word <patter> in the TT. Salama makes that harmony physically occur when we listen to the repetition of <patter> in the translated poem:

Rain-patter....

Patter....

Patter....

(Salama: 121)

However, as this translation uses a dynamic and phonemic equivalence of <patter>, it does not cover the whole meaning of the original poem, since the appropriate English equivalence for the Arabic word <مطر matar> is <rain>.

Unlike Salama, Lulua uses a stylistic approach to translate the fourth stanza of the

same poem (Appendix 1, lines: 3741-). This approach uses certain linguistic and stylistic features, such as the use of the linking words, punctuation marks and other grammatical tools, whose functions dominate the whole poetic message of this stanza:

But do you know what grief is caused by rain?

And how rain water drains whimper when it pours,

And how the lonesome feels that he is lost

Without an end, as spilled blood, as the hungry?

Like love, like children, like the dead – is rain!

(Lulua: 489-)

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meaning of this stanza. The use of <but> in the TT comes here as an additive conjunction to resume the poetic sequence between this stanza and the previous one. Thus, this technique makes the flow between the translated poem's stanzas smooth. The translator also uses passive form in the first line of the same stanza <what grief is caused by rain> to emphasize the object <grief>, whose significance affects the whole semantic level of this stanza. On the stylistic level, the translator emulates the same simile tool, which is represented in the original poem by the preposition <كـ ka> (Appendix 1, lines:4041-) by the preposition <as> in the fourth line of the translated poem. Lulua also uses proposition <like> instead of <as> for the same purpose in order to avoid repetition.

The examples of creative translation show us that the participations of the translators are as important as the poet's himself in producing the English versions of Unshudat al-Matar. This approach aims to recreate the poem in an appropriate poetic style for the target readership. Thus, the TT produced by this approach is sometimes completely different

from the source text, since the main focus of this method is how to revive poetic images through the translation of the original poem. The data analyses of the creative approach alongside the literal and interpretive translation approaches will be discussed in detail, in order to understand their techniques. These techniques are responsible for producing the final picture of Unshudat al-Matar's translations, as we will see in the next section.

Unshudat al-Matar's translations have been approached in three types: literal, interpretive and creative translations. These types seem to coexist in most translations of the poem

Discussion

In the previous sections, we have seen that Unshudat al-Matar's translations have been approached in three types: literal, interpretive and creative translations. These types seem to coexist in most translations of the poem. However, a certain translation can be considered as a literal, interpretive or creative according to the dominance of particular techniques. The literal translation approach is reflected in the emulation of the TT to the ST. This emulation occurs in the use of the same level of the original poem's language.

Kufa Review: Translating Al-Sayyab Into English

The translations in the interpretive approach offer specific interpretations to the original poem. These interpretations focus on the semantic level of the poem by translating the meanings produced by this level. The creative approach exists through the creation of new stylistic features for the TT, regardless of those used in the ST. This section compares these three approaches. It also discusses the differences between STs and TTs, in terms of loss, common or unfaithful uses, as well as the difficulties translators may face.

As we have seen in the section above on the literal approach, this method is sometimes necessary to emulate the same linguistic features used by the ST. However, this approach faces several obstacles because of the shift between two different linguistic systems.

This shift occurs in the different linguistic features in both the source and target text in the case of Unshudat al-Matar's translations. These translations use different structures to translate the poems' title, such as in the cases of Lulua, Al-Udhari, etc. However, the title was mainly rendered according to two types: literal and interpretive approaches. The former, used in most of the translations, occurs in

four structures: the Song of Rain, Rain Song, Song of the Rain and Song of Rain. The latter occurs only in two structures: Hymn to Rain and Hymn of the Rain. Thus, the literal type approaches the title by using a translation that considers the familiarity factor. This translation exists through the use of the word <song> as a linguistic equivalence to <أنشودة> unshudat used by the source text. The interpretive type approaches this title by going to its hidden meaning, which occurs in the religious use of the word <unshudat>. Therefore, this approach translates the keyword of the title <unshudat> by <hymn>. This interpretive approach takes into consideration the religious relation between the rainfall and the concept of hymn in the ancient civilizations.

Therefore, this poem as a poetic discourse is considerably affected by the use of this

concept, since it practically dominates all stanzas of Unshudat al-Matar, as can be seen in the interpretations made by Deyoung's and Salama's translations.

