On the Translatology of Versification:
Poeticity as a Monistic Feature Comparable to Meta
Poem Iconicity

Prof. Rafi' M Hussein Al-Mahdawi
Dept. of English, Al-Bani University College
rafimhussein@ yahoo.com

Asst. Instructor Luwaytha S. Habeeb
Dept. of English, Coll. of Arts, Univ. of Anbar
luizahabeeb@ yahoo.com

Abstract

To preclude, the concept of poeticity, coined by R. Jakobson, (1996:750) has its monolithic meaning created from linguistic resources and as part of a system for reformulating meaning which is set out by phrases, clauses and sentences, along with specific poetic function. Not whatsoever, the form and meaning of poetic communication are fused to have a monistic faculty reluctant to intercultural rendering. Poetic text being a collage texting of lexis, images and conceptions have their qualities foregrounded. The poetic function interacts with descriptive, associative, and interpersonal meanings, making them as a titular feature of the poeticity craft. Prototypical iconicity, on

the other hand, is a linguistic form motivated by the similarity of metaphorical extension, and over extension of images involved. Poeticity and iconicity, in crux, are foregrounded into the versified organic body making its translatability as hard to articulate and self-monitored as the enigmatic soul-body would be.   Hence, distinctive qualities of the figurative language, in general, the scheme of rhythmic repetition of identical linguistic forms, the tropes of non- literal meanings; and the poetic affinities in specific cause some lengthy tripping of deviations and illegitimate conversions (BBC, 1999: 8-10). A case well monitored in the intralingual rendition of the versified, and in the process of creating parallel versification of the same interlingally. The notness, the isness, and then the beingness overtly neologize the encoding-decoding-recoding swindle of transfer of human poetic severability.

Keywords: poeticity, iconicity, reformulation, foregrounding, intralingual, translatability

المستخلص

يتصدى هذا البحث لمفهوم ياكوبسن لطبيعة النسج الشعري واستدلالاته المجازيه، والذي تبناه، حيث تتاتى اصوله من مرابع لغوية وتتكنى افاقه بنظم متممة لاعادة تركيب الدلالة الشعرية لتفيض بمعان اخر لتراكيب لغوية مارقة فضلا عن خصوبيتها الشعرية. وليس بخاف ما لطبيعة لحمة المعنى والمبنى لاي كيان شعري من اثر في نقل القريض بين الثقافات المختلفة وما للترقيع اللغوي للنص الشعري بمعانيه ومبانيه وصوره من اثر في تجسييد نصوص مميزة حيث تتفاعل المهمة الشعرية ذاتها بدلالات أخر وصفية كانت ام مقترنة ككيان موحد لبناء لغوي وكشهادة على صناعة الشعر بجملته. وما النسيج الشعري الا ايقونة لغوية تؤسس لها دلالات ممتدة او مستمدة لصور شعرية رسمت معان لها عبرالنصوص الشعري ذاتها مسارات لغوية بتشابك الاستدلال الشعري بنسيجه عضويا . فامست ترجمية الشعر كتعقيد قراءاته وتحريرنصوصه. وهكذا كان النص الشعري بلغته المجازيه وترنيمته الصوتية بتكرار نظم ومبنى بعيدا في تطاولها على الكائن من التركيب اللغوي وان كثرت مناقبه و جنحت بعضها عن اثيل نظم اللغة (بي بي سي). وكما الحال، يتطلب رسم المعاني الشعرية ترجمة ذاتية للنصوص اولا وتحديد مناضرتها مع قوالب في اللغة المتلقية ثانيا وما الاستحداث اللغوي للكلم والعبارات الا مسار رائق لبيان صعوبة الترجمة ونقل مالاتها.

Introduction

Being not what is said but a way of saying wits (Reeve, 1967:12), translating of poetry is a linguistic process

whereby a swindle quest of copious interrogation is to opine. *"It is only me!"* as an expression might be myopic or might mean less due to its pragmatics, semantics, let alone, its discoursal value. As such, the language of versification might be a representation of objective reality, referential or autonomously modulated with no inherent or preeminent non referential primes.

Tersely, three modes of poeticity can be perpetuated, viz., the mimetic, the expressive and the poetic which will be mapped in the suggestive procedures for rendering poetry.

