

The Difficulty of Translating Colors from Arabic Language into English Language in The Poem of Nazik AL-Malaa'ika (The Sea Changes Its Colors)

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Summary:

Since ancient times, colors have been crucial in creating poetic visions, and poets often use colorful imagery to create realistic and sensual effects. Poets have employed vivid language to investigate and clarify the connections between poetic images and, on occasion, to express their own ideas. While this was going on, modernist poets like Nazik Al-Malaika, who significantly altered Arabic contemporary poetry by changing established poetic forms and paid close attention to colors, just as other contemporary poets in the language. The poet Nazik Al-Malaika uses colors in a variety of ways in her poetry.

Both ancient and modern poets use colors extensively while creating their lyrical pictures. In poetry, colors are one of the key ways to express things in their best forms and set them apart from one another. Color production is a crucial component of the realistic and sensory manifestations in poetic imagery. To express their intent and embody their meanings, many poets have turned to use color in order to create poetic imagery. In turn, she was very conscious of colors.

Nazik Al-Malaika, is the founder of free poetry who elevated Arabic poetry to a new level. The poet Nazik Al-Malaikah's use of colors is evident in her poetry in a variety of ways, including the colors invert, the absence of colors, the duality of colors contrast, the polychromatic, and the description of the color itself. The poet's keen interest in color, as well as her attribution of various symbolic and aesthetic meanings to it, reveal her astute understanding of the cosmos and nature and how it affects events, as well as political and social developments. The purpose of this study

is to explore the properties of colors and the way of translating it to the target language. An attempt is made in Nazik al-Malaikah's poetry to acknowledge poetic role by citing colors from her poems while using a descriptive technique and textual analysis.

The study expresses the difficulty of translating the range of color, the intended meaning of colors which exist in the poem. The poet shows she has an informed perspective on the moments of life and the natural world around her by paying close attention to colors, their various meanings, symbolic implications, and aesthetic beauty. Events, as well as social and political upheavals, impressed her. The present study investigates the difficulty of translating colors in the poem of Nazik Al-Malaika (The Sea Changes its Colors 1977) from Arabic language into English language. The linguistic method of this research is Barthes's Semiotic Theory (1977). The study uses both qualitative and quantitative samples. The qualitative samples are incorporated with Semiotic Theory in which five colors mentioned in the poem that contain five colors are analyzed. The quantitative samples correspond to undergraduate M.A. students at Tikrit University. This work follows Eugene Nida (1964). and his translational methodologies as a guide.

Introduction

The stark contrasts between students learning Arabic and those learning English, particularly when translating from Arabic into English, present a formidable obstacle for M.A. candidates. These students are torn between tackling the cognitive or cultural issues associated with the challenge of accurately translating the poem's intended meaning of color and its color spectrum (The Sea Changes Its Colors). Furthermore, distinct meanings may be associated with different hues. First, there are the cultural distinctions between the two languages, which are particularly noticeable when the target language lacks vocabulary. Second, the pragmatic method taken by the study resulted in a differentiation between the explicit and implicit meanings of most colors. Third, it's unclear what the colors represent in context, which is thought to be essential for creative interpretation and communicating the desired meaning to the target culture.

1.1 The Problem of The Study

In poetry, color serves as an aesthetic component and an essential component of the artistic construction, having implications that are directly tied to the artistic vision. Most of the time, color is not specified in what was described to it; instead, the poet's emotions are expressed. It is a source of life, activity, solace, and assurance as well as a representation of various joyous and sad emotions. When it comes to interpersonal communication, colors may be very essential (Khalaf,2021:461).

Due to the aesthetic, psychological, sociological, and symbolic meanings it carries, color is one of nature's most significant and beautiful phenomena as well as one of the most essential components of an artistic image.

In view of the difference of cultures and civilizations, the importance of this study emerged from translating the colors in the poem of the poet Nazik Al-Malaika because of its cultural, contextual and pragmatic significance that expresses what the poet intended, and not the color that is known for its original reality.

Since the poetic environment influences the purpose and effectiveness of color in poetry, it should be analyzed and translated in relation to that setting.

1.2 Hypotheses of the Study

1. Because they are unsure of what a pragmatic meaning is, Master of Arts students struggle to translate the colors in Nazik's poem from Arabic to English that have a pragmatic counterpart.
2. The easiest method to translate the colors in Nazik's poem in order to prevent cultural misunderstandings is to use Nida's translation guidelines.
3. Because they don't get the literary connotations and meanings in context, M.A. students are unable to translate colors in Nazik's poetry appropriately.
4. The content or intended meaning of Nazik's poem is lost when the colors are translated literally
5. Because it is impossible to translate the colors in Nazik's poem from Arabic to English literally, it lost some of its literary and pragmatic significance.
6. Not relying on Nida's principle may lead to not achieving the correct meaning in the translation, especially when translating colors.

1.3 Aims of The Study

- 1-Describe the difficulties in accurately interpreting color and examine the ways that cultural and emotional connotations affect this process.
- 2-Examine the Arabic language's wide range of color terminology and learn how different contexts might affect how these phrases are understood.
- 3-Underline how crucial it is to accurately portray the original meaning when translating works that frequently reference color and stress the significance of taking cultural and emotional implications of color into account.
- 4-Demonstrate how dynamic translation strikes a balance between language accuracy and literary authenticity, allowing for adaptation to the target culture.
5. Demonstrate how dynamic translation can enhance the literary and artistic characteristics of the translated text while increasing reader resonance and involvement.

These goals seek to highlight the importance of cultural and emotional subtleties in producing correct and successful translations as well as to offer insights into the challenges of translating colors in literature.

1.4The Significance of The Study

1-Enhances Cultural Understanding: It helps us better understand how different cultures perceive and interpret colors. This knowledge is crucial for efficient communication and cross-cultural comprehension in a world where communication is becoming more and more intertwined.

2- Translation Theory: the study advances our understanding of translation theory by examining the challenges associated with translating colors, which are highly symbolic and culturally charged elements in literature. It makes clear how translation is a fluid process and how important cultural background is to accurate translation.

3-Literary Analysis: By analyzing the use of colors in poetry and literature, the study sheds light on the creative and symbolic choices made by writers. It improves our comprehension of the artistic and creative elements of literary works.

4-Practical ramifications: Translators need to be aware of the practical ramifications of the findings, particularly if they work with literary sources or in culturally varied

situations. They provide guidance on how to overcome the difficulties associated with color translation and effectively convey the intended idea.

5- Cross-disciplinary insights: By crossing the gap between linguistics, literature, and cultural studies, the study demonstrates the multidisciplinary nature of translation studies. It encourages collaboration and idea exchange among many academic disciplines.

1.5 The Scope of The Study

Examining how colors are translated in literary texts, exploring the symbolic meaning of colors, considering cultural and emotional contexts, examining translation theories and methodologies, conducting comparative analysis, and providing practical guidance to scholars and translators involved in literary translation are the goals of this study.

1.6 Previous studies

There is a detailed study of Nazik Al-Malaika's poetry under the title Nazik Al-Malaika and Temporal Changes by Iman Youssef Baqai, which is considered more scientific and comprehensive. In it, the writer touches on the life of Nazik Al-Malaika and her literary career, as well as analyzing the various trends and themes of her poetry, as well as Katia Shehab's book, Nazik Al-Malaika, No to High Heels! No gangster movies! It dealt with the life of the poetess, her attitudes and beliefs, as well as the opinions of researchers and writers about her literature, trends and methods in poetry. Among the studies that dealt with colors in poetry, we single out the book "Color and its Significance in Poetry: Jordanian Poetry as a Model" by Zahir Muhammad Hazaa Al-Zawahra.

Chapter Two

Theoretical Background

In the second chapter, we will immerse ourselves in an exciting world that combines the theory of semiotics with its importance in understanding language and culture, focusing on the principles of pragmatics that make language a means of communication and interaction. We will also analyze the poems of the pioneering Iraqi poet Nazik al-Malaika and examine how she embodies semiotic concepts in her works. In addition, we will take a look at the life and thoughts of the founder of

semiotic theory and the famous translation model, Eugene Naida, highlighting their prominent influence in the world of language and translation.

2.1 Semiotic Theory

Semiotics is the study of the qualities of signs and their applications, allows us to focus on key invariants in the structure of fully effective signs. They are concerned with their visual depiction, statistical characteristics, structure, meaning, goal, and societal repercussions (Ronald,1993:12).

As stated by Hartmann and Stork in 1972, semiotics is "the systematic study of linguistic and non-linguistic signs." Eco (1976) defined the sign as a phrase, word, thinking, voice, or visual image that fulfills the function of a sign. The range of signifiers and signified in semiotics creates the concept of meaning.

A signifier is a picture that stands in for anything or a way to visually express words, characters, and other non-contextual data. Conversely, the signified is something that may or may not exist and is the logical part of the thought. Consequently, it's not necessarily necessary to see the signified as concrete (Chandler, 2007).

The originator of this theory is Roland Barthes.. French philosopher, linguist, essayist, semiotician, and critic. Barthes was a pioneer of structuralism in the 1950s and 1960s, which uses analytical ideas from many academic fields to investigate the fundamental structure. utilizing analytical ideas from various disciplines. Barthes transitioned to post-structuralism in the 1960s and 1970s, which held that history and varied cultures have an impact on interpretation (Jurgensen, 2014). After transforming the field of semiotics from linguistics to visual pictures, he was essential in its development.

In his textual analysis theory, Barthes divided signifiers into five categories because he thought that every text has several meanings and that every event could be assigned a code or label. These are the five codes:

Preaortic code: is the activities that are comprehended through reading and help the reader build the narrative are referred to as the preaortic code, and they are typically tied to earlier and/or later events (Booryazadeh & Faghfori, 2014).

Hermeneutic code: pertains to any enigmatic or inexplicable components in the narrative (Booryazadeh & Faghfori, 2014).

Semantic code: the implicit elements' connotation is indicated by the semantic code when they are revealed through reading. (Jureczek, 2017).

Symbolic code: refers to the connotation of structured sets of meaning. (Jureczek, 2017).

Cultural code: emphasizes texts that cannot be contested, such those of science, religion, or profession (Jureczek, 2017).

Social code social connotations also entered as a second element in the presence of inscriptions on Muslim rings, as they included the names, nicknames, and titles of Muslims (Naktel, 2024:8)

Barthes recognized three classes in an image and considered them as direct analogy communicators of meaning. The linguistic message that refers to the text is the first class, and it may be analyzed from both a denotative and a connotative perspective. According to Barthes, this type of message serves two objectives to grab the audience's attention: anchoring, which is the most common in linguistic messages and is in charge of focusing attention on a particular meaning among several possibilities; and relay, which is less common with fixed meanings, is heavily dependent on the morality and philosophy of the culture in this meaning (Barthes, 1977 & Hugh, 2009). According to Sara and Iman, the second class is the natural message, or non-coded iconic, which refers to the denotative analysis of what Barthes dubbed the "first degree of intelligibility"; images are interpreted as they are viewed without codes. In order to fully comprehend a picture, according to Barthes, connotation and denotation must be used, not merely disapproved of the denotative explanation.

The third class, the coded iconic or symbolic, the cultural message, is the image's connotative analysis as what Barthes called "rule-governed transpositions" tied to the viewer's cultural background.

In this case, the image's meaning is dependent on the receivers rather than the creator and may have a variety of meanings. Because of the interference caused by metalanguage, there is no specific language for interpreting the picture pertaining to the signified (Sara and Iman, 2021:476). Within a certain culture and historical era, the signified remain consistent; this is the ideology whose signifiers Barthes called

"connotations." This is the ideology that Barthes called "rhetoric," with the signifiers themselves This is known as "connotations.

"The categorization of a picture into its connotations, focusing on the physical characteristics of the vision rather than the phonatory element, is known as rhetoric of the image (Barthes, 1977:66).

According to this study, this portion of the theory is the first class. When considering the colors in Nazik's poetry, the linguistic message associated with the text can be examined from both a denotative and connotative standpoint.

As stated by Barthes, this type of message serves two purposes to grab the audience's attention: anchoring, which is the most common in linguistic messages and is in charge of focusing attention on a particular meaning among several possibilities; and relay, which is less common with fixed meanings, is heavily dependent on the morality and philosophy of the culture or literary in this meaning (Ibid)

According to Allen (2003:60), the fundamental idea of Barthes' theory is that the relationship between the signifier and signified, which Saussure's believed to be a "first order system," is what constitutes the sign. For instance, the word "scale" or an image of one is the signifier "denotation," and its concept of measurement is the signified "connotation,"

The association between the denotation and the connotation is the sign. Using this indication of the first order system as a base. The analysis of texts and visual texts is concerned with this "signification" process (Sara and Iman, 2021:479).

2.2 Pragmatics

According to Andersen argues that, every sign needs to have a purpose attached to it by both the author and the interpreter in order to be useful. The area of semiotics known as pragmatics is concerned with the interactions between signs (as meaningful words) and responsible agents' actions inside a social setting. If we want to comprehend signs in the pragmatic realm, the context is crucial. At the other levels, we can largely ignore context, but when taken out of context, action signs frequently have little syntax, and the interpreter will use this information to make sense of the speech pragmatically at that particular time and place (Andersen,1990:45)

Perhaps a critical phrase at the pragmatic level, where it is best explained, is "communication." When a meaningful statement is used with a specific aim and the listener interprets it with the correct intention, communication is successful (Ronald,1993:9). The concept of "pragmatic meaning" requires a similar investigation. If we can first specify the context in which the messages are to be evaluated, we might be able to define this with operational accuracy. The list of prospective social implications and their effects will then serve as the message's "meaning" in the pragmatic sense. This understanding of meaning is intuitively reasonable and distinct from the others (ibid). Pragmatics, or the deliberate use of signs are the agents could be closely related individuals or entities. The 'conversational norms'—all the rules controlling how communications are generated and interpreted—that determine what conversational movements are allowed and what their effects can be—are heavily influenced by their relationships (Ronald,1993:9).

2.3 Nida 's Translational Model

One notable example of a translation theorist who incorporates the use of colors in their theory is Eugene Nida. Nida is renowned for his work in translation studies, particularly in the field of functional equivalence and dynamic equivalence.

In his theory of translation, Nida emphasizes the importance of achieving equivalent effect rather than maintaining literal word-for-word correspondence between languages. He uses the analogy of "shifting colors" to illustrate this concept (Nida,1964:40-55).

Nida (1964) suggests that just as a painter might use different colors to achieve a similar visual effect when translating a painting from one medium to another, translators should use different linguistic structures and expressions to convey the same meaning and effect in the target language.

Here's a simplified model of how Nida's theory of translation using colors might work:

1. Source Language (SL) Text: The original text that needs to be translated.
2. Conceptual Meaning: The underlying meaning or message conveyed by the source language text.

3. Transfer Process: The translator analyzes the conceptual meaning of the source text and decides how to express it in the target language.
4. Target Language (TL) Text: The translated text produced by the translator.
5. Equivalent Effect: The desired outcome of the translation process, where the target language text evokes a similar response or understanding in the audience as the source language text.

In this model, the "shifting colors" represent the different linguistic choices and strategies that the translator uses to achieve equivalent effect in the target language. Just as a painter might use different hues and tones to convey the same mood or atmosphere in a painting, the translator selects different words, phrases, and structures to convey the same meaning and effect in the translation.

This analogy underscores Nida's belief that successful translation involves more than just substituting words from one language to another; it requires a creative and dynamic process of linguistic adaptation to ensure that the translated text resonates with its intended audience in the target language (Nida, 1964:40-55)

2.3.1 Dynamic vs. Semantic Translation

The semantic strategy tends to favor a more literal translation approach, focusing on conveying the exact meaning of the original text. On the other hand, the dynamic strategy tends to lean towards free translation, allowing for more flexibility in conveying the overall message and adapting it to the target language's cultural and linguistic nuances.

2.3.2 Translation Strategies

According to Eugene Nida's translation theory emphasizes the importance of achieving equivalence in translation. He proposes several strategies or principles to guide translators in achieving this equivalence while accounting for the differences between languages and cultures. Some of Nida's key strategies include:

1-Dynamic Equivalence: Nida advocates for dynamic equivalence, which focuses on conveying the thought or meaning of the source text in a way that is natural and meaningful in the target language and culture. This approach prioritizes the communication of ideas over literal word-for-word translation.

2-Functional Equivalence: This idea highlights language's functional elements, aiming to produce a translation that serves the same communicative function as the original text. Translators may need to adapt the form and structure of the target language to achieve this equivalence.

3-Semantic Equivalence: Nida stresses the importance of preserving the meaning of the source text in translation. Translators should aim to convey the same semantic content and message as the source text, even if this requires changes in wording or expression.

4-Cultural Equivalence: Nida recognizes the influence of cultural factors on language and translation. Translators must consider cultural nuances, customs, and conventions when translating texts, ensuring that the translated text is culturally appropriate and resonates with the target audience.

5-Linguistic Adaptation: Nida suggests that translators may need to adapt the linguistic form and style of the target language to effectively convey the meaning of the source text. This may involve restructuring sentences, altering word choices, or adding explanatory notes to clarify cultural references.

6-Audience-Oriented Translation: Nida highlights the significance of considering the requirements and anticipations of the target audience when translating texts. Translators should tailor their translations to suit the linguistic and cultural preferences of the intended readers or listeners.

7-Idiomatic Rendering: Nida recommends using idiomatic expressions and phrasing in the target language to ensure naturalness and fluency in the translation. Translators should aim to produce a text that sounds natural to native speakers of the target language.

These strategies reflect Nida's belief in the dynamic and communicative nature of translation, where the primary goal is to facilitate effective cross-cultural communication by conveying the meaning and intent of the source text in a way that is meaningful and appropriate in the target language and culture (Eugene Nida, 1964:70-88)

2.4 Pragmatics and Translation

Individuals with a background in pragmatics are more able to identify cross-cultural engagement strategies and speech acting strategies that they can utilize to address communication problems in unfamiliar social situations. Because of this, translators are able to understand the many cross-cultural meanings of languages and become accustomed to the various systems, kinds, and customs of other cultures. In this setting, any misreading of particular pragmatic qualities could cause issues with pragmatic translation (Al-Eryani, 2020:5). The interpreter is motivated to use cross-cultural pragmatics skills in order to interpret the message without causing any misunderstandings (Ibid:7).

2.5 The Poet's Life Story

After completing her undergraduate education, Nazik Al-Malaika, who was born in Baghdad in 1923, earned a master's degree in America. She finished her studies at Kuwait University, which served as her final teaching location, the College of Education at the University of Baghdad, the University of Basra, and the University of Baghdad (Shehab, 2010:14).

First published in 1947, "The Lover of the Night," Nazik Al-Malaikah went on to publish "Fragments and Ashes" in 1947, "The Lover of the Night" in 1957, and "The Resolution of the Wave" in 1970 (Khayyat, 1970: 158).

Nazik Al-Malaika studied primary, intermediate and secondary schools, and joined the Teachers' House in the Arabic language branch. In 1944, she received her bachelor's degree in arts and learned to play the oud, so she had a musical ear. She also learned the art of recitation, and studied the history of theater and theatrical literature. (Ibid: 12 - 13). She also studied Latin and French, and studied texts by Roman preachers and Latin poets. She memorized a collection of poems for them, and read criticism and philosophy. She was chosen to study literary criticism at Princeton University in the United States of America, then she studied comparative literature at the University of Wisconsin in the United States of America (Ibid: 14).

Nazik's publications

She began writing poetry in the colloquial language at the age of seven, and at the age of ten she wrote a poem in classical Arabic and has a number of collections, namely:

- 1- The Diwan of the Lover of the Night
- 2 Diwan of Fragments and Ashes
- 3 Diwan Qararat Al-Waveh
- 4- Diwan of the Moon Tree
- 5 -The prolonged tragedy of life
- 6- A collection of prayer and revolution
- 7 -The Sea Changes Its Colors 1977

A cursory glance over her collections leads us to conclude that the poetess was surrounded by memories of the past and was experiencing a world of sorrow, pain, loneliness, and estrangement (Juha, 1999 :359). First published in 1947, "The Lover of the Night," Nazik Al-Malaikah went on to publish "Fragments and Ashes" in 1947 "The Lover of the Night" in 1957, and "The Resolution of the Wave" in 1970 (Khayyat, 1970 :158).

2.6 The Presence of Color in The Contemporary Arabic Poem

The color image plays an important role as a sensory element in the embodiment of poetic images. "The colors of the objects and its forms are the sensory manifestations that cause frequency in the nerves and movement in the feelings. These are sensory stimuli, the effect of which varies in people. But what is known is that the poet, like a child, loves these colors and structures and loves to play with them. However, it is not a game for the sake of playing, rather it is a game that prompts him\her to explore the image first, and then excite the reader and the receiver secondly " (Ismail, 1988:67 - 68).

Every object has a hue, and no creature can exist without it. The significance of color in various cultures and religions has a significant impact on how people perceive the world. In the context of the symbolic use of color in medieval Byzantine religious painting, (Graham Kolar) provides an example to illustrate this. The Virgin's outer back is predominantly blue, representing tranquility and purity, while scarlet alludes to human passion and worldly preoccupation and turns green to represent fertility. The distinction between geographical and regional contexts affects how each faith views color. (Aqil, 2000: 3).

According to Ali and Khadije "The pre-Islamic man loves the color green because he seeks out fertility, grass, pastures, and trees on the island, and he dislikes the color red because it is linked to starvation, drought, heat, drought, and thirst. The use of color is a very important creative element of the expressive and rhetorical elements of poetic imagery. Despite being an element that is as close to the realm of drawing as is practical, color has a visual efficacy that speaks to conscience and feeling (Ali and Khadije, 2013: 22).

Raba'a argues that, even if the use of sensual language and words with color in particular has dramatically expanded in modern poetry, some people mistakenly feel that this introduces the sensible into the world of poetry. Instead of only having aesthetic meanings, colors are used as a symbolic instrument in contemporary Arabic literature (Raba'a, 1997:135).

Shukery claims that, the presence of color in the Arabic poem is due to the phenomenon of the arts overlapping with each other. Aristotle advocated the theory of simulation and made it "the instinctive basis for all the arts of expression and photography, and in this way, he combined poetry, storytelling, drama, music, painting and sculpture in one framework, in terms of psychological focus and instinctive readiness, then comes the difference in the mode of expression." There is almost agreement between aesthetics scholars and art students that there is a relationship between the arts and some of them, and that this relationship is as old as the artistic genres themselves, as Aristotle says, "The poet is knitted like a painter and other art people." (Shukery, 1967:139).

Therefore, the employment of color in poetry needs a poet-artist who is aware of the seriousness of this employment in the field of poetry, and understands how he exploits the optimal color energies in the color to interact with it in a poetic area, specifying it at the moment of the highest technical need for this interaction to be the output is in its highest stages of performance, composition, meaning and presence. Perhaps Salah Abdel-Sabour is one of the most important pioneers of Arabic poetry (ibid).

The contemporary is one of the richest poets of this period because he represents more than one artistic pinnacle of more than one direction and his abundance, but

rather his interest in his poetry and his contemplative tendency that led him to play the element of color in his poems and to employ his energies suggestive (Ibid).

2.7 Nazik Al-Malaika's Poetry Uses Color Values

Al-Birmani argues that, the poetess is thought to have been most in touch with the world of colors through her imaginative representation of what might arouse her ardent senses. She therefore has a psychological connection to the meanings associated with the colors. She can express her colorful sorrow from both personal and general situations through poetry because of this. Green and crimson are the colors that are closest to the present Iraqi poetess emotionally when managing sentimental problems, therefore her colored lines beautifully displayed the Iraqi poetess' tenderness and understanding of color and its significance (Al-Birmani,2012:481).

2.8 Objective Vision of Color in Nazik Al-Malaika's Poem

Art in general is not just an emotion or excitement, it is. Craftsmanship and skill. This passion, whose poets worked to entertain the senses and immerse them in aesthetic ecstasy by employing color directly sensually and adopting colors as sensory stimuli through which they search for beauty and pleasure. The importance of color in hair stems from the fact that it "constitutes an essential part of the fabric of poetic text, color, although it is an element that is closest to the world of painting. It possesses a visual activity that addresses the conscience and feeling, and thus it turns into an indicator or signifier when it is placed within a linguistic context, and this has significance in the context of poetic sentence construction" (Rabaa,2006:45).

2.9 The dreamy Romantic Stage: Causes and Situations

Whoever reads Nazik's poetry in the complete collection that was issued by Dar Al-Awda Beirut, which includes most of the poetry that was published except for her last two collections, it becomes clear to him that this poet is at the forefront of the generation of pioneer poets, and those who followed them were Western romantic poets who were influenced by many Arab romantic poets. Those who preceded them among Western romantic poets, such as Keats, Byron, Shelley, Collorg, Southie, and others, appear to be Nazik. She was most fond of these, especially Keats, whom

she called "the great poet of death." She also admired Ali Mahmoud Taha, a romantic poet who drowned in romance to the top of his head.

Like a depth in her soul as she referred to in her poem (*The Sea Changes its Colors*) in the III 14 Lines:

"It becomes the color of space,
it finds its blues, my love, and dreams,"

The color blue in her poems is associated with the world of serenity, that is, the clear sky and the calm sea. Choosing blue in first place represents calm and psychological comfort, but it was delayed. It shows. Psychological anxiety and isolation (Samira Kazem Abbas, 2021: 23-44).

Nazik Al-Mala'ika colored the eyes blue in her poem to symbolize love, serenity, and honesty. Its influence in Western poets.

Blueness in the eyes also indicates hope and good news for reaching hopes in the morning. She says in III 15 Lines:

"It stares keep looking with two small pearls,
heavenly eyes,
To infinity, it acquires the color of light in the morning and turns off,"

I

"¹And The Sea Remains for Us,
We stood by the sea at noon, two excited children,
And my soul swims, across your meadows.
In two rivers, two eyes closed,
And my heart runs behind a question,
His buds carried the fragrance of a pasture, on your lips,
(The Sea Change its Color (I1-6 Lines)

¹ ويبقى لنا البحر
وقفنا على البحر تحت الظهيرة طفلين منفعلين وروحى يسبح، عبر مروجك،
فمنهريين مغدقتين
وقلبي يركض خلف سؤال
حملت براعمه عطر مرعى، على شفتيك
.....

The beloved question remains unanswered in a moment of astonishment and a moment of hesitation, which is reflected in the poet's description of the psychological state, the condition of the questioner/lover with complete certainty. A port on which a state of despair and fear of the unknown is anchored (Samira Kazem Abbas, 2021: 23-44).

II

²Your question has the delightfulness of north wind,
And the splendor of a song you poured Violines of longing hidden in your hands,
Your question is the color of the sky over swamps and varicose,
(The See Change its Color (II 7-9 Lines)

The answer comes with a positive, realistic, and creative vision, pure and not devoid of mysticism.

In this endless sea you will find a new world of divine love, and a wonderful region. a year

From the regions of Najwa and complaints at the same time:

III

3 "And I said, yes, my love the sea changes its colors,
Green ships pass through it, and blond cities emerges from it
Sometimes it drinks the blood of the sunset

²سؤالك فيه عنوبة ربح الشمال
وروعة أغنية سكبتها كمنجات شوق مخبأة في يديك
سؤالك لون سماء على برك ودوالي

³وقلت، نعم، يا حبيبي
يغير ألوانه البحر
، تعبر فيه سفائن خضر
وتطلع منه مدائن شقر
ويشرب حيناً دماء الغروب
ويصبح حيناً بلون الفضاء
يلملم زرقته يا حبيبي
، ويحلم يرنو بعينين شذرتين
سماويتين
إلى اللانهاية ، يأخذ لون الضياء
صباحاً ويطفى، كل ثرياته في المساء

It becomes the color of space
 it finds its blues, my love, and dreams.
 it stares keep looking with two small pearls
 heavenly eyes,
 To infinity, it acquires the color of light in the morning and turns off
 And all its chandeliers in the evening
 Sometimes it drinks the blood of the sunset,
 and sometimes it becomes the color of space
 gathering its blue, my love,"
 The poet used color variations, so the first color was blue, which symbolizes the blue
 of the sky and the sea, and indicates peace and salvation from suffering.
 (The see Change its Color (III 10-23 Lines)
 The Beloved's question is repeated in more than one passage, where the answer
 flows in one who seeks refuge in complaint, like the flow of the sea as it crashes into
 the valleys of the poet's soul, so life explodes in her and her memories and nostalgia
 awaken in the language of colors. Green, blue.etc. (Samira Kazem Abbas, 2021:23-44).
 IV
 4 I asked about the sea, does it colors change?
 Do its waves color? Do you see his situation changing?
 Your eyes were wide and your visions widened
 And your face is a distant star, and waste ships that did not find a harbor
 I asked, with the astonishment of a child and the trembling of a spikelet.

⁴ 2- سألت عن البحر هل تتغير ألوانه ؟
 وهل تتلون أمواجه ؟ هل ترى تتبدل شاطئانه ؟
 سألت وعيناك واسعتان اتساع الرؤى
 ووجهك نجم نأى
 وسفن مضبغة لم تجد مرفأً
 سألت وهديك دهشة طفل
 وورشة سنبله ، وتموج حقل
 وكانت يدالك شرعين منهمرين
 على زورقين
 وراء المدى والرؤى شارين

And a field was blown, and your hands were two sails pouring on two boats
Beyond the range and visions absent-minded
"The see Change its Color" (24-30Lines)

V

5 And I said, yes, my love, the sea changes its colors
Green ships pass through it, and blonde cities get out of it
Sometimes it drinks the blood of the sunset,
and sometimes it becomes the color of space, gathering its blue, my love
And the sea is dreaming and keep looking with two pearls heavenly eyes
To infinity, it takes the light of color in the morning
and it turns off all its chandeliers in the evening
"The see Change its Color" V (31-37 Lines)

VI

6 I asked about the sea; does it changing its colors?

5 وقلت، نعم، يا حبيبي
يغير ألوانه البحر
، تعبر فيه سفائن خضر
وتطلع منه مدائن شقر
ويشرب حيناً دماء الغروب
ويصبح حيناً بلون الفضاء
يلملم زرقته يا حبيبي
، ويحلم يرنو بعينين شذرتين
سماويتين
إلى اللانهاية ، يأخذ لون الضياء
صباحاً ويطفى، كل ثرياته في المساء

6 سألت عن البحر ، هل تتغير ألوانه ؟
وهل تتلون أمواجه ؟ هل ترى تتبدل شطانه ؟
نعم يا حبيبي،
وبحر يلاطم وديان نفسى
ويرحل عبر موانئ لون وشمس
وعبر حقول مغيب
ويغتسل الغسق القمري بأواجه ويبلل شعره ويلقى إليه سما وفكره
نعم يا حبيبي ، نعم ، ويلون خليجانه
نعم ويغير ألوانه
فيشرب صفرة شكى وظلى
ويصبح أزرق في لون لحنى

Do you see the its color waves?

Do you see the changing of its shore? Yes baby,

And a sea that are waves crashing the valleys of myself

It travels through the ports of a color and sun

And across the sunset fields

And the lunar dusk bathes in its waves,

Wets his hair, and throws its sky and thoughts

Yes, my love, yes, and it colors its bays,

Yes, and it changes its colors

It drinks my yellow doubt and my yellow suspicion

It becomes blue in melodic color

"The see Change its Color" VI (38-49 Lines)

VII

7 And my songs and my ships are sailing in the pearls of its waves

and becomes white color

Its perfume becomes as jasmine and its color becomes green,

Like the greenness of sad eyes

and like aquamarine in the Nahavand River of at the depth of my sadness,

"The see Change its Color" X (50-54 Lines)

VIII

8 I asked about the sea! Does it change its colors?

7 وتبحر في شذر أمواجه أغنياتي وسفنى
ويصبح أبيض ، تصبح لجته ياسمينه
ويصبح أخضر ، مثل اخضرار العيون الحزينه
ومثل زبرجد نهر النهاوند في قعر حزني
.....
8 سألت عن البحر! هل تتغير ألوانه ؟
وعيناك بحر ترامي وضاعت
حدود مداه وشطآنه
نعم يا حبيبي ، يغير ألوانه ويصير بلون الرماد
له كل طعم ليالي السهاد
رمادية كل أسماكاه ، ورماد
لأليه ،
اسفنجة!

And your eyes are endless sea and

lost its borders and its shores are lost

Yes, my love, it changes its colors and becomes the color of ash.

It has all the taste of sleepless nights

all of its fish are Gray, and the ashes of its pearls, its sponge

"The see Change its Color" VIII (55-60 Lines)

But the poet soon wakes up from her daydream, remembering her lover's question:

Her second face, she paints a picture closer to deprivation when she confirms (that the sea changes its colors

It becomes the color of ash, which disturbs her and increases her anxiety and confusion. Perhaps it is a symbol of the death of memories.

When the word (ashes) was repeated in this passage from these four parts (seven marts), perhaps a fire was kindled.

The complaint is settled in its wonderful expression (the sea of ash) through this internal dialogue

The subjective (monologue) through which she expresses her despair and complaint, as she concludes.

The internal dialogue is a psychological break that moves it from the world of reality to the world of dreams, so the soul is released

From her grief, her complex vision becomes a psychological dimension that flirts with herself with a transparent mysticism:

Yes, my love, it changes its colors and becomes the color of ash.

It has all the taste of sleepless nights (Raba'a, 1997:90-95).

IX

9 Its octopuses and the ashes of cities sunken s' domes; and the color of ashes

⁹ 7-أخطبوتاته ، ورماد
مدائنه الغارقات القباب ، ولون الرماد
جبين غريق طفا وتوسد أمواجه الملح ، مغى عليه
ويبتلع الماء ، والملح عوسجة ورماد على شفقيه
ويجرى ويحرك ، بحر الرماد
حنون الفؤاد

The drowned forehead turned off, and the salt pillow his forehead, unconscious,
 He swallows water, salt as 1Osajja and ashes on his lips,
 My sea and your sea are the sea of ashes,
 Kind-hearted,
 its cruelty, made the wound was masked, it spread soft and gentle pillows,
 my sea and your sea bothered the body of the gray drowned,
 It sent its cruel wave,
 For the Forgotten wine sands,

"The see Change its Color" IX (61-69 Lines)

X

10 And lies unconscious on the sea cliff, passed out,
 It squirts its fainting, and the drowned youth,
 The love's wave is flirted its cheeks, washing its forehead and is scattering on it love,
 salt and foam,
 Our neighborhood is covering the body
 Our neighborhood it returns and bounces back from it, leaving it stunned forever

"The see Change its Color" X (70-74 Lines)

XI

11 And oh, who ask me:
 Does my sea and your sea change its colors?

له قسوة تلثم الجرح ، تفرش لين وساد
 وبحرى وبحرك شاكس جسم الغريق الرمادى أرسل موجته القاسية
 لتلطمه ، وعروس بحور لتحمله ،
 للرمال النبذية الناسية
¹⁰8-وبرقد من دون وعى على الجرف، مغى عليه،
 وبحر الرماد
 يرشرش إغماءه ، والشباب الغريق ا
 تغازل خديه ، موجة حب ، وتغسل جبهته وتريق
 عليه المحبة والملح والرغو ،...
 حيناً يغطى الجسد
 وحيناً يعود ويرتد عنه ، ويتركه لذهول الأبد
¹¹9-ويا من تسألنى :
 هل يغير بحرى وبحرك ألوانه ؟
 مثل الغيوم يلون ، يرسم ، بالزيت والفحم شطانه ؟

And like the clouds color, paint, with oil and charcoal its beaches?

"The see Change its Color" XI (75-77 Lines)

The absent second face turns into a lover who questions her and her questions, and the questioner and the answerer become two seas that meet over the memory, and the poet's stream of consciousness awakens, and her past and her old memories repeat as if they were rolling like a sea wave. Here she recalls those memories when she describes a part of her childhood, her grandfather, and her grandfather when she was in her house... concluding that her lover and her grandfather "They were sea..." (Raba'a, 1997:96-98).

XII

12 My love, I had a childhood grandfather,
Long, like the braids of spring and countryside 's hair
It was for my grandfather had depth,
Shade,
And dimension,
It has violent storm in the fall,
And it was a distance in boundless, occult seas,
My grandfather was as strong as a scary sea wave,

"The see Change its Color" XII (78-85 Lines)

The poet's creative vision returns to intensify her question about (color) and (the sea), which are the characteristics of her love, and the dialogue becomes direct, going beyond the self-dialogue by repeating (and you) five times, emphasizing that her lover is her presence, her street and the colors of the sea. while the coma of her dream, the fogs of her paths, her castles, that is the crests of her wave the rose of her

¹² -حبيبي لقد كان لي في الطفولة جد
طويل كمثلي جدائل شعر ربيع وريف
وكان لجدي عمق ،
وظل ،
وبعد
له عنف عاصفة في خريف
وكان مدى في بحار مطلسم لا تحد
وجدي كان قوياً كموجة بحر مخيف

sadness is the fragrance of her paleness. How wonderful are these symbols, they are spontaneously expressed, describing the feelings of this loving soul, yearning for tender longing. a sea that calls to another sea and a wave of longing searching for a wave of longing, searching for a vague and impossible shore. and she sees herself as (a lover of the night) and the owner of (shards and ashes) before the sea "changes its colors"! (Raba'a, 1997:100-105)

XIII

13 One day, the tongues of fire spread through our house,
It went chewing on the door, Lynn drawing the curtains,
The flames spin in circles,
It roars in the balconies of our dreams, and laughs at our terror,
Threatening to expand, running into our neighborhood,
And vows having cheeks meal on lunch,
Lips,
Braids,
And even the youth of the threshing floors are assassinated
"The see Change its Color" XIII (86-94 Lines)

XIV

14 And my grandfather came rushing like a sea wave

¹³ وفي ذات يوم سرت ألسن النار في بيتنا
مضت تمضغ الباب ، تشعل لين الستائر
يدور اللبيب دوائر
يزمجر في شرفات منانا ، ويضحك من رعبنا
يهدد أن يتوسع ، يركض في حيننا
وينذر أن يتغدى خدوداً ،
شفاهاً ،
ظفائر
ويغتال حتى شباب البيادر

¹⁴ وأقبل جدى مندفعاً مثل موجة بحر
وأرسل صيحة هول وذعر
تحدر في عنف إعصار نوء ، يسب ويلعن
شئائمه مطر وحنان . شراسته بيت شعر ملحن
وهمس صلاة ، ونجمة فجر

And he sent a shriek of horror and panic,
 He descended in the violence of fast Hurricane, cursing and cursing,
 His insults are rain and affection. His ferocity as the composer verse,
 A whisper of prayer, a star at dawn,
 And a perfume boat,
 And extending the insults on his lips a colorful stream
 And my grandfather put out the fire, and saved my eyelashes and my hair
 "The see Change its Color" XIV (95-102 Lines)

XV

15 My beloved and my grandfather has been a sea,
 He changes his colors and his eye sockets become black and green,
 He altered his waves, threw, molds pearls,
 He is watering the springs and anchoring beaches,
 He is creative in tides, and makes tides,
 He is scattering across the bluish Gulf and the blonde islands,
 "The see Change its Color" XV (103-108 Lines)

XVI

16 And his buckets were cursing, they were flasks(*2Qmaqim) of balm,

وزورق عطر
 ومد السباب على شفثيه غدیر ملون
 وأطفأ جدی الحریق، وأنقذ هدبی وشعری¹⁵
 حبیبی، وجدی قد كانا بحرا
 یغیر ألوانه وتصیر محاجر عینیه سوداً وخضرا
 یبدل أمواجه، یترامی، یصوغ لآلئ
 یسیل ینابیع، یرسی شواطئ
 ویبدع مدأ، ویصنع جزرا
 یبعثر عبر ازرقاق الخلیج جزائر شقرا

¹⁶ وكانت جرادله وهي تلعن ، كانت قماقم بلسم
 تكسر أسودة النار ، عن ساعد لينوزراع ومعصم
 وقسوة أمواج بحری صارت أكفاً وصدرا
 لتحمل جسم الغریق الرمادی تمطره قبلاات وزهرا
 وترمیه فوق ضفاف السلامه
 رفیف جناح حمامة
 وتعطیه عمراً جديداً

The bracelets of fire are broken, on soft forearm, arm and wrist,
 And the harshness of my sea waves became palms and chest,
 To carry the drowned gray body to rain him with kisses and flowers,
 And it throws him over the banks of safety,
 Pigeon wing flap,
 And it gives him a new life,
 it plants his fainting as dream,
 crops of memorial,
 And cloud 's cold,

"The see Change its Color" XVI (109-118 Lines)

XVII

17 About color and the sea, you ask me, my love?

You are my sail,

You are my nautical colors,

And you are a dream coma in my eyeballs,

You are my paths fog,

You are my castles,

You are the crests of my wave,

The rose of my sadness, and the fragrance of my pallor,

"The see Change its Color" XVII (119-126 Lines)

XVIII

وتزرع إغماءه حلماً
 وسنابل ذكرى
 ويرد غمّاه
 17- عن اللون والبحر تسالني يا حبيبي ؟
 وأنت شراعي،
 واللوان بحري
 وغيبوبة الحلم في مقلتي
 وأنت ضباب دوربي
 وأنت قلوعي،
 وأنت ذرى موجتي
 ووردة حزني، وعطر شحوبي

18 About color and the sea, you ask me, my beloved,

And you are my seas,

You are my coral and my oysters,

And your face is my residence,

"The see Change its Color" XVIII (127-130 Lines)

XIX

19 Take my boat over an enveloping, hidden wave of longing,

To a vague, impossible shore,

There is neither Plain nor hill,

To the nightfall of the lunar orbit,

Deep resolution,

It has no color in the afternoon,

And he has no bough in density,

There is no horror, and there is no security,

There we will be get lost,

We eat the warmth of winter and pick up the snow of spring,

And we spin frost wool,

"The see Change its Color" XIX (131-141 Lines)

18-عن اللون والبحر تسألني يا حبيبي

وأنت بحارى

ومرجانتى ومحارى

ووجهك دارى

19-فخذ زورقي فوق موجة شوق مغلفة ، خافية

إلى شاطئ مهيم مستحيل ،

فلا فيه سهل ولا رابية

إلى غسق قمرى المدار

عميق القرار

وليس له في الظهيرة لون

وليس له في الكثافة غصن

ولا فيه هول، ولا فيه أمن

هنالك سوف نضيع

وناكل دفء الشتاء ونقطف ثلج الربيع

ونغزل صوف الصقيع

.....

XX

20 There is no long shadow in our dream, no shortness,
 And no book of destiny,
 Nothing can be seen,
 Only a wave of song descending through the mountains of the moon,
 We laugh and cry while your eyes reflect the color of the sea
 We have color,
 The sea,
 And the expected eternity.

"The see Change its Color" XX (142-149 Lines).

Discussion

According to (Ghazwan,2000) claims that, this poem, as a model of the creative vision of the compound, has included more than from a wonderful poetic image when the poetess Nazik used metaphor and symbol brilliant in suggestive language, emotional, (the art of her eyes), and (her heart that ran through (Her question), (with the grace of her asking) and (the violins of her longing) and (the blood of her sunset) and (the valleys of her soul) and (the yellowness of her doubts and thoughts) , (the bottom of her grief) , (the taste of her sleepless nights) ,(the ashes of her sea pearls) , (Wine sand) (drowned youth) ,(eternal astonishment) , (tongues of fire... chewing the door and igniting soften the curtains) , (the flames assassinate even the youth of the threshing floors), (his insults are rain and tenderness) , (bracelet Fire) , (We eat the warmth of winter, pick the snow of spring, spin the wool of frost (and the mountains of the Moon) (Ibid :63) .. all of them are poetic images woven from similes and metaphors.

هناك لا طول للظل في حلمنا لا قصر
 ولا دفتر للقدر
 ولا شيء يمكن أن يرتقيه النظر
 سوى موج أغنية تتحدر عبر جبال القمر
 ونضحك نبكي وعيناك تعكس لون البحر
 ويبقى لنا اللون، والبحر، والأبد المنتظر

All of them became a wonderful artistic metaphorical fabric that was embodied through her vision of the vehicle's advocate in a dialogical and narrative manner in which the features of animated dialogue and internal struggle were completed, or dramatic in narrating the events of this emotional experience, where the critical poet asserts that art.

The poetic and creativity in the poem derive from the expression in which the poet's talent is manifested. Above all, because it insists on the aesthetic aspect that is achieved through the images of her Poetry that sees it as a linguistic formation in its view of poetry as "the art of language" (Ibid:73)

Chapter Three

Methodology and Data Analysis

Introduction

This chapter covers the research methodology and data analysis mechanism based on Eugene Nida's (1964) Semiotic Theory (1977). The study examines how to translate pragmatic linguistic denotation and connotation from Arabic to English from a purely literary perspective using Barthes' Semiotic Theory, particularly in the Arabic poem "The Sea Changes Its Colors" (1977) by Nazik AL-Mala'ika. It also identifies the challenges encountered by translators in doing so and provides solutions.

The Questions of The Study

The following inquiries are tried to be answered by this study:

- 1-What meanings did the color blue initially have?
- 2- What meanings did white and yellow in Nazik al-Malaika's poetry?
- 3-What is the translation closest to the meaning of the colors intended by the poet?
Is it a literal or free translation?

The hypothesis of the study is that understanding of the analysis the study wishes to conduct focuses on demonstrating that using Naida's translation principle leads to: A correct and appropriate translation, and not relying on this principle may lead to not achieving the correct meaning in the translation, especially when translating colors.

To achieve this, the study follows these steps:

1-Analysis of the poem and original translation: Analyze the original poem and correctly understand the colors used by the poet. Then, compare whether the translation was based on Naida's translation principle or not.

2-Translation analysis: Analyze the translation in question and determine whether it has succeeded in conveying the colors accurately and in the form, they represent in the original poem.

3-Evaluating the use of the Naida Translation Principle: Research previous studies and research that deal with the Naida Translation Principle and its impact on translation quality. Is there evidence to support that using this principle leads to more accurate and appropriate translation?

4-Analysis of translation experiments: Conduct a pilot study or survey with professional or student translators to translate the poem with and without using Naida's translation principle.

5-Analyze and compare the results to identify differences in translation quality based on this principle.

This study can prove the hypothesis that using Dynamic strategy can contribute to translating the colors of the poem correctly and more suitably than the semantics strategy it may lead to distorting the meaning.

The Arabic words in bold are the ones required in the analysis especially the colors

Table NO.1

TL

SL

21 And I said, yes, my love, the sea
changes its colors

وقلت، نعم، يا حبيبي

21 وقلت، نعم، يا حبيبي
يغير ألوانه البحر
، تعبر فيه سفائن خضر
وتطلع منه مدائن شقر
ويشرب حيناً دماء الغروب
ويصبح حيناً بلون الفضاء

Green ships pass through it, and blonde cities get out of it

Sometimes it drinks the blood of the sunset,

and sometimes it becomes the color of space, gathering its blue, my love

And the sea is dreaming and keep looking with two pearls heavenly eyes

To infinity, it takes the light of color in the morning

and it turns off all its chandeliers in the evening

"The see Change its Color" V (31-37 Lines)

يغير ألوانه البحر

، تعبر فيه سفائن خضر

وتطلع منه مدائن شقر

ويشرب حيناً دماء الغروب

ويصبح حيناً بلون الفضاء

يلملم زرقته يا حبيبي

، ويحلم يرنو بعينين شذريتين

سماويتين

إلى اللانهاية ، يأخذ لون الضياء

صباحاً ويطفى، كل ثرياته في المساء

Translators NO.	TL	Strategy	Appropriateness
First	Green ships blonde cities blood of the sunset gathering its blue two pearls heavenly eyes	Semantics	-
Second	Green ships Mada'in Shaqr Sunset blood gathering his blues With Two heavenly eyes	Semantics	-
Third	the vitality of nature and marine life with green ships	Dynamic	+

يلملم زرقته يا حبيبي

، ويحلم يرنو بعينين شذريتين

سماويتين

إلى اللانهاية ، يأخذ لون الضياء

صباحاً ويطفى، كل ثرياته في المساء

	<p>making their way across the waters and blond cities emerging from among the sea waves.</p> <p>the sea seems to drink the blood of the sunset, which gives it a warm and beautiful color.</p> <p>the sea changing from calm to turbulent and vice versa.</p> <p>the sea as a dreamer with blue eyes that resemble the sky, which highlights the beauty and depth of nature</p>		
Fourth	<p>Green ships</p> <p>Mada'in Shaqr</p> <p>Sunset blood</p> <p>gathering his blues</p> <p>With Two \shadhriatayn\ heavenly eyes</p>	Semantics	-
Fifth	<p>The energy of the natural world and marine life, as shown by the green ships navigating the waterways and the blond cities rising from the ocean's waves.</p> <p>The sea's gorgeous and warm color appears as though it is drinking the sunset's blood.</p> <p>the waves turning from placid to raging and back again.</p> <p>the water as a dreamer, highlighting the depth and beauty of nature with blue eyes like the sky</p>	Dynamic	+

"The sea changes its colors": The sea changes its color, and it is a source of constant inspiration and rejuvenation for the poet.

"Green ships pass through it and blond cities emerge from it": This sentence refers to the vitality of nature and marine life, with green ships making their way across the waters and blond cities emerging from among the sea waves.

"And sometimes he drinks the blood of the sunset": This phrase may refer to how the colors mix during the sunset, as the sea seems to drink the blood of the sunset, which gives it a warm and beautiful color.

"And sometimes it becomes the color of space": In the early morning, the sea can be the color of space, reflecting its grandeur and stillness.

"It turns blue, my love": The sea changes from one state to another. Perhaps the poet refers to the sea changing from calm to berserk and vice versa.

"Looking for dreams with blue, sky-like eyes": The poet describes the sea as a dreamer with blue eyes that resemble the sky, which highlights the beauty and depth (Ismail, 1988:50-55)

Discussion

It is evident that the participants used the Semantics method. 30% of subjects (1, 2, 4) were unable to translate the Arabic phrase above. Subject No. (3,5)20% was successful in translating the poem of Nazik AL-Malaa'ika (The Sea Changes Its Colors) with literary donations, color connotations, and pragmatic significance by utilizing a dynamic technique.

Table No.2

SL	TL
نعم يا حبيبي ، نعم ، ويلون خلجانه	Yes, my love, yes, and it colors its bays,
نعم ويغير ألوانه	Yes, and it changes its colors
فيشرب صفرة شكى وظنى	It drinks my yellow doubt and my yellow
ويصبح أزرق فى لون لحني	suspicion
	It becomes blue in melodic color

Translators NO.	TL	Strategy	Appropriateness
First	It drinks my yellow doubt and my	Semantics	-

	yellow suspicion It becomes blue in melodic color		
Second	It consumes both my yellow suspicion and mistrust. It turns a melodious blue color.	Semantics	-
Third	yellow often indicates a bad mood The color blue can symbolize sadness or depression	Dynamic	+
Fourth	It drinks my yellow doubt and my yellow suspicion It becomes blue in melodic color	Semantics	-
Fifth	Yellow may symbolize anger or discontent Blue" can symbolize to express sad feelings or despair	Dynamic	+

Yellow: Yellow may symbolize anger or discontent, as yellow often indicates a bad mood or irritability.

"Blue": The color blue can symbolize sadness or depression, and is often used in poetry and literature to express sad feelings or despair.

"Melodic color": This description can be a reference to nostalgia or romantic emotions, where as a nostalgic color can be a representation of beautiful memories or deep emotional relationships.

In short, the poet uses colors to express a variety of emotions, including anger, sadness, and nostalgia, which adds depth and complexity to the poem and causes it to provoke a range of emotional reactions (Aqil, 2000: 2).

Discussion

Subject No. (3,5)20% was successful in translating the poem of Nazik AL-Mala'ika (The Sea Changes Its Colors) with a dynamic approach, capturing the literary donations, color connotations, and pragmatic significance. It is clear that the

participants used the Semantics method. 30% of subjects (1, 2, 4) couldn't translate the above Arabic phrase.

Table No.3

SL

وتبحر في شذر أواجه أغنياتي وسفى
ويصبح أبيض، تصبح لفته ياسمينه
ويصبح أخضر، مثل اخضرار العيون الحزينه
ومثل زبرجد نهر النهاوند في قعر حزنى

TL

And my songs and my ships are sailing in the
pearls of its waves
and becomes white color
Its perfume becomes as jasmine and its color
becomes green,
Like the greenness of sad eyes
and like aquamarine in the Nahavand River of
at the depth of my sadness,

Translators NO.	TL	Strategy	Appropriateness
First	white color Its perfume becomes as jasmine and its color becomes green, Like the greenness of sad eyes and like aquamarine in the Nahavand River,	Semantics	-
Second	,turning white. Its hue turns green and its scent turns jasmine. At the depth of my sorrow, like the aquamarine in the Nahavand River and the greenness of my sorrowful eyes,	Semantics	-
Third	White can symbolize purity and innocence Jasmine is a symbol of beauty The color green is often associated with nature, life, and growth	Dynamic	+
Fourth	, they turn white. It changes to green in color and	Semantics	-

	scent to jasmine. , and like the greenness of my sorrowful eyes,		
Fifth	White can symbolize purity and innocence, Jasmine symbolize bliss, happiness and radiance after sadness, The color green can symbolize sadness and unhappiness when it is used to describe sad eyes	Dynamic	+

White: White can symbolize purity and innocence, and in this case, white may represent a shift towards peace and calm after a period of conflict or sadness.

“Yasmine”: Jasmine is a symbol of beauty and good perfumes, and therefore, here it can symbolize bliss, happiness and radiance after sadness.

“Green”: The color green is often associated with nature, life, and growth, but in this case, it can symbolize sadness and unhappiness when it is used to describe sad eyes and aquamarine color exists in the river at the bottom of sadness.

In this way, color in this poem is used effectively to convey a variety of emotions and experiences, adding depth and complexity to the poetic text (Ali and Khadije,2013:10-11).

Discussion

Subject No. (3,5)20% was successful in translating the poem of Nazik AL-Malaika (The Sea Changes Its Colors) with a dynamic approach, capturing the literary donations, color connotations, and pragmatic significance. It is clear that the participants used the Semantics method. 30% of subjects (1, 2, 4) were unable to translate the Arabic phrase above.

Table No.4

SL	TL
نعم يا حبيبي ، يغير ألوانه ويصير بلون الرماد	Yes, my love, it changes its colors and becomes
له كل طعم ليالي السهاد	the color of ash.
رمادية كل أسماكه ، ورماد	It has all the taste of sleepless nights
لأليه ،	all of its fish are Gray, and the ashes of its pearls,
اسفنجة!	its sponge

Translators NO.	TL	Strategy	Appropriateness
First	the color of ash. all of its fish are Gray, and the ashes of its pearls,	Semantics	-
Second	the color of ash, my darling. It tastes just like the ashes of pearls and sponge, and all of the fish are gray.	Semantics	-
Third	The color gray often symbolizes sadness Here the color gray is used to describe fish, which can symbolize a miserable or lifeless life. In this context, ashes seem to express something that is wiped away, erased, or absorbed, like a sponge, which reinforces the general idea of change or disappearance.	Dynamic	+
Fourth	the color of ash. all of its fish are Gray, and the ashes of its pearls,	Semantics	-
Fifth	Gray is frequently associated with sadness. Here, fish are described as being gray, which can represent a wretched or lifeless existence. Ash seems to represent something that is wiped away, erased, or absorbed in this context, much like a sponge, which supports the sense of change or disappearance in general.	Dynamic	+

1". "The color of ash": The poet chooses gray, which is frequently associated with grief or despair, to depict the change from happy or blue to sadness and grey.

2" .It has all the taste of sleepless nights": This expression could be referring to aspects of despair and sadness, as sleeplessness is known as staying up late, worrying, and being depressed.

3" .All his fish are gray": Here the color gray is used to describe fish, which can symbolize a miserable or lifeless life.

4.The phrase "And ashes for his machine, a sponge!" underlines the image of change or disappearance because ashes appear to represent something that is wiped away, erased, or absorbed, much like a sponge.

In short, colors are used in this poem to convey feelings of sadness, despair, and change, and they contribute to enriching the poetic image and its impact on the reader (Raba'a, 1997:120).

Discussion

It is evident that the participants used the Semantics method. Thirty percent of subjects (1, 2, 4) were unable to translate the Arabic phrase above. Subject No. (3,5)20% was successful in translating the poem of Nazik AL-Malaika (The Sea Changes Its Colors) with a dynamic approach, capturing the literary denotations, color connotations, and pragmatic significance.

Table No.5

SL	TL
حبيبي، وجدى قد كان بحرا	My beloved and my grandfather has been a sea,
يغير ألوانه وتصير محاجر عينيه سوداً وخضرا	He changes his colors and his eye sockets become black and green,
يبدل أمواجه، يترامى، يصوغ لآلىء	He altered his waves, threw, molds pearls,
يسيل ينابيع، يرسي شواطئ	He is watering the springs and anchoring
ويبدع مدأً، ويصنع جزرا	beaches,
يبعث عبر ازرقاق الخليج جزائر شقرا	He is creative in tides, and makes tides,
	He is scattering across the bluish Gulf and the blonde islands,

Translators NO.	TL	Strategy	Appropriateness
First	his eye sockets become black and	Semantics	-

	green, He altered his waves, threw, molds pearls, He is scattering across the bluish Gulf and the blonde islands,		
Second	; they have changed hues and have green and black eye sockets. He is dispersing throughout the blond islands and the blue Gulf.	Semantics	-
Third	The colors black and green are used to describe his eye sockets, which shows the multiplicity of colors and diversity of feelings	Dynamic	+
Fourth	My grandfather, who is also my beloved, has the appearance of a sea; his eye sockets have turned green and black. He shaped, hurled, and reshaped his waves. He's sprinkling spring water and securing shorelines. He creates and uses tides in a creative way. His body is dispersing over the pale islands and the blue Gulf.	Semantics	-
Fifth	Black can symbolize mystery or sadness, while green can symbolize life and growth it scatters islands of blonde across the blue waters, reflecting the feeling of transformation and influence that the lover creates in his life.	Dynamic	+

In this poem, the sea serves as a metaphor of the lover, and marine colors and images are used to illustrate his condition and its effect on the poet. Here's a breakdown of the verses:

"His eye sockets are black and green": The colors black and green are used to describe his eye sockets, which shows the multiplicity of colors and diversity the emotions evoked by the partner. Black can symbolize mystery or sadness, while green can symbolize life and growth.

"He changes his waves, he piles up, he creates pearls, he flows springs". These marine images are used to describe how the lover's behavior changes constantly, ranging between calm and storms, and this indicates the fluctuation of feelings and behavior of the loved one.

"He creates ebbs and flows": This line reflects the lover's ability to create and influence, as it shows how he can create ebbs and flows in the poet's emotions and experiences.

Scattering islands of chakra across the blue of the bay: This verse shows the influence of the lover on the poet's surroundings, as it scatters islands of blonde across the blue waters, reflecting the feeling of transformation and influence that the lover creates in her life.

In short, marine colors and images are used in this poem to illustrate the influence of the lover on the poet and the constant changes he creates in her life and feelings (Raba'a, 1997:25).

Discussion

It can be noted that the subjects have applied Semantics strategy. Subjects No. (1,2,4) 30% failed in translating the above Arabic term. Subject No. (3,5)20% succeeded in rendering the Literary donations and connotation of colors and pragmatics meaning of translating the Poem of the Poem of Nazik AL-Mala'ika (The Sea Changes Its Colors) using Dynamic strategy.

Conclusion:

In this poem the study has presented, colors and marine images appear as an effective way to express a variety of feelings and experiences. The sea is used as a symbol of the lover, and the changes in its colors and behavior show how the lover affects the poet and changes her emotional state. The colors vary from yellow to grey, green and blue, which shows the diversity of feelings and experiences that the lover and the poet go through together. The use of colors and marine images adds

depth and complexity to the poem, and contributes to its emotional impact on the reader, as the constant change in feelings and relationships between people is reflected.

The present study yielded the following results:

1-Definitely, translating colors literally is very difficult and often impossible, especially when colors have their own cultural or emotional meanings in the source language. Colors may carry multiple connotations that depend on the cultural, historical and emotional context of the speakers of that language. For example, the color blue in English may have different connotations than its meaning in Arabic. In some cultures, blue is associated with calm and peace, while in others it may be associated with sadness or joy.

2- As for the Arabic language, it contains multiple vocabulary for colors such as "blue," "red," "yellow," and others, but color words can have multiple meanings and interpretations that depend on the context. For example, Although the word "blue" can describe a blue sea or sky, it can also connote melancholy or cold in other situations.

3- Therefore, when translating poetry or texts that contain frequent use of colors, the translator must take into account the cultural and emotional meanings associated with those colors in the source language and work to provide a translation that conveys the original meaning as accurately as possible, even if this requires some modifications or modifications. Additional clarifications.

4-The study concludes that Dynamic translation enables the translator to adapt the text to the target culture, taking into account the cultural references, connotations, and associations that may not directly translate from one language to another.

5- Dynamic translation allows the translator to capture the essence and impact of the original text, including its emotional and aesthetic qualities, which may not always be possible with a literal or Semantics translation.

6- Dynamic translation often results in a smoother and more natural-sounding text in the target language, making it more accessible and engaging to the readers.

7- Translating poetry or literary prose requires a certain degree of creativity to convey the author's artistic intentions effectively. Dynamic translation allows the

translator to employ creative techniques such as imagery, metaphor, and stylistic devices to evoke similar effects in the target language.

8- However, it's essential to note that the choice between dynamic and literal translation depends on various factors, including the type of text, the target audience, and the translator's objectives. In some cases, a more literal or semantic translation may be preferred, particularly in technical or legal texts where accuracy and precision are paramount. Any translation's ultimate objective is to accurately communicate the original text's significance and impact in a way that appeals to the intended audience.

Table (6) Final percentage of translated Arabic Poem for of Nazik AL-Malaa'ika (The Sea Changes Its Colors)

Category	Appropriateness	Semantics Strategy	Dynamic Strategy
Total	40%	60%	40%

Table (7) Final Percentages of Translators' Success and Failure When Translating Nazik AL-Malaa'ika's Arabic poetry (The Sea Changes Its Colors)

Trans. NO.	The Percentage of success	The Percentage of failure
Tr.1	0%	100%
Tr.2	0%	100%
Tr.3	100%	0%
Tr.4	0 %	100%
Tr.5	100%	0%
Total:	40 %	60 %

Margins

¹ Osajja :a tree that usually grows in dry and hot lands because it lives on little moisture

² A small copper vessel.

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صعوبة ترجمة الألوان من اللغة العربية الى اللغة الانكليزية في قصيدة نازك الملائكة

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الكلمات المفتاحية: الترجمة، الألوان، النظرية السيميائية، الصور الملونة، القصيدة

الملخص:

منذ العصور القديمة، كانت الألوان حاسمة في خلق الرؤى الشعرية، وغالباً ما يستخدم الشعراء الصور الملونة لخلق تأثيرات واقعية وحسية. لقد استخدم الشعراء لغة حية للتحقيق في الروابط بين الصور الشعرية وتوضيحها، وفي بعض الأحيان للتعبير عن أفكارهم الخاصة. وفي الوقت الذي كان يحدث فيه ذلك، ظهر شعراء الحداثة مثل نازك الملائكة، الذين أحدثوا تغييراً كبيراً في الشعر العربي المعاصر من خلال تغيير الأشكال الشعرية الراسخة وأولوا اهتماماً وثيقاً بالألوان، تماماً مثل غيرهم من الشعراء المعاصرين في اللغة. تستخدم الشاعرة نازك الملائكة اللون بطرق متنوعة في شعرها.

يستخدم الشعراء القدماء والحديثون الألوان على نطاق واسع أثناء إنشاء صورهم الغنائية. في الشعر، تعتبر الألوان إحدى الطرق الأساسية للتعبير عن الأشياء بأفضل أشكالها وتمييزها عن بعضها البعض. يعد إنتاج الألوان عنصراً حاسماً في المظاهر الواقعية والحسية في الصور الشعرية. وللتعبير عن نواياهم وتجسيد معانيم، اتجه العديد من الشعراء إلى استخدام الألوان من أجل خلق صور شعرية. وبدورها، أولت اهتماماً كبيراً للون.

إنها نازك الملائكة، مؤسسة الشعر الحر التي ارتقت بالشعر العربي إلى مستوى جديد. ويتجلى استخدام الشاعرة نازك الملائكة للون في شعرها بطرق متعددة، منها عكس اللون،

وغياب اللون، وازدواجية التباين اللوني، وتعدد الألوان، ووصف اللون نفسه. إن اهتمام الشاعر الشديد بالألوان، فضلاً عن إسنادها لمختلف المعاني الرمزية والجمالية، يكشف عن فهمها الذكي للكون والطبيعة وكيفية تأثيرهما على الأحداث، فضلاً عن التطورات السياسية والاجتماعية. الغرض من هذه الدراسة هو استكشاف خصائص الألوان وطريقة ترجمتها إلى اللغة الهدف. جرت محاولة في شعر نازك الملائكة للاعتراف بالدور الشعري من خلال الاستشهاد بالألوان من قصائدها باستخدام الأسلوب الوصفي والتحليل النصي.

وتعبر الدراسة عن صعوبة ترجمة نطاق الألوان والمعنى المقصود للألوان الموجودة في القصيدة. تظهر الشاعرة أن لديها منظوراً مستنيراً للحظات الحياة والعالم الطبيعي من حولها من خلال الاهتمام الشديد بالألوان ومعانيها المختلفة ودلالاتها الرمزية الجمالية. لقد أثارت الأحداث، فضلاً عن الاضطرابات الاجتماعية والسياسية، إعجابها. تبحث الدراسة الحالية في مدى صعوبة ترجمة الألوان في قصيدة نازك الملائكة (يغير ألوانه البحر 1977) من اللغة العربية إلى اللغة الإنجليزية. ومنهج هذا البحث هو النظرية السيميائية لبارثز (1977). تستخدم الدراسة كلا من العينات النوعية والكمية. وقد تم دمج العينات النوعية مع النظرية السيميائية التي يتم فيها تحليل خمسة ألوان مذكورة في القصيدة التي تحتوي على خمسة ألوان. تتوافق العينات الكمية مع طلاب المرحلة الجامعية الماجستير في جامعة تكريت. يتبع هذا العمل يوجين نيدا (1964). ومنهجيته كنموذج للترجمة.