At the literal translation level, the poem is approached by two types. The first type is inaccurate, because the translators try to emulate the misuse of a collocation in the original text, as we have seen in the use of

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‹palm trees forests› instead of ‹palm trees groves› in the translation of the first line of the poem (Appendix 1: line 1). The second type is more precise, as we have seen with the use of ‹the early light› instead of ‹dawn› in the translation of ‹ساعة السحر› saat alsahar in the first line too (ibid). Here, this translation uses a common English expression in the translated text. It is worth mentioning that some techniques used by the ST force the translators to convey them literally in the target text, and to maintain the same stylistic level.

These techniques use of linguistic features, such as rhetorical questions and similes tools (like and as), as with Lulua's translation of the fourth stanza. Nevertheless, Lulua uses ‹but› as a conjunction word for the same stanza (ibid: lines 3741-), and he grammatically changes the active form used by the original text in the first line of fifth stanza to the passive form in the translated text:

‹But do you know what grief is caused by rain?›

(Lulua, 2004:48)

The linking word ‹but› and the passive form ‹grief is caused› are certainly not in the ST. The translator interprets these techniques by reproducing the inner meaning of this line. Lulua justifies this approach by saying that his ‹translation has kept to the ‹meaning›› first, emulating the ‹glamour› of the Arabic

expression, were that possible at all› (Lulua, 2004: 4). Therefore, he emulates the same word, used in the original poem to describe hunger in Iraq. This emulation has proved that literal translation is sometimes more appropriate than

other approaches. It has also proved that the use of the grammatical technique used by the original poem helps the translator to convey appropriately the meaning of that technique. For example, the grammatical treatment used by Deyoung was successful in the case of translating a compound of different verbal forms used in the source text: ‹راح› raha (past tense) and ‹ينأى› yanaa (present tense) by one present perfect tense:

‹The moon has begun to recede›.

(Deyoung, 1993: 59)

the grammatical treatment used by Deyoung was successful in the case of translating a compound of different verbal forms used in the source text: 'راح› raha' (past tense) and 'ينأى› yanaa' (present tense) by one present perfect tense

These examples may show that the literal translation approach exists through the use of non-figurative language in both original poem and translated one, since the use of linguistic features adopted by the ST affects these used by the TT. Therefore, this translation approach limits all presumed meanings of the original text to one explicit meaning in the translated text.

On the contrary, the interpretive approach attempts to translate the implicit meanings of the original text by reading the hidden features used stylistically in the original poem, and uses them in the translated one. This is why we have different translations for one poem: the semantic level of Unshudat al-Matar has different interpretations, allowing the translators of the poem to approach it in different readings. Hence, we have seen that there are two types of the interpretive approaches. The first one appears in the misinterpretation of the lexical level, which, in turn, leads to the mistranslation of the semantic levels, as we have seen with Salama's interpretation. The second one systematically operates by

Jayyusi and Middleton stand alone in their translation of the word 'السحر' alsahar' in the first line of Unshudat al-Matar. They use a compound of two words 'early light' to convey the Arabic meaning represented by one word 'السحر' alsahar' as equivalence to the common meaning of this word

decoding the figurative language of the ST, and emulates the technique of this language in the TT, as we have seen with Lulua's interpretive approach. The translator focuses on the techniques that link the lines semantically. This interpretation exists through the use of some

stylistic and semantic features, such as the use of conjunction word <yet> to change the meaning of the fifth stanza from its descriptive level in the original poem to the meaning of the objection in the translated poem. Thus, the political message that dominates most lines of this poem suggested to the translator to use <yet> as a strong stylistic tool to describe the situation in Iraq:

<Yet there is hunger in Iraq>

(Lulua, 2004: 49)

This tool also directs the reader towards assessing the meaning of the next stanza in the translated poem. At a different level of interpretation, Jayyusi and Middleton stand alone in their translation of the word 'السحر' alsahar' in the first line of Unshudat al-

Matar. They use a compound of two words <early light> to convey the Arabic meaning represented by one word <السحر> alsahar as equivalence to the common meaning of this word. Therefore, the translation of this line uses an understandable equivalence for the target readership to interpret this line. However, the rest of the poem's translators use the word <dawn> to translate <alsahar>, which affects the whole semantic level of this line, although it serves the interest of the poetic image of the translated poem.

As to the creative translation approach, we have seen that the translators of the Unshudat al-Matar sometimes change the meaning of the original poem. They mainly focus on the target text and its accessibility to the target readership.

For example, there is a great difference between the meaning of the ST and the meaning of TT in the translation of the fourth stanza made by O'Grady. He creates completely new semantic techniques

in the target source, instead of reproducing those used extensively in the source text.

Therefore the differences between the ST and the TT are greater than those in the literal and interpretive approaches. The creative approach focuses on the target text's poetic structure more than the meaning of the ST. Thus, we can classify this approach as a re-writing translation type, since it aims to build a new poetic text based mainly on the original text, although the new text ignores some of the important features of the original text. For example, O'Grady uses different stylistic techniques to translate the fifth stanza of Unshudat al-Matar. These techniques are represented by the metaphor used in the first line: <listen villages>, which is based on the use of imperative verb <listen> added to the subject <village>. However, the original

text uses different techniques, namely rhetorical simile and metonymy (Appendix 1: lines 5865-). In addition, the subordination in the original text comes gradually and smoothly by starting from (palm tree, villages, and emigrants), while

the translator ignored this structure and began with the <village>. He also omits the

the translations made under the creative approach change not only the meaning of the ST, but build another register for the whole of the poetic discourse. These changes also raise the question of what and where are the poem's original elements in the translated text

Kufa Review: Translating Al-Sayyab Into English

last line describing hunger in Iraq, at which the original poem reaches its most intense political expression. The changes made by the translator affect all aspects of the poetic discourse (field, mode and tenor). Therefore, the translations made under the creative approach change not only the meaning of the ST, but build another register for the whole of the poetic discourse. These changes also raise the question of what and where are the poem's original elements in the translated text.

Concluding remarks

To conclude, the data analyses of Unshudat al-Matar alongside with the discussions of these analyses show us that three approaches have been used to translate this poem. These approaches have different purposes. The first approach, literal translation, tries to preserve as much as possible the same linguistic, semantic and stylistic levels of the ST in the TT, because it focuses on the maintenance

of the linguistic and stylistic features used by the former. The second approach, interpretive translation, tries to go to the depths of the original poem to uncover the inner meanings of the text, and to use the meaning that is presumed to have accessibility for the target readership. Thus, the approach's translators exclude the lexical levels used by the ST in a certain level to justify their interpretations of the original text. The third approach, creative translation, focuses on the linguistic and stylistic features of the poetic structure used in the translated text. Therefore, this approach applies all potential poetic techniques of the target language to reproduce these techniques used by the ST in a new style. This approach sometimes ignores the semantic level as a last resort of the original text by creating a totally different meaning for the translated text, since the main focus of this approach is the accessibility of the translated text for the target readership.

Appendix 1: The Arabic version of Unshudat al-Matar

أنشودة المطر

بدر شاكر السياب

مطر...

تثاءب المساء والغيوم ما تزال
تسح ما تسح من دموعها الثقال.
كأن طفلاً بات يهذي قبل أن ينام
بأن أمه - التي أفاق منذ عام
فلم يجدها، ثم حين لجَّ في السؤال
قالوا له: «بعد غدٍ تعود» -

لا بد أن تعود

وإن تهامس الرفاق أتمها هناك
في جانب التل تنام نومة اللحد،
تسف من تراها وتشرب المطر
كأن صياداً حزينا يجمع الشباك
ويلعن المياه والقدر
ويثر الغناء حيث يأفل القمر.

مطر...

مطر...

أتعلمين أيّ حزنٍ يبعث المطر؟
وكيف تنشج المزاريب إذا انهمر؟
وكيف يشعر الوحيد فيه بالضياء؟
بلا انتهاء - كالدّم المراق، كالجياح كالحب كالأطفال
كالموتى -

عينك غابتنا نخيل ساعة السحر
أو شرفتان راح ينأى عنهما القمر
عينك حين تبسمان ثورق الكروم
وترقص الأضواء.. كالآقمار في نهر
يرجّه المجذاف وهنأ ساعة السحر
كأنما تنبض في غوريهما النجوم...

وتغرقان في ضباب من أسي شفيف
كالبحر سرح اليدين فوقه المساء
دفء الشتاء فيه وارتعاشه الخريف
والموت والميلاد والظلام والضياء
فتستفيق ملء روعي، رعشة البكاء
ونشوة وحشية تعانق السماء
كنشوة الطفل إذا خاف من القمر!
كأن أقواس السحاب تشرب الغيوم
وقطرة فقطرة تذوب في المطر...

وكركر الأطفال في عرائش الكروم،
ودغدغت صمت العصافير على الشجر
أنشودة المطر

مطر...

مطر...

وفي العراقِ جوعٌ	هو المطر
ويثُرُ الغلال فيه موسم الحصاد	ومقلتناك بي تطيفان مع المطر
لتشبعَ الغربانُ والجراد	وعبرَ أمواجِ الخليجِ تمسحُ البروق
وتطحن الشوان والحجر	سواحلَ العراقِ
رحىً تدورُ في الحقولِ... حولها بشر	بالنجوم والمحار،
مطر...مطر...مطر...	كأنها تهتمُّ بالشروق
وكم ذرفنا ليلةَ الرحيل من دموع	فيسحبُ الليلُ عليها من دمٍ دثار
ثم اعتلنا - خوفَ أن نُلامَ - بالمطر	أصيحُ بالخليج: «يا خليج
مطر...مطر...	يا واهبَ اللؤلؤِ والمحارِ والردى»
ومنذ أن كنا صغاراً، كانت السماء	فيرجع الصدى كأنه النشيج:
تغيّم في الشتاء	«يا خليج: يا واهب المحار والردى..»
ويهطلُ المطر	أكادُ أسمعُ العراقَ يذخرُ الرعود
وكلَّ عامٍ - حين يعشبُ الثرى - نجوع	ويخزنُ البروقَ في السهولِ والجبال
ما مرَّ عامٌ والعراقُ ليسَ فيه جوع	حتى إذا ما فضَّ عنها ختمها الرجال
مطر...مطر...مطر...	لم تترك الرياحُ من ثمود
مطر...مطر...مطر...	في الوادِ من أثر.
في كلِّ قطرةٍ من المطر	أكادُ أسمعُ النخيلَ يشربُ المطر
حمراءُ أو صفراءُ من أجنةِ الزهر	وأسمعُ القرى تتنُّ، والمهاجرين
وكلَّ دمةٍ من الجياعِ والعراة	يصارعون بالمجازيفِ وبالقلوع
وكلِّ قطرةٍ تُراقُ من دمِ العبيد	عواصفَ الخليجِ والرعود، منشدين
	مطر..
	مطر..
	مطر...

وفي العراق ألف أفعى تشرب الرحيق
من زهرة يُرَبِّها الفرات بالندى
وأسمعُ الصدى
يرنُّ في الخليج:
مطر...
مطر...
مطر...

في كل قطرةٍ من المطر
حمراءُ أو صفراءُ من أجنة الزهر
وكلُّ دمةٍ من الجياحِ والعراة
وكل قطرةٍ تُراق من دم العبيد
فهي ابتسامةٌ في انتظارٍ مبسمٍ جديد
أو حلمةٌ تورّدت على فم الوليد
في عالم الغدِ الفتى، واهبِ الحياة
...ويهطلُ المطر
(Al-Sayyab, 2005: 119- 124)

فهي ابتسامةٌ في انتظارٍ مبسمٍ جديد
أو حلمةٌ تورّدت على فم الوليد
في عالم الغدِ الفتى واهبِ الحياة
مطر...
مطر...
مطر...
سيعشبُ العراقُ بالمطر
أصبحُ بالخليج: «يا خليج..
يا واهبَ اللؤلؤ والمحار والردى»
فيرجع الصدى كأنه النشيج:
«يا خليج: يا واهب المحار والردى»
وينثرُ الخليجُ من هباته الكثار
على الرمال، رغوّة الأجاج، والمحار
وما تبقى من عظام بئس غريق
من المهاجرين ظل يشرب الردى
من لجة الخليج والقرار

Kufa Review: Translating Al-Sayyab Into English

Notes

- * **Ghareeb Iskander** is an Iraqi academic and poet living in London. He published the following books: Af'a Gilgamesh (Gilgamesh's Snake), collection of poems, 2012 (in Arabic), al-Khitab (Discourse, by Sara Mills), 2012, Mahaffat al-wahm (A Chariot of Illusion), collection of poems, 2009, Semiotic Trends in the Critique of Arabic Poetry, 2002, Sawad Basiq (High Darkness), collection of poems, 2001
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