Saliently, poetry is organic rather than inorganic, in the sense that its functionality of structure, notionality of conception, and then formality of presentation should be handled with care (Mahdi, 2007:130-134). Agility and fragility, the translator, the thief, has to figure as Holms grand- great flanking conceptualized. What a" *barrage*" is? Per se, a board to board? A farewell? Or an end to tell?   "*Lucy*" a lassie whose virginity is impinged with conceptualization. Being intercultural, multi- dimensional and a mosaic of prosody, it is to create rather than to generate by

innate mindedness a drifted reveries, not a dungeon poetry; an equivalence of synonymity of virtual opacity rather than composition in rendering poetry.

Preliminaries

A poem is a product of a matrix of components and subcomponents. The phonological components which are highly embraced by the poetic genre, meter, rhyme and other sound and structure devices constitute the musical form (Illias, 1989: 100). The soul, the semantic content is highly portraited by the conceptual, associative, and then thematic sheds of protracted meaning of the poetic diction along with a net of linguistic relations. Both are organically compounded to reflect the ultimate meaning and the tone of the SLP.

Leech (1983:120) approaches the qualities of any literary product by stating three components: Firstly, cohesion, the lexical and syntactic relations which knits the parts of the text as a whole; secondly, foregrounding the deliberate deviation from the linguistic code; lastly, cohesion of foregrounding the deviant expressions in the text as being related to form the intra-textual pattern of the poem. Deviant expressions are granted their normality by their

relation to the other variants of the normed within the same environment (Leech: Ibid). A poem, per se, is a condensed chunk of speech which incorporates a set of figurative and metaphorical references modulated by an interlope of phonological components. It is a womb carrying a fetus of wide spectrum of semantic relations, and musical knots unified to deliver an organic whole, a clone. The subject matter, the form, the style, the prosodic elements and structure all reflect, with some subjectivity, the meaning of the poem.

A prior, to perceive the versified entity of Eliots' and Assayb's, one opts for realizing that poetry dominants of the close tone of voice used, the perpetual addressing of the narrator and the narrated, and the persona of scolding all interpersonal pressures. Implicitly, some internal overwhelming sensual and attitudinal crises are recalled in the SLP and reflected in the RLP throughout. Explicitly, an aesthetic drive of rhetorical discontinuity of free versification is meant to fulfill a prime escapism, rather than nihilism, towards an assumed reality of recurrent themes of open breaching and abolition with the past; or return to mythology.

The translatability of versification and methods to be followed in rendering poetry from English into Arabic cannot be reviewed in isolation from the linguistic systems of both, E the SL and A the RL, since the more discrepant the phonological and syntactic systems of the SL and the RL are the more intractable translation would be (Al-Najjar,1984: 203). Discrepancies in poetic traditions and musical effects are widely proclaimed. For instance, traditional Arabic poetry is featured by elements of traditional Arabic line of verse of two hemistiches. It maintains uni-rhyme. Each genre is interrelated with one of 16 meters depending on quantities rather than qualities of prosodic knots, (Khalusi, 1982: 237). Being highly affected by modernization trends, Arabic poetry reflects a tendency, during the last epoch, to violate, flout and hedge most formulaic poetic norms especially being of multiple diversified-rhyming and meter regulators of versification with uni- hemistich.

Two meters followed in scaling the versified are: Assafy of one tafi'latu and the mixed of the repeated two taf'ltun and uni-one.

حروب وطوفان،

بيوت تدمـر

وما كان فيها من حياة تصدى.

وكذلك

ما دامت لي من ارض اشبارا

مادامت لي زيتونة

كالليمونة

The Translatability of Poetry

The question of whether poetry is translatable may be approached through two main controversial trends: The first holds that poetry is untranslatable since a poem is an organic whole of semantic contents and forms which can't be distinguished. In the same line, Al-Najjar (1986) cleaves to the view that a poem is an organic whole to skip one demerit is to impinge to the whole. The second maintains that poetry is translatable in the sense that it may retain its content which should be forged on another linguistic mold.

To start with, verse translation is an act of critical intralingual interpretation which has the aim of being acts of poetry (Assafi, 1974: 75). In other words, it fundamentally makes use of verse to aspire to be a poem forged in another linguistic medium. Thus, the poem in the RL is a nexus of a bundle of relationships

and cultural outlets covering the essence of the original SL by a complete coupling of its form and content through its original linguistic tradition; and an entity exposing the poetic traditions and versification paramount of the RL. The ultimate factor in deciding its duality and opacity must in some measure meet.

James S. Holmes (1988) believes that to translate a poem from the SL into the RL one is to create what he calls a *meta poem* where a poem versed in the SL according to the poetic traditions of SL is to be transformed into a meta poem written according to the poetic traditions of the RL. Furthermore, taking the form as his starting point, Holmes (1988: 95-98) proposes three main methods for rendering poetry by fitting the content into a mimetic or analogical form and blending an equivalence in the RL for the outward form of the SL poem.

