Translating Didactic Poetry from Arabic into English: Challenges and Strategies

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ترجمة الشعر التعليمي من العربية إلى الإنجليزية : التحديات والاستراتيجيات

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Abstract

This paper investigates the acts of translating Arabic didactic poetry into English and their corresponding challenges and practices by utilizing Lefevere's Rewriting Theory to map the play land between poetological, ideological, and patronage considerations. Poetry translation covers much more than the words. However, the differences in grammatical structure, cultural context and poetic traditions in Arabic versus English complicate this task greatly. Key challenges identified include non-translatability arising from differences in religious and cultural concepts, structural characteristics of Arabic clauses that license meaning ambiguities, and challenges presented by metaphors and idioms. These include placing the focus on meaning and emotion rather than on literal translation, providing context for culturally or religiously loaded references, and using poetic devices to justify the aesthetic and didactic essence of the original work. Moreover, the study also highlights the necessity of employing appropriate translation strategies that are environment-sensitive and strike a balance between the poetic forms, ideological substance and the anticipated response of the target audience. Overall, Arabic didactic poetry that can be successfully transposed into the English language must achieve delicate balance between linguistic prowess and cultural sensitivity, with a poetical predilection designed to communicate ideas whilst ensuring not to exclude non-Arabic speakers from the richest aspects of educational poetry.
Key words: Arabic Educational Poetry, Translatability, Poetological Factors, Literal vs. Dynamic Translation, Cultural Sensitivity

المستخلص

تستكشف هذه الورقة البحثية التحديات والاستراتيجيات المتعلقة بترجمة الشعر التعليمي العربي إلى الإنجليزية، مع التركيز على التفاعل بين العوامل الشعرية والأيديولوجية والرعائية، كما تم الإطار في نظرية إعادة الكتابة لليفيفير. تتطلب ترجمة الشعر ليس فقط نقل المعنى الحرفي ولكن أيضًا الحفاظ على خصائصه الإيقاعية والعاطفية والجمالية. ويصبح هذا الأمر أكثر تعقيدًا بسبب الفروق الكبيرة بين اللغتين العربية والإنجليزية، بما في ذلك الهياكل النحوية والسياقات الثقافية والتقاليد الشعرية. تشمل التحديات الرئيسية التي تم تسليط الضوء عليها قضايا القابلية للترجمة بسبب الاختلافات في المفاهيم الثقافية والدينية، والهياكل الجملية الخاصة بالعربية التي تتسم بالغموض الكامن، وتعقيدات اللغة المجازية والتعابير الاصطلاحية. للتغلب على هذه الصعوبات، تقترح الورقة عدة استراتيجيات: إعطاء الأولوية للمعنى والأثر العاطفي على الترجمة الحرفية، والسياق الثقافي والديني للمراجع، واستخدام الأجهزة الشعرية بشكل مبتكر للحفاظ على جوهر العمل الجمالي والتعليمي الأصلي. علاوة على ذلك، تؤكد التحليل على أهمية استراتيجيات الترجمة الحساسة للسياق التي توازن بين الشكل الشعري والمحتوى الأيديولوجي وتوقعات الجمهور المستهدف. في الختام، تتطلب الترجمة الناجحة للشعر التعليمي العربي إلى الإنجليزية توازنًا دقيقًا بين الخبرة اللغوية والوعي الثقافي والتكيف الفني، مما يضمن أن يحتفظ العمل المترجم بوظائفه التعليمية وأثره الأدبي لجمهور أوسع.
الكلمات المفتاحية :الشعر التعليمي العربي، القابلية للترجمة، العوامل الشعرية، الترجمة الحرفية مقابل الترجمة الديناميكية، الحساسية الثقافية.

1. **Introduction** Translation of poetry is complex and specific as it necessitates one to catch rhythmic, emotive and aesthetic sense which is intrinsic to poetic form in addition to literal meaning (Mittal, 2016). While this challenge is simply significant when translated Arabic didactic poetry to English, Arabic has different grammatical structure, cultural references and tradition (Mittal, 2016). Projecting in one of the main disadvantages related to this, is the translatability problem. Arabic and Islamic beliefs, concepts, and customs may differ greatly from Western beliefs, concepts, and customs, requiring an in-depth knowledge of the cultural peculiarities of both the source and target languages. Also, the structure of standard Arabic sentences, which is characterized by complex grammar, such as pronoun ambiguity, etc., often result in multiple interpretations (in an extreme case, an Arabic sentence can have up to 5 interpretations) (Kadhim et al., 2023), thus making it troublesome to find equivalents in the target language. Otherwise, as shown in a survey study at the undergraduate English majors in King Khalid University, translators face serious challenges presented by the complexities of the Arabic language and the different distinctions of religious texts. Addressing these complications necessitates a special approach that intertwines linguistic skill, cultural understanding, and an ardent reverence for the poetic medium. In addition to a solid grasp of both the source and target languages, translators also need to know the cultural contexts behind the poetry (Hassan, 2020) (Kadhim et al., 2023).

2. **Translation from Arabic into English** Poetry translation between languages is a complicated and exacting pursuit, or it ought to be, as poetry is language with particular rhythms, feelings and aesthetic qualities. For example, one of the obstacles is the differences between the two cultures regarding the grammatical structure of the two languages, the cultural references, and the poetic traditions (Butkuvienė, 2012) especially the challenge found when translating the didactic poetry from Arabic language into the English language. There are many challenges associated with achieving this, one such challenge is the issue of translatability. Arabic and Islamic beliefs, ideas, and practices can vary widely from those found in the West, leading to a strong cultural uniqueness of both source and target languages that needs to be understood (Kadhim et al., 2023). In addition, the Turkish language use combines standard Arabic sentences, stages of ambiguity, double meanings, changing the second and third person pronouns, etc., and in order to translate such sentences into a target language (the language of the Turkish language) seems completely impossible (Kadhim et al., 2023). Furthermore, as noted in a study on the performance of undergraduate English majors in King Khalid University (Hassan, 2020Hassan), the intricacies of Arabic language and religious texts can add an extra layer of challenge to translation; These challenges are significant, but they can be overcome with a combination of linguistic knowledge, cultural sensitivity, and a deep understanding of the poetic form.

3. **Challenges and Strategies** Poetry translation is an art in its own right as it needs to take into account not only the raw meaning of the words, but the rhythm, emotion and beauty that comes with the poem itself. This is especially true for poetry written in Arabic that has to be translated into English, since this genre presents significant obstacles in terms of grammar, cultural context, and poetic traditions. The translatability is one of the main challenges in this regard. Especially Arabic and Islamic beliefs, concepts, and customs may vary significantly from Western beliefs, concepts, and customs, demanding sound knowledge of the cultural differences of both the source and the people of the target languages (Hassan, 2020). Indeed, the Arabic language in its standard form, as a category encompassing dialects, has unique features, including the fluid structure of sentences: ambiguity, double meanings, changing personal pronouns, and paradoxical brevity compared to the translation, which contributes to the challenge of finding appropriate equivalents in the target language. The challenges associated with translating these lines of poetry and maintaining the integrity of their original sentiment are multifarious. A very useful way is to think about the general meaning and feelings in the poem, not to make a real word by word translation. Similar to the creativity involved in these two features, it is also necessary to add and situate the cultural references and religious concepts that are important aspects of the original poem. The translator may alleviate this problem by introducing notes or context regarding the significance and differences among the elements (Kadhim et al., 2023). Poetic devices, including rhyme, rhythm, and imagery, can also be employed in illustrations in ways that remain consistent with the aesthetic qualities of the original poem, regardless of whether its literal translation comes to match its exacting standard. Even though translating poetry, especially rhymed poetry, may be a tough task, using such methods can lead translators past the difficulties introduced within this process and allows them to present these poetic pieces to a wide range of readers in a more interesting and valuable form.

4. **Poetic Translation Difficulties**

This task is difficult enough to do across languages with poetry, where not only literal meaning but also rhythmic, emotive, and aesthetic qualities are inherent to the poetic form. This challenge becomes even more critical when translating didactic poetry from Arabic to English due to the vast differences in grammatical structures, cultural references, and poetic traditions between the two languages (Kadhim et al., 2023) (Hussein, 2021). A major barrier in this domain is the question of translatability. Arabic and Islamic ideas, beliefs, customs and practices may be very different from Western ideas, beliefs and customs, requiring a good understanding of the distinct cultural differences between the source and target languages. Finally, normal sentences in Arabic sometimes carry ambiguity, double meanings, the use of dynamic personal pronouns that change places, redundancies, omissions, and paradox of brevity that hard to find equivalent meanings in translated languages. These linguistic elements can often lead to difficulties in locating suitable equivalents or expressions in the target language, which compounds the translation process difficulty, as seen in a study of undergraduate English majors at King Khalid University (Kadhim et al., 2023).

5. **Linguistic and Cultural Differences** Translating poetry out of Arabic and into English is difficult, of course, because of the stark contrast between the two languages. Since Arabic and Islamic beliefs, concepts, and customs are distinctive from Western models, translators need to be extremely thinking the questions of cultural shades of both the source and target languages (Kadhim et al., 2023). One complexity is due in part to the structure of standard Arabic sentences, often marked by ambiguity and double meanings, changed personal pronouns, repetition, omission and truncation. In the target language, these can present challenges in localization, such as the results of research conducted on undergraduate English majors at King Khalid University on translating religious texts (Hassan, 2020). Compounding the matter are the contextual uses of Arabic and the multilayered connotations common to religious and poetic texts. The translation of didactic poetry from Arabic into English thus calls for a certain linguistic sensibility that is more than mere linguistic competence, drawing on a wider understanding of the cultural function of poetry itself beyond the written word.

6. **Addressing subtle details of Meaning** The process of rendering Arabic poetry into English is made even more difficult owing to the differences between the two languages and the multi-layers nature of the Arabic text. Arabic is a language that is closely associated with the Islamic faith and cultural practices, and thus is laden with meanings and implications that do not have an equivalent English translation. Arabic sentences can be complex, and standard Arabic sentences are often structured in ways that can be difficult to translate due to ambiguity, double meanings, and changes of person, adjective or pronoun (Kadhim et al., 2023). Translators must know these specific meanings—both literal and figurative—and indeed must be literate in the particular cultural and linguistic contexts of the original poetry itself. This means doing significant reading on the historical-societal-religious context informing the work, and a close attention to the minute differences in meaning made possible by the poet's decisions about words and structures of language. While remaining mindful of these challenges — and perhaps drawing on contextual clues in their translations — linguists can aim to do just that, upholding the value and texture of the original Arabic verse even when faced with the constraints of language and culture.

7. **Rendering Rhythm and Tempo** Typography, another component of the kinematic dimension of poetic translation, sounds out the physical manifestation of Arabic poetic emotion through its cadential and rhythmic qualities, which are essential to retaining in the target language text. In Arabic poetic works the patterns of stress and syllabic structure and the overall musicality are part and parcel of the aesthetic and emotive impact of the work. Paraphrasing these elements in the target language (English) is way harder than it may seem because both the languages have totally different senses of how rhythms and cadences can be structured within poetic conventions. So how should translators face this challenge with various strategies like adapting the meter and using other poetic devices like assonance or alliteration or creating the pacing, flow of the translated text? By having a unique understanding of the source language and culture as well as a flexible and innovative approach to the target language, translators may seek to preserve the rhythmical and cadential elements of the original Arabic poetry and that the translated text continues to convey a similar impression of musicality and emotional intensity. Ultimately, the process of translating the poetry of education from Arabic to English is a rich and sensitive practice that demands an intricate awareness of both the original and emerging voices alongside their spiritual and linguist networks. To meet the linguistic, cultural, and poetic demands raised in this process, translators can take various approaches in order to maintain the essence of the Arabic poetry. Yet, it should render a version that appeals to its audience. (Hussein, 2021) (Kadhim et al., 2023) (Aubed, 2019)

8. Idiomatic Expressions and Contextual Factors

Another difficulty that has been highlighted is reproducing the idiomatic expressions and culturally-specific language in a way that retains the spirit behind the words when translating Arabic poetry into English. There is a great deal of idioms, proverbs, and culturally-bound language in Arabic poetry, especially in educational and religious contexts, as it draws deeply on the cultural and religious traditions of the Arab world. In fact, translating idiomatic features to English poses immense difficulties because the target audience often lacks the relevant cultural experience and implicit understanding that make these features meaningful in the source language.Besides language and culture, translators of Arabic didactic poetry should be conscious of contextual factors affecting the translation process. For example, the target audience for the translation, be it students, scholars, or general readership, plays a decisive role in the translation strategies adopted. One also has to find a balance in translation between maintaining the integrity of the original versus making the translated version "readable." In addition, the approaches that are taken by the translator can also be formulated around the purpose of the translation, e.g. educational, scholarly, or literary. For educational poetry, a translation may focus more on demystifying the subject so as to share it with as many people as possible, yet maintain the tone, distinctions, and subtleties of the original text. Translators can work towards achieving a meaningful translation by taking these context factors into account, resulting in a translation that bridges cultural and linguistic gaps better than one that simply strives for a verbatim rendition of the original material. In short, translating didactic poetry from Arabic into English is a finer process that relies on several different elements blending seamlessly.

9. Balancing Fidelity and Accessibility

Emulating meaning in Arabic poetry, while necessary, should not prevent poetic language from echoing with the English-speaking mind. Translators, for their part, ought to seek to maintain the integrity of the source text, rendering properly all the shades of meaning, the rhythmic and cadential elements, the cultural and religious contexts in which the work belongs. In particular, they need to balance the demands of their own art with the wants and needs of the target readership (be they students, academics, or lay people), and tailor the translation accordingly.When there exists unique highly specialized content or culturally-specific content this delicate balance can be especially difficult as it requires the translator to be able to communicate meaning and significance without overloading a reader with linguistic structures or ideas they are unfamiliar with.

To confront this difficulty, translators might use a variety of techniques, including:

1.Providing explanatory footnotes or context to give the target audience important background information (Kadhim et al., 2023).

2.Modifying the language and structure to be more consistent with the norms and expectations of the audience's language and culture.

3.Reading each of those kinds of texts attentively, managing the different register and tone needed for the translated text to reach the correct audience.

This careful babysitting kind of rendition ensures that the translated version of Arabic didactic poetry maintains the artistry and enrichment of the text while remaining effective in delivering its message and impact (Rafique; 2021; Butkuvienė; 2012; Kadhim et al.; 2023; Hassan; 2020).

10. Negotiating Stylistic Considerations

Translators working within the realm of Arabic educational poetry, along with the various linguistic and cultural difficulties presented to them, are also left with layers of stylistic options to choose from. Part of this is keeping as much of the original Arabic verse's rhythm and cadential qualities as one can. Aristotle argued that it is the form which separates Poetry from the other arts. Transferring these features into English is a high-bar task, since they may not have poetic counterparts in the target language.

Translators may need to try a number of different formats, including:

1.Making sentence-level changes by manipulating syntax and diction to make the target language flow better.

2.Using poetic devices such as alliteration, assonance, or internal rhyme to replicate the sonic quality of the original.

3.But using a freer verse or prose-like form to offer more leeway in replicating the sense and tone of the original.

With the appropriate care and guidance of these matters in their translations, there is a good probability one will produce a translated version of Arabic didactic poetry that is as true to original intended meaning and significance as, in addition, concrete emotive power and aesthetic as well, collectively characteristic in retaining all positive aspects that go to make up the greater whole of such work in its original translation style of Arabic.

11. Navigating Metaphorical Complexity

The translation of metaphorical and figurative language is another major challenge to translating Arabic didactic poetry into English. Arabic poetry, particularly as it is deployed in religious and educational settings, is often rich in metaphors, similes, and other devices that reference the region's rich cultural and religious traditions. They are often figurative phrases that are strongly linked to the language and culture in which they originate and, thus, represent a challenge in translation into English. They have to work out what the underlying conceptual associations and meaning structures of these metaphors are and, then, how to render them into their own language without losing the emotive call of the underlying meaning or the major conceptual coherence of the overall metaphor (Rafique, 2021).A potential solution that some translators might adopt is to use culturally-similar terms and idioms and metaphorically relevant devices which carry significance to the target audience (Safarnejad et al., 2014).Another approach some translators adopt is to offer explanatory notes or contextual detail regarding the significance and symbolism of the original metaphoric phrases, helping the reader grasp what the original metaphorical expressions mean. With the utmost precision, translators should tread the metaphorical and literal path underlying the Arabic limited educational poetry that ensures inclining accuracy with the original work while preserving the intricacies of Arabic literature for the target audience (Kadhim et al., 2023).

12. Capturing Emotive Tone

The basic problem of translating Arabic didactic poetry into English is to maintain the emotional and transformative impact of the original work. This truly, including forms of Arabic poetry used in educational contexts (e.g. schools, churches) and have a strong sense of feeling, spirituality, cultural significance and distinctions which are, often, very difficult to find in translation. The latter is not only a linguistic thing for translators, but is also a fundamental socio–cultural and cultural–affective phenomenon, and one which they are themselves ambivalent in striving to match, while also distracting from writing a translation of an original. Translators might strive towards keeping the poem's power and transformative value before all else, and in doing so, allow greater looseness from the original without worrying to adhere to the original text in the same amount. This could mean, for instance, adjusting the language and stylization to more closely fit the cultural and rhetorical norms of the target audience; it could mean adding more context to aid in the native speaker's engagement with the work's effective relation and loaded prevalence. (Rafique, 2021)

By taking a more global, reader-centered approach to translation, they can help ensure that the resulting translated version of Arabic didactic poetry embodies not only the gist of the original intent and importance the poetry had for its target audience, but it also retains the emotional dynamism and transformative capacity that is at its heart in its original context.

13. Transferring Allusive References

One of the major challenges in translating Arabic didactic poetry into English, which relates to the second feature, however, is the requirement of an effective transference of allusive references and cultural reverberations, which are often ingrained codes in the source text. This phrase is used because most forms of Arabic poetry, especially those in educational or religious contexts, contain an allusive dimension filled with references to historical figures, religious symbols, and cultural traditions that are not immediately familiar to the target audience unacquainted with the source culture. This means that translators have to work to bridge this gap, discovering how to create explanatory notes or positive context for the reader to grasp what these allusive references mean in order to reveal the text to the reader, while also looking for cultural references that go with the target language that may serve as points of reference to allow for some connection and tone for the properties of the target culture. Translators could potentially manipulate "intertextuality", that is, the relationship between texts and their interdependence, using them to conjure their common culture/literature in the mind of their target audience. Against this backdrop, translators can play an important role to attract the readers through adding references to works, figures or cultural touchstones known to the target readers (Rafique, 2021).

Accordingly, it is clear that a unique and thorough approach will be necessary for rendering Arabic didactic poetry in English that does justice not only to the linguistic and cultural challenges presented by such work but also to the emotive force and transformative potential along with the long fingers of allusion that most of the time cradle the original work through the readings of and by its readers.

14. Dealing with Lexical Ambiguities

The lexical ambiguities and semantic complexities that often exist within the source text are another challenge in translating Arabic didactic poetry into English. Arabic is a Semitic language, with a structure known for its

high degree of lexical flexibility, and polysemy, where a set of words can cover many of the meanings that the Arabic language Community knows. Problematic for translators, this means not only deciphering the meaning and tone of a specific term or phrase in the source text, but also delivering the best equivalent in the target language as it applies in context. Translators have, essentially, to closely analyze the linguistic and cultural context in which the ambiguous term or phrase appears drawing upon their knowledge of the source language and culture to discern meaning in the cultural context as manifested in the source language (Hassan, 2020) (Kadhim et al., 2023). It may include, for example, things like attending to the relevant theme and rhetoric of the poem taken as a whole, or any relevant intertextuality or allusion.

15. Maintaining Didactic poetry

Arabic didactic poetry presents not only linguistic and cultural challenges for the translator, but also the demand that the translator should preserve the original form and aesthetic features of the work. Some types of didactic poetry have a lot of formal sophistication such as educational and religious poetry, such as intricate rhyme schemes, rhythmic structures and other poetic devices, which are important for the structure and artistic expression of the original text. For example, the poetic features of the source language and the poetic forms and devices used in the original text might have no equivalent in the target language. However, translators should attempt to maintain the central poetic features of the original piece, which might include adopting equivalent poetic forms and modes in the new language, employing creative wording and stylistic practices, as well as giving supplementary notes or contextual information to allow the audience to appreciate the aesthetic as well as formal integrity of the original text. Translation of Arabic educative poetry to English is a challenging task that requires a deep understanding of the cultural and linguistic distinction of both languages, as well as an ability to reproduce the rhythm and flow of the original work while making it accessible to the target audience. (Rafique et al., 2021) (Butkuvienė, 2012) (Kadhim et al., 2023) (Hassan, 2020)

16. Adapting to Target Audience Needs

The translation of Arabic didactic poetry, however, faces another problem related to adapting the source text to the needs to the expectations of the recipient. Although the original poem was likely composed with a certain cultural, educational, or religious audience in mind, the translated version must have something to say to a new readership whose background, experiences, and areas of address may be quite different from those of the audience for the original. Because of this, translators should think carefully about the most effective manner in which to express the central meaning, themes, and emotional stake of the source material for a target readership, which can require the inclusion of clarifying notes, transferring ideas in the form of analogies or cross-culture concepts, or using styling that fits the mannerisms and values of the target culture (Rafique, 2021).

17. Methodology

This study used a qualitative design to examine the challenges and strategies in the translation of Arabic didactic poetry into English. This methodology is based on Lefevere's Rewriting Theory, which considers how the translation process can be affected by factors such as poetology, ideology and patronage.

1.Sample Selection:

Selection will include a number of Arabic didactic poetry examples such as grammatical, medical, philosophical and war poetry. These extracts will be from esteemed poets such as Ibn Ajurrum, Ibn Sina, Al-Mutanabbī, and Abu Tammam, whose work has been rendered into English.

2.Data Collection:

Human (e.g., A. J. Arberry, Michael G. Carter) translations of the chosen samples will be examined. We will gather these translations from all possible sources, such as online resources and general translations.

3.Analytical Framework:

The data will be examined through a variety of theoretical frameworks:

1. The Strategy of (DTS), which sheds light on the changes in translation practice and its manifestation and impact on the TT culture (Toury 1995).
2. Nida's Dynamic Equivalence to measure the emotional impact and overall meaning of those translations.
3. Venuti's Foreignization and Domestication to measure the extent to which the translated works preserve cultural identity.
4. Lefevere's Rewriting Theory number of various culture and community factors which are contributing the rewriting of the original text in translation.

18. Data Analysis

This study aims to demonstrate, through this multi-framework approach, what kinds of linguistic, cultural and ideological transformations Arabic didactic poetry undergo once translated into English. The analysis will determine which strategies best maintain the didactic function and poetic essence of the original texts without sacrificing accessibility to the English-speaking eye and ear.

Applying Toury's Descriptive Translation Studies (DTS) to such examples draws on three keys aspects:

1. Initial Norms: Is the translator attentive to the norms specific to the source text (adequacy) or to the norms related to the target text (acceptability)?

2. Operations: What strategies does the translator deploy (deletion, addition, structural shifts, etc.)?

3. Matricial & Textual: What relocations happen on a formal level (rhyme, structure) & semantic level (meaning, connotation)?

1. Al-Ajurrumiyyah – Ibn Ajurrum's Grammar Poetry

Original Arabic:

كاستقمْ   المُفيدُ   اللفظُ   هو   الكلامُ
واسمٌ وفعلٌ ثمّ حرفٌ حرفٌ الكَلِمْ

"Speech   is   an   utterance   conveying   meaning,   like   'Be   upright!' And words consist of nouns, verbs, and particles."

Toury's Analysis:

Initial Norms:

Carter hovers toward adequacy, mirroring the source text structure closely enough that he retains the technical accuracy.

Operational Norms:

Lexical selection: "Speech is an utterance" closely reflects Arabic terminology.

Example retention [استقم"] "Be upright!"] keeps the didactic nature.

Matricial & Textual Norms:

Loss of Rhyme (مفيدُ/كلمْ): Arabic monorhyme is sacrificed.

Difference in Sentence Form: Arabic sentence construction is VSO (verb-subject-object), in English it is SVO (subject-verb-object.

Final Observation:

Carter's translation sacrifices teaching clarity for the sake of flexibility, forcing it into more musical phrases.

2. On the Medical Poem (Urjūza fī al-Ṭibb) of Ibn Sina

Original Arabic:

الفَهَّامَا   الحَاذِقَ   الطَّبِيبَ   إنَّ
يَصُونُ مَنْ جَاءَ يَرُومُ السَّقَامَا

Human Translation (Bos & Savage-Smith, 2016):

"The   wise   physician,   sharp   of   mind, Protects the sick, health he will find."

Toury's Analysis:

Initial Norms:

First, the translation is oriented toward acceptability, playing to the poetics of English (e.g., rhyme) at the sacrifice of inexactness.

Operational Norms:

Lyrical reformation: The translator changes the order of the phrasing for rhyming reasons (in Arabic, the subject comes first).

Lexical shift: (skilled doctor / طبيب حاذق) is replaced by "Wise physician"

Addition of sense: "Health he will find" is implicit in Arabic and explicit in English.

Matricial & Textual Norms:

Rhyme intact: "Mind / find" is a variation on the Arabic rhyme scheme (امَا-).

Absence of grammatical structure both directly and via similarity: No case endings in English (حاذقًا / فهامًا)

Final Observation:

So, limits applied on poetic content but it was kept informative for the readers making it easier or readable in English but in its way interpretive.

3. Al-Mutanabbī's Wisdom Poetry

Original Arabic:

إذا غَامَرتَ في شَرَفٍ مَرُومٍ
فَلا تَقنَعْ بمَا دُونَ النُّجُومِ

Human Translation (Arberry, 1957):

"If   you   seek   to   reach   the   heights   of   fame,
Then settle for nothing short of the stars."

Toury's Analysis:

Initial Norms:

This version is excessively vigilant in its method to agreement, but it successfully converts Arabic allegories into pure and normal English terms.

Operational Norms:

Imaginary domestication: "Heights of fame" instead of "شرف مروم" (literally "honor that is sought after").

Lyrical reformation: "Nothing short of the stars" holds the rhetorical force but follows a different model.

Deletion: There is a deletion: "غامرتَ" (to take risks) is absent in English.

Matricial & Textual Norms:

Maintains parallel structure: "Seek … fame / Settle … stars" follows Arabic's conditional clause.

Loss of internal rhyme: Arabic مروم / النجوم follows monorhyme, but English does not.

Final Observation:

Arberry sacrifices a degree of semantic fidelity in favour of poetic fluency in English so that the text can flow naturally, and for this gain there are losses.

4. Abu Tammam's War Poetry

Original Arabic:

السَّيْفُ أَصْـدَقُ أَنْبَـاءً مِـــنَ الكُـتُبِ
فِي حَـدِهِ الـحَدُّ بَيْنَ الـجِد واللَّـعِبِ

Human Translation (James Montgomery, 2010):

"The   sword   speaks   truer   than   written   lines,
For in its edge, truth and falsehood divide."

Toury's Analysis:

Initial Norms:

Montgomery takes in acceptability, molding Arabic metaphors in a handily   English way.

Operational Norms:

Revised interpretation: "Speaks truer" replaces أصدق إنباءً which itself translates literally as "is more truthful in conveying news."

Structural adjustment: "Truth and falsehood divide" is a less complex phrasing in Arabic.

Matricial & Textual Norms:

Preserves parallelism: "Sword speaks … truth divides" evokes Arabic's contrastive form.

Compression of Arabic syntax: (إنباءً من الكتب) In English it is more informative than books.

Final Observation:

Montgomery's translation favors the sounding out of the English poem over dangers of rhetorical and thematic oversimplification of the Arabic.

Table 1: General Observations Using Toury's Model

Example	Initial Norms	Operational Norms	Matricial/Textual Norms
Ibn Ajurrum (Grammar)	Adequacy (technical accuracy)	Minimal changes, retains structure	Loss of rhyme and poetic style
Ibn Sina (Medicine)	Acceptability (poetic flow)	Rhyming adjustments, slight addition of meaning	Retains poetic effect
Al-Mutanabbī (Wisdom)	Acceptability (natural English)	Idiomatic expressions, slight semantic loss	Good structural parallelism but no rhyme
Abu Tammam (War)	Acceptability (poetic fluency)	Metaphor simplification, loss of syntactic depth	Maintains contrast but shortens meaning

Constituents of Toury's Model

1.Arabic poetry in educational contexts often represents a compromise, between adequacy (linguistic faithfulness) and acceptability (natural fluency).

2.Didactic (teaching) poetry is often translated more literally, while wisdom poetry is more idiomatic.

3.(Rhyme, meter) are often sacrificed, but translators will invariably compensate with structural parallelism.

4.It is common strategy in the target language to maintain rhythm is deletion and addition.

By applying some concepts of Nida's Dynamic Equivalence and Venuti's Domestication/Foreignization of these translations, this paper gives an insight about how Arabs translations of didactic poetry accommodate the aspects of meaning, style and readability.

1.Al-Ajurrumiyyah: The Romeo of Arabic Grammar Poetry

Original Arabic:

الكلامُ   هو   اللفظُ   المُفيدُ   كاستقمْ
واسمٌ وفعلٌ ثمّ حرفٌ الكَلِمْ

Human Translation (Michael G. Carter, 2004):

"Speech is an utterance conveying meaning, like 'Be upright!' And words consist of nouns, verbs, and particles."

Nida's Dynamic vs Formal Equivalence

Formal Equivalence (Literal fidelity):

Carter does maintain technical accuracy and keeps grammatical labels as close to the Arabic as he can.

But speech is an utterance conveying meaning, a rather stiff construction, and therefore less dynamically equivalent in English.

Dynamic Equivalence (Natural readability):

One possible more dynamic translation could be:

"Speech is anything that conveys meaning … like saying, 'Stand firm!

Words are made up of nouns and verbs and little in between."

Final Observation:

Carter's method is one of formal equivalence—he retains grammatical precision while sacrificing fluency.

A more dynamic version could clarify the structure for the untrained ear.

Venuti's Domestication vs. Foreignization:

Foreignization:

He kept the Arabic grammatical structure in Carter's which sounds a little unnatural in English.

Example: "Speech is an utterance conveying meaning" translates Arabic syntax that's difficult to digest.

Domestication:

An example of a domesticated version would be:

"Words are relevant when they are spoken: like saying `Stand tall!' "

This is more natural but sacrifices explicit grammatical categories.

Final Observation:

Carter's approach is more foreignizing, emphasizing source-language faithfulness over fluency.

2.The Medical Poem of Ibn Sina (Urjūza fī al-Ṭibb)

Original Arabic:

إنَّ   الطَّبِيبَ   الحَاذِقَ   الفَهَّامَا
يَصونُ مَنْ جَاءَ يَرُومُ السَّقَامَا

Human Translation (Bos & Savage-Smith, 2016):

"The wise physician, sharp of mind, Protects the sick, health he will find."

Dynamic vs. Formal Equivalence: Nida's

Formal Equivalence:

A close formal equivalent might be:

"Yes, indeed, the able doctor, full of understanding,

Heals the one who seeks healing."

This is an Arabic-sounding form but does not sound good.

Dynamic Equivalence:

Bos & Savage-Smith have made a somewhat lively dynamic equivalence, here, in an idiomatic, rhymed translation.

The above should be understood as an idiomatic, not literal translation, but it translates "فَهَّام" (interpretative genealogist), which flows smoothly in the second half of the sentence.

Final Observation:
This is a dynamic equivalence translation, focusing on an easy read with core meaning retention.
Venuti's Domestication vs. Foreignization:
Domestication:
In English poetic conventions, the rhyme scheme ("mind / find") also bends.
"Sharp of mind" in place of "فهَّام," turning the saying into an English proverb.
Foreignization:
A more foreignized variant would be:
"The doctor, skillful and long-suffering, who knows
Defends the one who desires to be healed."
This would preserve Arab structure but is more mundane.
Final Observation:
Bos & Savage-Smith move in the direction of domestication, producing a poem in the manner of natural English verse.

3.Al-Mutanabbī's Wisdom Poetry
Original Arabic:

إذا   غَامَرتَ   في   شَرَفٍ   مَرُومٍ
فَلا تَقنَعْ بِمَا دُونَ النُّجُومِ

Human Translation (Arberry, 1957):
"If   you   seek   to   reach   the   heights   of   fame,
Then settle for nothing short of the stars."
Nida's Dynamic vs. Formal Equivalence:
Formal Equivalence:
Here is a word for word translation:
"If you put yourself at hazard for good honour,
"Set a goal so high that even if you miss it you will land among the stars.
This retains accuracy but feels stilted.
Dynamic Equivalence:
Arberry's is more idiomatic ("heights of fame" rather than "noble honor").
"Settle for nothing short of the stars" gives the Arabic metaphor better digestibility.
Final Observation:
`Arberry tends to the dynamic-equivalence side, yielding an idiomatic, fluent translation.
Venuti's Domestication vs. Foreignization:
Domestication:
While "heights of fame" is not a literal translation of "شرف مروم," it is fitting English idioms.
"Settle for nothing short of the stars" re-works the Arabic metaphor into something more palatable for an English-speaking audience.
Foreignization:
A more distanced version would read:
"If you bet noble reward,
Be satisfied with naught of the stars."
This retains the Arabic idiom but sounds clumsy.
Final Observation:
Arberry slants toward domestication, rendering naturally readable at the cost of literal sense.

4.Abu Tammam's War Poetry
Original Arabic:
السَّيْفُ أَصْدَقُ أَنْبَاءً مِــنَ الكُتُبِ
فِي حَدِّهِ الحَدُّ بَيْنَ الجِدِ واللَّعِبِ
Human Translation (James Montgomery, 2010):
"The   sword   speaks   truer   than   written   lines,
For in its edge, truth and falsehood divide."
Formal vs. Dynamic Equivalence: Nida's
Formal Equivalence:

Its literal translation would be:

"The books convey clearly truth, but the sword makes truth speak clearer than the books,

In its fringe, good and bad are matter of fact."

This retains meaning but is less poetically beautiful.

Dynamic Equivalence:

Using English literary phrasing, Montgomery prioritizes poetic fluency.

"Speaks truer than written lines" is not to be taken literally, but gets the intention.

Final Observation:

Montgomery moves toward a dynamic equivalence, sacrificing literal accuracy to enhance poetic effect.

Venuti's Domestication or Foreignization:

Domestication:

"The sword speaks truer than written lines" converts Arabic syntax into spoken English poetry.

Foreignization:

A more foreignized version could look like:

"The sword is truer in the news than are books,

For in its precision, truth and falsehood part ways."

This has Arabic word order retained, but sounds stilted in English.

Final Observation:

Montgomery swings toward domestication, so the translation is memorable and idiomatic.

Table 2: Analysis of Nida and Venuti 's Approaches

Example	Nida's Approach	Venuti's Approach
Ibn Ajurrum (Grammar)	Formal (technical accuracy)	Foreignization (preserving Arabic structure)
Ibn Sina (Medicine)	Dynamic (smooth & rhymed)	Domestication (poetic adaptation)
Al-Mutanabbī (Wisdom)	Dynamic (fluent & idiomatic)	Domestication (English-style metaphor)
Abu Tammam (War)	Dynamic (poetic rhythm over literal meaning)	Domestication (clear English phrasing)

When examined through the lens of André Lefevere's rewriting theory, the translation of Arabic didactic poetry demonstrates the impact of ideological and poetological agendas and the effect of the institutions of patronage on translation choices. Lefevere claims that translations are not merely linguistic transfers but cultural rewritings determined by the target audience as by the norms and power structures.

Now, let's apply Lefevere's framework to the same examples.

1.Al-Ajurrumiyyah — Grammar Poetry of Ibn Ajurrum

Original Arabic:

الكلامُ هو اللفظُ المُفيدُ كاستقِمْ

واسمٌ وفعلٌ ثمّ حرفٌ الكَلِمْ

Human Translation (Michael G. Carter, 2004):

"Speech is an utterance conveying meaning, like 'Be upright!' And words consist of nouns, verbs, and particles."

Lefevere's Analysis:

Form & Style Adaptation (Poetological Influence):

The original is a didactic poem, but Carter gives up rhyme and rhythm to make hers more expository than poetic.

The mnemonic and rhythmic natures of Arabic assist students in memorizing the rules, but that function is lost in the translation.

Ideological Influence (Cultural & Disciplinary Norms):

The Arabic educational tradition promotes rule-based, formulaic expressions as its dominant style of explanation, while strike English linguistics favors conceptual elucidation.

English linguistic discourse, not Arabic reminders, governs Carter's translation.

Power Structures: Patronage Influence (Audience)

The translation is meant for a Western academic readership, accustomed to grammatical precision over aesthetic retention.

If they were, say, Arabic students, a more rhymed, memory-jogging version would be required.

Alternative Translation (Keep Mnemonics):

"The speech that will sense when said,

Like 'