

An analytic Study of Extracts from Two Arabic Translations of The Waste Land A Research submitted

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Abstract:

The waste land is considered one of Eliot's influential works of the Twentieth century . It describes cultural and spiritual crises that result from the bad consequences of the world war I. It is rich in symbolic, literary, and historical references.

This little research tries to shed light on some areas of two Arabic translations of the poem. One of them is of Abdil-Wahid Lo'lua and the other is a manuscript of Atta Abdil-Wahab. Extracts from both translations are taken to make a comparison between them. It is hoped that the complete translations are analyzed in a future research.

دراسة تحليلية لمقتطفات من ترجمتين الى العربية لقصيدة (الارض اليباب)

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ملخص البحث:

تعد قصيدة " الأرض اليباب " من اهم أعمال الشاعر " ت . س . اليوت " والتي كان لها صدى في القرن العشرين . فهي تصف الأزمات الروحية والثقافية التي كانت سائدة نتيجة أحداث الحرب العالمية الأولى والقصيدة مليئة بالإشارات الأدبية والرمزية والتاريخية . يسلط هذا البحث الضوء على مقتطفات من ترجمتين الى العربية لهذه القصيدة ، مع دراسة مقارنة لهما . إحدى هذه التراجم تعود غالى الدكتور عبد الواحد لؤلؤه والاخرى للاستاذ عطا عبد الوهاب .

حيث تم اخذ مقتطفات من كلا الترجمتين مع دراسة مقارنة بينهما . ومن المؤمل أن يتم إجراء تحليل شامل للترجمتين في المستقبل .

Introduction:

Aims of study

This study aims primarily at :

1. Adopting some analytical model to show whether the translators renderings are satisfactory or not .
2. Evaluating the translators renderings depending on the proposed model .
3. Comparing the English chosen extracts with their counterparts in Arabic , showing whether they correspond with each other or not .

The poet's biography

Thomas Stearns Eliot was born in Missouri on September 26, 1888. He studied at Harvard University. There, he obtained the M.A. degree in 1910. In the winter of 1910, he went to the University of Paris, where he was influenced by the lectures of the philosopher Henry Bergson. After a year in Paris, he returned to Harvard to pursue a doctorate in philosophy. At Harvard (1911-1914) he studied Sanskrit and oriented philosophy in the graduate school. Then , he returned to Europe and settled in England in 1914. The following year, he married and began working in London, first as a teacher and later for Lloyd's bank. In 1917, he published his first book of poems, "Purfork and Other observations". With the publication of the Waste Land in 1922, Eliot's reputation reached the climax. By 1930, he was the most dominant figure in poetry and literary criticism. In 1927, he became a British citizen. In 1948 , T.S. Eliot received the Nobel prize for literature. He died in London in 1965. Eliot's major works include:

- Ash Wednesday
- The Scared Wood (1920)
- The Use of Poetry and the Use of Critics (1933)

- After Strange Gods (1934).
- Notes towards the Definition of Culture (1940)
- Four Quatets (1943)

Eliot was also a playwright. His dramas include

- Murder in the Cathedral.
- The Family Reunion.
- The Cocktail party.

Summary of the poem The Waste Land

The Waste Land is considered to be Eliot's masterpiece. The appearance of the Waste Land in (1922) made Eliot famous. It is likely that in his abundant use of literary reference he was influenced by his close friend, Pound.

The material of the poem was taken from several sources, among them the Grail story, the Fisher King, and Dante's Commedia. Following Pound's suggestion, Eliot reduced the Waste Land to the half. Its subject is the apparent failure of Western civilization which World War I seemed to demonstrate.

So, the long poem reflects the confusion after World War I when many pre-war values were lost. The Waste Land appeared as a volume in New York and London in 1923 but it had been published earlier in the Criterion, which Eliot edited.

The poem is divided into five sections, containing 434 lines:

- I. The burial of the dead
- II. A game of chess
- III.** The fire sermon
- IV.** Death by water
- V.** What the thunder said

The waste land is a series of monologues, a chorus of voices, historical quotations and mysteries.

The Translation of Poetry

The translator of poetry is supposed to be very faithful to the poet (of the S.L.). Moreover, he ought to reproduce a T.L. version of the (S.L.) that conforms with the T.L. stylistic considerations, on the one hand, and be aesthetically appealing and satisfactory, on the other. The problem is further complicated when the S.L. poem is remote in time; because the poem can be read differently from the intention of its composer for language, culture, and poetic (as well as artistic) conventions do undergo changes in the course of time. For Jacobson (1966), poetry is untranslatable by definition, and only creative transposition is possible.

Savory (1969) speaks of poetry as: The art of employing words in such a manner as to produce an illusion on the senses, the art of doing by means of words what the painter does by means of colors. Poetry, then, produces an illusion; it acquires memorableness by certain features which can more easily be recognized than reproduced at all. There is metrical rhythm; there is emotion, sensuous emotion; there is an increased use of figures of speech and a degree of disregard for conventional word-order, there is imagination, and above all, there is an ability to see features in an object or a situation which another, not a poet, might miss.

From the above description of the nature and characteristics of this literary genre, i.e. poetry, one can easily realize that the most problematic and difficult area of literary translation is that of translating poetry.

Scholars have differed on the question of translating poetry, and have taken contradictory stands sometimes. Some scholars are of the view that a poem should be translated into a T.L. poem (i.e. poetry into

poetry). To these scholars, "a verse translation at least gives the opportunity to indulge in 'figures of speech and to adopt the varied word-order which the original contained, and which some translators wish to preserve wherever possible" (Savory: p 63) .

MacGuire (1980) quotes Lefever's presentation of seven different strategies for the translation of poetry which are mentioned in the discussion of the different methods applied or adopted by the English translators of Catullus poem.

There are different methods for translating poetry:

- 1. Phonemic Translation:** This method aims at the reproduction of the S.L. sounds in the T.L. version. The overall result of this approach is often the distortion of the original sense because of the emphasis put on sounds, since languages differ radically in their phonetic and phonological systems.
- 2. Literal Translation :** This method implies the attempt to reproduce the S.L. word-order in the T.L. version. This method also results in the distortion of the original sense as well as syntax since languages differ with regard to their structure as well.
- 3. Metrical Translation:** This method of translating a poem emphasizes the reproduction of the original (S.L.) meter; but this approach does cause harm to the other poetic features of the original as it subdues the other aspects for the purpose of reproducing meter.
- 4. The Translation of poetry into prose:** This method leads to the distortion of the original sense of the S.L. poem as well as its communicative value and syntax though in a less amount than that which results from adopting the second method (the literal approach), or the third one (the metrical one).
- 5. The Rhymed translation approach:** this method of translating poetry does

not reproduce but a caricature of the original poem, because the translator restricts himself by a double bondage: the bondage of rhyme as well as the bondage of meter which usually accompanies it

6.Blank Verse Translation: This method of translating poetry may result in a higher degree of accuracy with regard to the S.L. poem than the above mentioned methods, yet it imposes some structural restrictions on the translator in his endeavor to produce blank verses.

7.The Interpretation Approach: In adopting this method of translating poetry the translator tries to retain the substance of the original poem, and makes certain changes in the form of the poem only. In other words, the translator produces a different form that retains the original substance or content of the S.L. poem. This is tantamount to saying that the translator, in fact, produces a poem of his own except for the content which is the SL. 's

The Model of Analysis

The two translations are evaluated in the light of the following :

1. The translation must be syntactically well-formed .
2. The translation must not be based on the literal meaning of the expression so as not to run the risk of missing the real point for which the poem was written .
3. The translation must include the intended meaning of the poem , the thing that entails promoting the sub-text to the status of a text .

Text Analysis

1.The Burial of the Dead

the lines from 1-10.

April is the cruelest month, breeding
Lilacs out of the dead land, mixing
Memory and desire, stirring
Dull roots with spring rain
Winter kept us warm, covering

Earth in forgetful snow, feeding
A little life with dried tubes
Summer surprised us, coming over the Stranbergersee
With a shower of rain; we stopped in the colonnade,
TT (1)

ترجمة د. عبد الواحد لأولوة

1. دفن الموتى

نيسان أقسى الشهور، يُخرج
الليلك من الأرض الموات ، يمزج
الذكرى بالرغبة ، يحرك
خامل الجذور بغيث الربيع .
الشتاء دفأنا، يُغطي
الأرض بثلج نساء ، يُغذي
حياة ضئيلة بدرنات يابسة.
الصيف فاجأنا ، ينزل على بحيرة (ستارنبركر)
بزخة مطر ، توقفنا بذات العمد ،

TT (2)

ترجمة عطا عبد الوهاب

1. دفن الموتى

نيسان هو الأقسى من الشهور ،
يستتبت الليلاك من بوار
يمازج الرغبة بالذكرى ،
يُهزّز الهوامد الجذور بالامطار في الربيع
وجاءنا بدفئه الشتاء ،
يدثر التراب بالغطاء
من ثلجه النساء ،
ويطعم القليل من حياة
بيابس الادران (في الجذور)
واستبغت الصيفُ وقد جاء الى بحيرة ستاربتار
تصعبه زخة أمطار ،
وقفنا في الرصيف المستقيم القائم السقف على العماد ،

A close look at these translations reveals many differences that can be spotted at all levels of analysis syntactic, semantic and even pragmatic . The use of the pronoun of separation هو in the first line by TT (2) is deliberate to restrict "cruelty" to "April", while the use of "الموات" in line two by TT (1) stresses the tone of cruelty and portrays the intension of the poet more clearly. The translation exhibits also many differences, especially at the lexical level. "يمزج" is more satisfactory than "يمازج" because the former shows that there is some mutual relation between "الذكرى" and "الرغبة". The word "stirring" in line (3) is rendered into "يحرك" by TT(1) , which seems more satisfactory than "يهز" which is rendered by TT(2) as long as "يهز" shows some pendulous jerky movement . In line (4), "هوامدالجذور" is not that satisfactory since it denotes " death " , therefore "خامل الجذور" by TTT(1) is more appropriate . In line (4) , "الغيث" by TT(1) is more appropriate than "المطر" because "الغيث" stands for something useful ; this is not necessarily the case with "المطر" . Different interpretations are given by the translators to the word "colonnade". It is rendered by TT (1) into " ذات العمد " which seems more economic . TT(2) resorts to paraphrasing to clarify the word at the expense of economy.If we look to TT (1) in line (5) "الشتاء دفانا" and TT (2) " جاءنا بدفته " , I find that TT (1) is more faithful to the origin but TT(2) has a musical sense .In general , the rhythm is made more clear in TT (2). This is clearly seen in the end of lines (5), (6),(7) where the words "النساء" , " الغطاء " , " الشتاء " are used respectively to emphasize

rhyme and the smooth flow of the poem . The macrostructure of the stanza also appears different . The stanza consists of (9) lines in TT(1), whereas it consists of (12) lines in TT(2).

Unreal City

The lines (60-68)

under the brown fog of winter dawn,
A crowd flowed over London Bridge so many,
I had not thought death had undone so many.
Sighs, short and infrequent, were exhaled,
And each man fixed his eyes before his feet.
Flowed up the hill and down King William Street, 65
To where Saint Mary Woolnoth kept the hours
With a dead sound on the final stroke of nine.
There I saw one I knew, and stopped him, crying: Stetson!

ترجمة د. عبد الواحد لأولوة TT (1)

مدينة الوهم

60 تحت الضباب الأسمر من فجر شتائي،
انساب جمهور على (جسر لندن)، غفير،
ما كنت احسب أن الموت قد طوى مثل هذا الجمع.
حسراتٍ، قصيرة متقطعة، كانوا ينفثون،
65 ... وكل امرئ قد ثبت ناظريه أمام قدميه.
انطلقوا صعوداً ثم انحدروا في شارع (الملك وليم)
إلى حيث كنيسة القديسة (ماري ولنوث) تعدّ الساعات
بصوتٍ قتيلٍ على آخر الدقة التاسعة.
هنالك رأيْتُ واحداً عرفته، فاستوقفته صائحاً: (ستسن!)

ترجمة عطا عبد الوهاب TT(2)

مدينة وهمية

تحت ضبابٍ اسمر اللون لفجرٍ شتويٍّ،
ماجتُ جموعٌ فوق جسر لندن، فيا للعدد العديد.
ما كنت اظن ان الموت افنى قدر هذا العدد العديد.

والحسرات، قصيرات وليست متتالياتٍ، تزفر زفرًا.
 وكلّ فردٍ منهم ثبتَ عينيه حيالَ رجليه
 ماجت صعود المنحنى ثم نزول شارع الملك وليام ،
 الى حيث تعد الوقت ساعة الكنيسة
 برنةٍ فانيةٍ عند بلوغ آخر الدقات وهي التاسعة.
 هناك شاهدت امرئًا اعرفه،
 استوقفته مناديا، سستون!

From the very beginning, we can easily recognize the differences between the titles of the stanza. I think this difference extends its scope to the whole stanza. I see that "مدينة الوهم" caught my attention more than "مدينة وهمية", this is a matter of taste, also both of the translators came to term in rendering "brown fog" into "ضباب اسمر" which gets me into bewilderment. In line (2), we find that the translator in TT(2) "ماجت" gave an effective picture to the scene more than TT(1) "انساب جمهور", because "انساب" refers to inanimate things. TT(2) tried to shock the reader by describing the scene as "The Day of Resurrection". Lines (2) and (3) both of them end with "so many". TT (2) seems more faithful to the form without distorting the meaning of the ST. TT (2) repeats "العدد" in line (2) and (3) to express his faithfulness to the form of the ST. TT (1) avoids such repetition. The word "flow" appears again in line (6). So, one may expect consistent translations for the word "flow". This does not seem so. TT (1), as mentioned above, rendered the word "flow" into "انساب" and in line (6) into "انطلق" and he again avoids repetition. TT(2) expresses consistency in its rendering. As a matter of fact, there are many

slight differences at the lexical level that do not deserve attention. Again, the rhythm of the stanza is more crystallized in TT(2). as shown in العدد "In TT(1) " امام قدميه " ليست متتاليات"والحسرات قصيرات ، "تزفر زفرا" ، العديد" the translator is faithful to the ST ,whereas in TT(2) "حيال رجليه" ,the translator changed the text and made it closer to the Arabic culture (ينظر) "بصوت قتيل على اخر الدقة التاسعة " TT(1) , (8) Line . (امام رجليه is more faithful to the ST since TT (1) sticks to the ST. Whereas TT(2) changed the ST considerably .

II.AGAME OF CHESS

The lines (139-145)

When Lil's husband got demobbed, I said
I didn't mince my words, I said to her myself,
HARRY UP PLEASE ITS TIME
Now Albert's coming back, make yourself a bit smart.
He'll want to know what you done with that money he gave you
To get yourself some teeth. He did, I was there.

ترجمة عبد الواحد لؤلؤة TT(1)

لما سرحوا زوج (ليل) قلت لها -
وما اختلقتُ كلماتي، قلت لها بنفسي ، 140...
اسرعوا رجاء انتهى الوقت
لان (البرت) راجع، حسني حالك حبة.
حتمًا يريد ان يعرف الذي عملتيه بالفلوس التي اعطاك إياها
حتى تعلمي لك بها اسنان. اعطاك ، كنت حاضرة.

ترجمة عطا عبد الوهاب TT(2)

كلت من سَرَحُو رَجُل ليلو واجه من العسكرية-
 واني ما بدل كلامي،
 كلت وجه ابوجه إلهة ،
 يَلِّه عيني يَلِّه رَحْ إِنْغَزَلْ
 هسه البرت رجع عاد أُوعِدْلي نفسج
 ولا بد يريد ايتاكد-عجب اسويتني بييه
 افلوس لِنَطاليجياهه-اتحطين بهه اسنون.
 وبحضوري.

In this stanza the differences manifest themselves greatly on the level of lexical item. The use of "زوج" in TT (1), is more appropriate than "رجل" which is used in TT (2), the former is standard, whereas the latter is slang. Moreover , it seems that TT(1) is successful in bracketing the word "ليل" to avoid misunderstanding. The language used by TT (2) seems more colloquial and popular. This is evident in the use of Baghdadi dialect all over the stanza. This shift from standard to colloquial stirs by astonishment. The word "demobbed" is expanded in TT (2) by more additional words like : "من العسكرية" to clarify the obscurity attached to this word in Arabic. "A bit smart", this phrase is rendered by TT(1) into "حسني حالك حبة". In fact, this reflects the dialect of the translator . So, I think this rendering may not be understood by all native speakers of Arabic. And so Dr L'olu'a used the classical language only , whereas Abid-l Wahab didn't hesitate to combine slang with standard language .

III.THE FIRE SERMON

The Lines (173-180)

The river's tent is broken: the last fingers of leaf
 Clutch and sink into the wet bank. The wind
 Crosses the brown land, unheard. Nymphs are departed.
 Sweet Thames, run softly till I end my song.

175

The river bears no empty bottles, sandwich papers,
Silk handkerchiefs, cardboard boxes cigarette ends
Or other testimony of summer nights, the nymphs one departed.

TT(1)

ترجمة د. عبد الواحد لؤلؤة

خيمة النهر هوت: اواخر الورقات
تتشبث ثم تغور في الضفة الرطبة. الريح
175... تجتاح الأرض السمرء، غير مسموعة. الحوريات انصرفن.
ايها (التميز) الحبيب، اجر الهوينا ، حتى اتم أغنيتي.
النهر لا يحمل قناني فارغة، اوراق شطائر ،
مناديل حرير، علب مقوى، اعقاب دخائن
او شواهد اخرى من ليالي الصيف. الحوريات انصرفن.

TT (2)

ترجمة عطا عبد الوهاب

سرادق النهر انهشم، فاخر الهديبات باوراق الشجر
تتشبث ثم تهوى فتغور في الجرف البليل.
والريح تعبر البسيطة السمرء، دون ان يسمعها احد.
وعذارى الماء غادرن المكان.
ايها التميز الحبيب ،
اجر الهوينا ، ريثما انهى نشيدي ،
النهر لا يحمل شيئاً من قناني فارغة، او من ورق الساندوج ،
او مناديل الحرير، او علب المقوى، او اعقاب السكائر ،
او أي دليل اخر من دلالات ليالي الصيف.
فعذارى الماء غادرن المكان.

Again and again lexical differences come to surface. The main distinction in line (1) appears in rendering the word "tent" which is rendered into "خيمة" and "سرادق" by TT(1) and TT(2), respectively. The former seems more appropriate since English uses the French word "marquees" as an equivalent to "سرادق". Concerning line (2) "جرف" by

TT(2) , which has a relation with the word " تهوي " , is less appropriate than " ضفة " by TT(1) as far as " ضفة " is closer to " bank " in meaning .

In line(3) " والريح تعبر البسيطة " by TT(1) and " تجتاح الارض السمراء غير مسموعة " by TT(2) respectively , we find that TT(2) is closer to the ST and the relation between the word " تعبر " and " دون ان " is a very natural .In line (4), the lexical item (nymph) is rendered into " الحوريات " by TT (1) and " عذارى الماء " by TT (2).It seems that the former is more natural but the latter seems more harmonized. The bracketing of " التميز " seems justified . This bracketing is useful to make up for the process of capitalization in which is absent . The word " أغنيتي " in TT(1) is closer to ST, and for TT(2) , I think the use of the word " أنشودتي " could have been better than the word " نشيدي " . The word " أنشودة " means a lyrical poem whereas " نشيد " simply means raising the voice . In line (5) the addition of " شيئاً من " in TT(2) gave the text a musical sense.

In Arabic there are other minor differences in the two translations. These differences need us mentioning .

IV. Death by water

The lines (312-321)

Phlebas the Phoenician, a fortnight dead,
Forget the cry of gulls, and the deep seas well
And, the profit and loss

A current under sea

Picked his bones in whispers. As he rose and fell
He passed the stages of his age and youth
Entering the whirlpool.

Gentile or Jew

O you who turn the wheel and look to windward,
Consider Phlebas, who was once handsome and tall as you

ترجمة د. عبد الواحد لؤلؤة TT (1)

(فليبّاس) الفينيقي، ميثٌ منذُ اسبوعين ،
نسي تصخاب النوارس، ولّجة البحر العميق
والريح والخسارة
...315 تيار بغور البحر
فكّك عظامه في همسٍ. وإذ راح يعلو ويسف
مر بمراحل شيخوخته والشباب
وهو يلج الدوامة.

اممي ام يهودي

...320 انت يا من تدبر الدفة وتنتظر صوب الريح ،
تأمل (فليبّاس) الذي كان يوما وسيما وفارعا مثلك.

ترجمة الاستاذ عطا عبد الوهاب TT(2)

فليبّاس الفينيقي، ميثٌ لأسبوعين ،
نسى صوت النوارس ، وموج الاوقيانوس
والريح والخسران
والتقط التيار في قاع المحيط منه عظمه موشوشاً
واذ مضى صعوداً وهبوطاً
فقد جاوز أطوار سنيه من هرم ومن شباب
داخل دوامة الماء .
امميا كنت ام من اليهود
انت يا هذا الذي تدبر دفة السفينة ناظراً لصوب الريح
تدبر فليبّاس، الذي حيناً من الدهر، كان شبيهاً
بك طولاً ووسامة.

The differences that attract attention can be briefed in the following sentences. First of all , the use of brackets by TT(1), seems generalized to cover all the lines of the poems whenever proper nouns exist.

In line (1), the addition of "منذ" in TT (1) makes the text clearer, because "منذ" dates the beginning of an event. Besides, the Arabic "تصخاب" in TT (2) as an equivalent to "cry" is more appropriate than "صوت" used by TT(2). This is due to the fact that the word "تصخاب", highlights the comparison with the calmness which is implicitly expressed in "ميت", Moreover, the word "تصخاب" is in coordination with "لجة البحر". What catches attention is the rendering of "deep seas" by TT (2) with "الاقويانوس". The TT (2) reader might not react in a way similar to that of the ST. To many Arabic readers, it seems that the word "اقويانوس" refers to a specific ocean. Also , the word "لجة" which is rendered by TT(1) is more appropriate in meaning than "موج" which is rendered by TT(2) because the ST is concerned with the bulk of the sea , not with its waves . In line (5) , it seems that "فكك عظامه في همس" is to be identical to the ST than TT(2) "عظمه موشوشا". In line (9) , to the best of our knowledge , TT(2) , which has a musical tone , is more appealing and appropriate than TT(1) .

V. What the thunder said

The Lines (325-340)

The shouting and the crying

Prison and palace and reverberation

Of thunder of spring over distant mountains

He who was living is now dead

We who were living are now dying

With a little patience

330

Here is no water but only rock

Rock and no water and the sandy road

The road winding above among the mountains

Which are mountains of rock without water

If there were water we should stop and drink

Amongst the rock one cannot stop or think

Sweat is dry and feet are in the sand

If there were only water amongst the rock

dead mountains mouth of carious teeth that can not spit

ترجمة د. عبد الواحد لؤلؤة

325... والصياح والعويل

والسجن والقصر وتجاوب

رعد الربيع على الجبال القصية

الذي كان حيا هو الان ميت

الذين كنا احياء نحن الان نموت

330... بقليل من الصبر

لا ماء هنا بل مجرد صخر

صخر ولا ماء والطريق الرملي

الطريق المتلوي صعوداً بين الجبال

التي هي جبال صخر بلا ماء

لو كان ثمة ماء لوقفنا وشربنا

بين الصخور لا يستطيع المرء ان يقف او يفكر

العرق جاف والأقدام في الرمل

لو كان ثمة ماء بين الصخر

فم جبلي ميت باسنان نخرة لا يقدر ان يبصق.

ترجمة الاستاذ عطا عبد الوهاب
 والصياح والعويل
 السجن والقصر
 ورجع الرعد الربيعي على جبال نائية
 ذاك الذي قد كان حياً هو ميت الان
 والذين قد كنا على قيد الحياة نحن إنما الآن نموت
 مع القليل من صبر
 هنا لا ماء بل ليس سوى صخر
 صخر ولا ماء والدرب الترابي
 الدرب يلف في الاعالي صعوداً بين الجبال
 جبال صخر دون ماء
 لو كان هناك ماء لوقفنا وشربنا
 المرء بين الصخر لا يمكنه ان يتوقف او يفكر
 عرق الأبدان جاف والاقدام في الرمال
 لو كان هناك محض ماء في [ثنايا] الصخره
 فوه جبلي ناضب الحياة، من ضروس نخرات فلا يمكنه تقال

If we scrutinize these stanzas we can come to the conclusion that the two renditions are in many aspects similar. This stanza is rendered semantically by the two translators. TT (2) adds some words to beautify his rendering and makes the poem smooth and easy to follow. I believe that the lexical item (الرجع) is more appropriate than "تجارب". The former is more harmonized with the surrounding context. The addition of the word "ذاك" in line (4) which does not appear in the ST seems acceptable. It refers to remote time which is parallel with the word "الان" which refers to the present. The expression "ترابي" in TT(2) seems more acceptable than "رمل" since "ترابي" is more general. The use of the word "صخرة" is

in TT(2) is more suitable than " صخر " in TT(1) due to the fact that " صخرة " refers to singular but " صخر " refers to plural and " صخرة " is identical to the singular English expression "rock " . The addition of "الابدان" in line (3) by T T (2) clarifies the meaning further, yet this is done at the expense of the form of the ST. T T (1) is more faithful in his rendering . The last line is wonderful. The metaphorical expression gives flavour to the stanza. T T (2) seems more successful in reflecting the sweet picture with a sweet rhythm.

Concluding Remarks

On the basis of our analysis of five chosen stanza, and their translations, we arrived at the following conclusions.

1. The main distinction that can be recognized between the two renderings is the style, which reflects itself at all levels of analysis, Dr Lo'lua used the standard language only. Whereas Abid -l Wahab didn't hesitate to combine slang with standard language. This is justified on the basis that the poet himself made a shift from standard to slang and vice versa.
2. Dr.Lo'lua is more faithful to the origin. This is clearly seen in his literal approach to translation. Abdil-Wahab freed himself from literalness. So, he is less faithful to the origin. The freedom gives the target text a musical sense, and a wonderful rhythm. But, he does not ignore the poetic rules.Abdil-Wahab adopted the literary approach .
3. The Baghdadi dialect is clearly adopted in Abdil-Wahab's translation. This corresponds to the Londoner's dialect used by the poet. In my point of view, this will make the translation confined to Iraqi readers for both translators are Iraqis.
4. I have found that Dr. Lo'lua put proper names in brackets. He resorts to

this procedure to fill the absence of capitalization in Arabic. That is, Arabic does not make a distinction between capital and small letters. Mr. Wahab, on the other hand, ignored the process of bracketing. Alternatively, he resorts to footnote for explanation.

5. It seems that Ata Abdil - Wahab was closer than Abdiwahid L'olua to the style of the poem, whereas most of them could not reflect the culture and the intonation of the poem.

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