1. Form-derivative
    1.1   mimetic
    1.2   analogical
    1.3   blending
2. Content-derivative (organic form)
To cleave to this method the translator is opted for the semantic content of the SL poem allowing it to select its own poetic shape in the RL.
3.   Deviant   form
The extraneous form used opts to be suitable for the SL

poem but has no implicit relation to the RL counterpart poem.

Vehemently, the first approach tends to naturalize the RL poem. That is to say, to cast an English SL poem in the Arabic RL molds; whereas the mimetic form tends to retain the essence of the SL poem semantic content in the RL poem. Then, the SL formal elements might be scrutinized and retained into the RL. Thus, to translate according to the form-derivative forms practically is to choose a form in the RL then to cast what is sipped into it creating the RLP version. The extraneous deviant form method which assumes a collateral of the organic form leaves a margin wide to the SL meaning of the poem lessening at the same time the confrontation with the formal tenacious poetic requirements in the RL. Apparently, the RL poem will end up with an entity bears the least equivalent to the SL poem. However, the organic content derivation approach is a sound collar traded to alleviate a sound hurdle that it is impossible to find any predetermined extrinsic RL form to pour a transferred SL poem into. The transference of the semantic content allowing a new intrinsic form in the RL to develop is liable to the fore.

Then, to sum up there are two crucial problems which might be faced when trying to transfer a poem from E (SL) into A (RL):

1- Whether poetry itself is translatable, a thematic quest viewed by R. Frost the poet in stating that poetry is a property of speech which is "untranslatable."(Bergman, 1983:1).

2- What method for translating should be enacted since a poem is the output of coupling two components: The semantic content of its constituent lexical items engrossing the conceptual meaning, the functions achieved and the associative meaning extended and; the phonological components manifested by its poetic genre, meter and rhyme patterns, and other phonological effects caused by figures of speech.

As Al-Najjar (1984: 252) puts it the phonological components of the SL cannot be copied in the RL but can be matched. These components should maximally be translated into the RL to achieve the highest degree of equivalence.   Saliently, he reviews five methods for translating poetry into Arabic:

1. Method I calls for retaining the form of the poem in the SL while transferred into the RL. A highly hypothetical method since no form can be retained outside its linguistic system. Moreover, identical equivalence exists only in theory because of the two variables encroaching on the optimal transfer process, i.e. the semantic content and form.

2. Method II calls for recasting the SL meta poem into a functionally equivalent RL linguistic form to endorse parallel poetic form of the translated. A method results in unacceptable loose in the poem's semantic content and adaptation in its poetic diction and syntactic structure.

3. Method III calls for a deviant form to be adopted. This extraneous form is a result of casting the meta poem into a non -implicit poem which is non identical in form or content of the SL poem.

4. Method IV uses the semantic content of the SL poem to develop into a linguistic structure in the RL with little changes.

5. Method V calls for translating the SL poem into an RL prose structure.

Apart from the first method, all the other methods call for having the two main components into account in translating poetry, namely, the semantic contents and the musical form, (Babler, 1970:194). Accordingly, priority is given to the semantic content of the SL poem in method IV. It does not force any verse form on the linguistic forms of the RL which reflect the content of SL poem.   It allows the linguistic forms to adopt the verse form which best fits them in the RL with the slightest semantic changes as relevant. The method asserts that these components which should

be transferred into the RL are to achieve the highest degree of equivalence.

To set an open-ended assessment on the quest of poetry translatability Eliot's "*The Journey of The Magi*" is to be analyzed as to valuate Assayb's translation of the same into a free verse poem.

Eliot's "Journey of the Magi":   Introductory Notes

"The Journey of the Magi" was written in1927, and published in 1931 in the volume of poetry entitled *Ariel Poems* (Pishkar, 2010:410-411). The poems of this volume are visionary dramatizations of states of feeling within 'the dream-crossed twilight between birth and dying,' this 'time of tension between dying and birth.' (Drew, 1949:118).   Thus, the poem is a dramatic monologue of a man who has made his own choice, achieved belief in the incarnation. Still, he is part of this life. Being oppressed by the sense of death in life, the waste land, he is ready to submit to another death, "*I would do it again*," from his final deliverance from the world of desires, the world of *silken girl*, of Greek and Roman luxury.(Pishkar, 2010:415)

The narrator is resigned rather joyous, absorbed in negation of his late existence; yet he is not physically liberated from his life, *"I would do it again, but set down."* Furthermore, "*he expresses no rebellion at all*." All he remembers is the faith that impelled them

forward [and] and sense of urgency which made them quicken their pace... ." (Drew, 1949:120). His negation is partly ignorant for he doesn't comprehend the array of Birth-Death dichotomy.

The quest of the Magi along arduous journey against the discouragement of nature and hostility of man to find at last a mystery impenetrable to human wisdom, was described by Eliot in a highly *colloquial phrases* adapted from one of Lancelot Andrews' Sermons delivered in 1622 in Winchester.(Pishkar,2010:411).

The Analysis

Probing Eliot's world of poetry is not an easy mission. It needs among other things a deep knowledge of his education, attitudes and background. In one of his provocative remarks, he states that his tastes are "classicist in literature, Anglo-Catholic in religion, royalist in politics." (Thwaite, 1968:57). Hence, this philosophy can be figured as a reverie of mythical world of sagas and legends splashed with religious vision.

The title of the poem "Journey of the Magi" has its implications. The "Magi" are three members of priest caste in the Magus society who are believed to be the philosophers and magicians of that era. Eliot refers to them as the *three wise* coming from the east bearing

some gifts, gold, incense and Indian fig. (Pishkar, 2010:419).

The narrator in the poem (1ˢᵗ person pronoun) refers to the *three wise*, in the first and second stanzas; it is 'we' in the third and the singular 'I' just like the chorus in the Greek tragedy. (Al- Aqeedi, 1986).

Reading the poem throughout one can suggest that Eliot was successful with his dramatic monologue in which a single speaker narrates through the delicate play of emotions that forms the back-ground of the dramatic situation and even suggests the presence of others and led their conversation. In other words, it is a piece of verse in which there is one speaker or a group of persons whose responses and gestures are often suggested by the words of the speaker himself. Moreover, the quotation marks embracing the first five lines of the poem are to refer to an epigraph. These lines establish the rhythm of the poem and show Eliot's skill in incorporating some lines written in prose after being transferred into poetry. (Pishkar, 2010:419)

"A cold coming we had of it,	في البرد القارس جئنا،
Just the worst time of the year	في شر وقت من العام
For a journey, and such a long journey:	لان تزمع فيه رحلة، ومثل هذه الرحلة الطويلة،

The ways deep and the weather sharp, الدروب عميقة،
والطقش حديد

The very dead of winter," كان الشتاء في منتهاه،

In the first stanza, *death*, *waste land*, the *search for entity* and the *birth out of death* can all be related to the title and the biblical background of the journey itself. In the second stanza, however, an obvious detour is conducted from the waste land, dead wildness, and beastly cold winter into the *temperate valley*, *smelling of vegetati*on, and *running stream*, (Ibid:411). It is by no means the symbol of birth and vividness or at least of resurrection. Notably, Eliot, in doing so, violates the chronicle order of relative time to the absolute time reference. He visualizes past, present and future domains as a unified spectrum of time perspective.

The *running stream* is a symbol of life, the *water mill* beating the darkness is the race with time and clash with the apex of crucifixion. The *three trees* are the symbol of the three crosses used. The *old white horse* is a productive iconicity used depending on Apocalypse to refer to the decay of the Greek-Roman with all its cultures and beauties (AL-Aqeedi, 1986).   The *six hands casting the dice for a piece of silver* might stand for the guards who were dicing for his clothes and treachery for some silver.(Pishkar,2010:419)

In the last stanza, the narrator becomes solo. In his contemplation, the speaker in his anxiety and his muddled confusion tries to review the journey because of his set down. He knows well that he can't join another journey despite his spiritual and physical ability to make such a trip. At the beginning, he fails to distinguish between life and death but lately he realizes that death is an important phase as resurrection.

The Technique of the Poem

The poet uses persona to express particular allude and enhance biblical allusions to figure his characters and to his narration pools.

However, Scotfield (1988) has stated the following:

> *Eliot clearly chose the Magus as a persona because he represented the experience of being caught between two worlds of having had an intimation of faith but now being left "No longer at ease here, in the old dispensation." The experience of conversation without the full benefit of assured faith. (P. 86)*

The Structure of the Poem

The poem depends on some sort of reverie which is proper to visualize the fractured spirituality of a dying world. "*The journey of the Magi*" has the prose of a sermon which appears to repeat a notion, but

nevertheless in the most deliberate and orderly manner. The language is often informal. It is elliptical, the melody of the poem tends to turn into a looser rhythm, but never indulging in rhyme.

Then the camel men cursing and grumbling

And running away, and wanting their liquor and women

And the night-fires going out, and lack of shelters

Eliot's presentation of birth –death, then rebirth trek visualizes a detailed tale for the background, an application of some phantasies for persona identities, examples of evils myth with an ancient replica, an enduring analysis of some pictorial scenes of the time, then a synthetic rehearsal of reproduction of birth-death merging.

Tone

The poem features a tone of understatement sensed as "*it was you may say satisfactorily*." Yet, its emotional effect culminates in the feelings of the Magus; their death, too, had been foreshadowed and required, and "*another death*" now suggests an escape rather than consummation. (Hussein, 1985:12).

Understatement is a figure of speech which magnifies a notion discussed by stating that the means of expression is inadequate to the task(Alxender,1963:

10). The poem is usually ironic as this simultaneous occurrence of the devices suggest. In each sentence there is so much of cadence and formality apposition. The use of apposition will sustain the structure of the poetic line:

Finding the place; it was *"you may say" satisfactory*. (Scotfield, 1988: 32).

Symbolism

Most of the symbols used in the poem are in the second part. The second part shows the shift from the *poor land*, the *death of nature* and the *bitter cold* to a *temperate* and *wet valley* with *smelling of vegetation*; it is a symbol of life and birth; or life through death. (Pishkar, 2010:411,415). In this part, however, Eliot makes the past, present, and future as one scene including now, before and then events. He purviews the traitor malignance and the Christ's termination as a kinetic hovering over a birth nesting.

Thus, "The *running stream*" is a symbol of life eventuated by the "*water-mill beating the darkness*", the absolute time. There is a precedent notice for the tragic event represented by "*three trees*" on which crucifixion was made. (Ibid:415). The "*Old and white*" are symbolic for the *old white horse* galloping away into a matrix scene of a meadow rectify a declination of the Greek-Roman paganism despite its worldly

greatness. By the new birth, a crux of new beliefs accentuated in a sphinx chemistry, were cradled to generate a new era in the realm of human course. A weave comes from the heart of a rotten apple (Hussein, 1985: 15).

Notably, by forging an image of the "*six hands at an open door dicing for pieces of silver*" a notary image of a malicious gathering of sentries dicing for the crucified clothes reflects human savagery. Agility of action is tackled by *silver* a symbol of Yahweh's betrayal (Hussein,1985: 18).

Objective Correlation

Altenbernd and Lewis (1963) discern that the "Journey of the Magi" is a poem stands as an objective correlative for Eliot's state of mind. They state the following:

> *T. S. Eliot, one of the most influential of recent critics as well as a distinguished poet, has insisted that art can convey emotion only by presenting what he calls an "objective correlative" – an object, an action, a situation which is the "formula" of that particular emotion and which, when presented to the reader, produces a sense impression that elicits that emotion. This idea implies a widely or universally shared response to particular objects and situation. Presumably,*

> *what aroused the emotion in the poet can be counted on the evoke in the reader as well. Such a concept will serve if we understand that the formal aspects of poetry-sound values, diction, and structure, for example- may be included among objective correlative.* (P. 63)

The above ultra-exhaustive review of Eliot's formula of emotive- flowing conveyed depends highly on his "objective correlative". As such the "Journey of the Magi" seems to stand as a correlative for Eliot's state of mind. Eliot has been drawing upon some biblical and historical images to reflect his state of mind and belief in death, birth and birth through death. As a poem, Altenbernd and Lewis (1963:66) believe that it suffers from certain lack of imagination. They claim that evocatively, one might compare the poem unfavorably with Browning's *Karshis*h (Ibid). Browning's, they suggest that is more effective in its use of a historical persona to convey the experience of a particular attitude of any doctrine or dogma.

Valuation of Assyab's Translating Sampling

As a parameter in selecting any relevant procedure for translating poetry of Eliot's genre the tale first to be retained then the sheds of meaning to be well intra translated and well conceited and formalized. The structure being dramatized is to be reconstructed as

for building the five stage of its tale to tell in the RL version. The tone , pensive reluctant then promising, is to be well realized then lexicalized along with the figurative language used to deduct themes and direct the flow of conceptions into the RL molding. None is misleading as interactive presuppositions and entailments to be rightly inferred. However, deviations at any linguistic levels to keep iconicity and poeticity are too analyzed to form the norms of forging the equivalent poem.

The textual meaning of the meta poem is highly parallel to the SLP. Thematic dynamics is observed as being noted in the equivalent chosen, with some additions explications and substitutions to cope with the prosodic reformulation of the poem's conception. Saliently, the cohesion of the meta poem is identical with the development of the monologue trekking to enhance the notion of rebirth on opaque time reference, though awkward in cases to reflect some inner struggle of dogmatic conversion.

All the lines of verse of SLP and of RLP are thematically oriented in fragmented transitivity. The meta poem generated by Assayb is a mirror, so to say, of the SLP even in punctuating some substitutions.

Having in mind the number of lines of both, we noticed that even the fragmented lines of the meta poem were even parallel to the SLP. Thus, no text meaning was lost in translating the poem. On the

contrary some additions were made to explicate discrepant structures in A & E or to confirm the grammaticality or the semantics of the part.

In valuating the RL poem in general, it seems that the poet-translator resorts to some optional transformations of addition, deletion, substitution and permutation in particular when following the SLP flow to avoid tension between the syntactic and communicative functions; and to decide the compatibility then the acceptability of the transferred. Nuggets of details will be neglected if ever marked.

Having in mind the suggested methods for translating poetry, it seems, to some extent, that the fourth method is the nearest to the compressibility of translatological primes.

The valuation processing however will be the writer's taste and some of the critics as it would rest.

Assayb in our modelling tries a panorama to implicate the extraneous deviant forms with splashes of analogy and slushes of mimeticiy. Deviations being language specific were bypassed for asymmetric comprehensibility.

To infiltrate the imperatives and declarative assets of the SL, Assayb tersely commenced with the semantic components of the meta poem throughout. Then, he analyzed the text of the poem and inferred its context to deduce the sheds of meaning and of "forms" incorporated.

In his translating of the poem he tries to rectify some long and dogmatic text. Some preachy and trite defiant constructions are used which lead to conceptual meaning and associative sheds transfer through tacit assumptions of the meant.

Mostly, poeticity being incarnated virtually as the quintessence of the poet cumulative ego was mirrored via iconicity of the translator's pre consciousness by using the molds of free versification to elucidate Eliot's.

 Being so, the translator, the poet, pursued some approaches which lead own eclectic poetic formalities and with aphorism echoed as potent miniatures. Priority is given to the semantic content with the least loss.

To evaluate the compatibility of Assayb's relevance, T-R's are presented along with the original to detect the element of loss emerged from the process which might propagate a model for rendering poetry in general.

Being narrative written in dramatic monologue, the SP and the meta poem have attended a high degree of vivid illustration preambles by means of contrastive engineering of the scene and by repetitive motions of natural dynamics of snowing, melting, galloping as in (Hussein,1985:20)

JOURNY OF THE MAGI   رحلة المجوس

(1) A cold coming, worst time, such a long journey,
weather sharp ، البرد القارس، شر وقت، ومثل هذه الرحلة الطويله
الطقس حديد

(2) For a journey, and such a long
journey→   ← ومثل هذه الرحلة الطويلة
ويا   لطول   هذه   الرحله/   وما   اطولها   من   رحلة

A mishap in rendering the line into exclamation.

(3)The ways deep and the weather <u>sharp</u>, الدروب عميقة،
والطقس <u>حديد</u>
Sharp   → قارس ← حديد

Substitution (to avoid repetition of the
word قارس used on line 1)

Punctuation substitution/ addition
(loss of colon to elaborate on reasons)

(4)And the camels galled, sore-footed,
refractory   والجمال نال منها   <u>الجرب</u>

كلمى   مناسمها   اصابها   <u>الحران</u>

galled→ <u>الجرب</u>* ← {حاقدة / غضبى}
Substitution (Mistranslation of
conceptual meaning)

refractory→ حـران) either with /a/ or /u/)

(5) And three trees on the low sky, وشجرات ثلاث عند ملتقى سمائه الخفيفة
بثراه

(6) And an old <u>white</u> horse galloped <u>away</u> in the
وكان جواد عجوز يعدو خببا في مرعاه

meadow.

White horse → جواد   Galloped away→ يعدو
حببا

Deletion (a mishap in translation since the word *white* is symbolic)

(a misfire since deletion of *away* may entail some misdirection)

(7) Six hands at an open door dicing for pieces of
وست ايد تلعب   (الزهر)

Silver,   بقطع من فضة
مقامرات

لدى باب مفتوح

dicing→ الزهر / مقامرات, line is divided into three fragments, WO is   modified

(Substitution, addition and permutation T-R's)

Six hands→ وست ايد Metonyms is kept in both (syntactic mishap deletion ــة)

Cold coming/ ways deep/ dead of winter/water-mill beating (personified) → برد قارس/ دروب عميقة/ الشتاء في منتهاه/ وطاحونة تضرب الماء

Only the last was transferred as personified with a

misfired equivalence for   → ناعور

Such unrelated conceptions and devices conversely bring a felony to the admiration of readers of the SL vs. RL text.

Sleeping in snatching→ نهزة بعد نهزة مختلسين النوم
Addition for explication

(8) But there was no information, and so we con- ولكن لم يكن ثم من نبا ولا هداية

tinued

Addition of   ولا هداية→Ө
(9) Finding the place: it was(you may say) satisfactory→ ممكن ان تقول مرام
Maintaining via parentheses the dramatic monologue with the addition of   مرام

(10) And arrived at evening, not a moment too soon دون
ان نسبق الميعاد ولا بلحظة   واحده،
(11) And I would do it again, but set down   واني معيد لو
حللت

This set down   هذا حللت

Insertion → لو (a mishap in translation since it
لكنني اقعدت / هكذا اقعدت means
Which leads to an ill-formed structure
in the RL)
(12) Birth or Death? There was a Birth, certainly, من اجل
(الميلاد) ام   (الموت)

لقد كان ثم ميلاد ولا ريب

(Substitution   /   permutation of the same line into
two)
Parentheses punctuated to explicate high case
personified Death and Birth. With low case letters
both might refer to decline and recline of human
beings not of spiritual resurrection.

(13)We had evidence and no doubt. I had seen birth
شككنا   لقد شهدنا الاية وما

and death,   لقد رايت مولدا وموتا <u>من قبل</u>

Insertion, substitution→   من قبل
  (Syntactic modulation of eventive, perfectiveness
pastness of temporal succession)

Conclusion

In translating Eliot's, Assayb merges all aspects of temporal polarities: pastness, presentness and futurity to implicate timeless primes and comprehensibility of shifting modes to emulate the SL poem.

The poem is a narrative one. Therefore, in reconstructing its textuality and contextually Assyyb manipulates a mosaic of transformations to render the poem faithfully. The poem being centered on the ambiguity of birth or death, derives its peculiar quality from the contrast between its matter-of-fact account and the extraordinary effect of the journey. A trek necessitates some poeticity and iconicity in creating its RL version on AL-Mutadark meter of repeated penta-foot. The lines of verse of the RLP are of various length and syllabic structure.

However, a poet himself, Assayb intuitively use the pyramid of knowledge to access some ideographic

devices, well-knit and graphic, to aid processing his meta poem.

Being qualitative, the valuation of the meta poem is rendered loose since the realm of poeticity is ever enlightening.

Bibliography

Alexender, L.G. **Poetry and Prose**. London: Longman, 1963.

Altenbernd, Lynn, and Leslie L. Lewis. *A Handbook for the Study of Poetry*. New York: Macmillan Publishing Co., Inc., 1983.

Aqeedi, S. "*Comparative Literature."* MA Program, Coll. of Arts, Dept. of Translation, 1986.

Assafi, Abdul. Translation: *Theory and Practice*. Basrah: Modern Press, 1974.

BBC. *The Art of Translating*. London: Bush House, 1999.

Bergman, D. *The Health Guide to Poetry*. USA, 1983.

Drew, Elizabeth. *T. S. Eliot the Design of His Poetry.* New York: Charles Scribner's Sons, 1949.

Gardener, Helen. *The Art of T. S. Eliot.* London: Faber, 1949.

Holmes, J.S. *Translated.* Amsterdam: Rhodopsin, 1988.

Hussein, R. M. *The Effects of Eliot's Poetry on Al-Sayyab*, (Unpublished paper submitted in partial requirement of a course of comparative literature). Baghdad: Al-Mustansiriya University, 1985.

Illias, I.A. *Theories of Translation*. Mosul: Higher Education Press.1989.

Jacobson, R. "*Closing Statement: Linguistics and Poetics*", in Weber, Jean

Jacques (ed.), *The Stylistics Reader. From Jacobson to the Present*. London: Arnold.

Khalusi, Safa. *The Art of Translating*. Baghdad: Daar Arrasheed, 1982.

Leech, G. *A Linguistic Guide to English Poetry*. London: Longman, 1983.

Mahdi, Abdul Sahib. *Translation from Arabic into English*. Aman: Ithra , 2007

Najjar, Al-, M.F. " *Translation As A Correlation OF Meaning: Cultural   and Linguistic Transfer Between Arabic and English*." Diss. Indiana Univ. Blooming, 1984.

 -------- . "*Stylistics*" MA Program, Coll. of Arts, Dept. of Translation, 1986.

Piskar, K. A *Reader's Guide to English Literature*. Tahran: Rahnama, 2010.

Reeve, J. *The Modern Poet's World*. Scotland, Heinemann, 1967.

Scotfield, Martin. *T. S. Eliot: The Poem.* 1988; rpt. Cambridge   University Press, 1989.

Southran, B.C. *A Student Guide to the Selected Poem of T. S. Eliot.* London, Faber, 1977.

Sullivan, Shiela,George Allen, and Unwin, eds. *Critics on T. S. Eliot.* 1973; rpt. Central Electronic Press, 1990.

Thwaite, Anthony. *Contemporary English Poetry: An Introduction*, 3rded. London, Heinemann, 1968.

Appendix

JOURNY OF THE MAGI رحلة المجوس

"A cold coming we had of it, في البرد القارس جئنا،

Just the worst time of the year في شر وقت من العام

For a journey, and such a long journey: لان تزمع فيه رحلة،
ومثل هذه الرحلة الطويلة،

The ways deep and the weather sharp, الدروب عميقة،
والطقش حديد

The very dead of winter," كان الشتاء في منتهاه،

And the camels galled, sore-footed, refractory, والجمال
نال منها الجرب

كلمى   مناسمها   اصابها   الحران

Lying down in the melting snow,	في ذائب الثلج باركات.
There were times we regretted	كانت تمر بنا اوقات تنخسر فيها There
The summer palaces on slopes, the terraces,	على قصور الصيف في السفوح، والشرفات
And the silken girls bringing sherbet.	والصبايا الناعمات كالحرير،يدرن "الشربت"
Then the camel men cursing and grumbling	وهناك حداة الجمال وسواقها يلعنون
And running away, and wanting their liquor and women,	ويدمدمون بالشكاة ويولون هاربين، ويصرخون في طلب الخمر والنساء

And the night-fires going out, and the lack of shelters	ونيران الليل تخبو وليس لنا ماوى
And the cities hostile and the towns unfriendly	والمدن عدو لنا والدساكر جافيات
And the villages dirty and charging high prices:	والقرى قذرة تسومنا اعلى الاسعار:
A hard time we had of it.	كان وقتا عصيبا بلوناه
At the end we preferred to travel all night,	وفي الاخير اثرنا الادلاج،
Sleeping in snatching,	مختلسين النوم نهزة بعد نهزة

With the voices singing in our ears, saying والاصوات تغني في مسامعنا وهي تقول

That this was all folly.   ان كل هذا كان حمقا

Then at dawn we came down to a temperate ثم هبطنا، في السحر،واديا دفيئا و

    valley,

Wet, below the snow line, smelling of vegetation: ندیا ، تحت خط الجليد، ينسم برائحة الخضرة.

With a running stream and a water-mill beating وكان فيه جدول جار وطاحونة تضرب الظلماء

    the darkness,

And three trees on the low sky, وشجرات ثلاث عند ملتقى سمائه الخفيفة بثراه

And an old white horse galloped away in the وكان جواد عجوز يعدو خببا في مرعاه

    meadow.

Then we came to a tavern with vine-leaves over ثم اتينا حانا تكلل مدخله اوراق الكروم

    the lintel,

Six hands at an open door dicing for pieces of
وست ايد تلعب(الزهر)
    Silver,   بقطع من فضة مقامرات
      لدى   باب   مفتوح

And feet kicking the empty wine-skins. واقدام تركل الزقاق الفارغات

But there was no information, and so we con- ولكن لم يكن ثم من نبا ولا هداية

tinued   فواصلنا الرحيل ووصلنا في المساء

And arrived at evening, not a moment too soon دون ان
نسبق الميعاد ولا بلحظة واحده،

Finding the place: (you may say) satis-
فوجدنا المكان. وكان(يمكن ان نقول) وافيا

factory.   بالمرام.

All this was a long time ago, I remember, كان هذا كله منذ
عهد بعيد، كما اتذكر،

And I would do it again, but set down   واني معيد لو حللت

This set down   هذا حللت

This: were we led that way for   هذا: أسلكنا كل ذلك الطريق

Birth or Death ? There was a Birth, certainly, من اجل
(الميلاد) ام (الموت)

لقد كان ثم ميلاد ولا ريب

We had evidence and no doubt. I had seen birth لقد شهدنا
الاية وما شككنا

and death,   لقد رايت مولدا وموتا من قبل

But had thought they were different; this Birth ولكنني كنت
اظنهما مختلفين. لقد كان هذا

was   (الميلاد)

Hard and bitter agony for us, like Death our نزعا مريرا لنا
كأنه (الموت)
.
death   موتنا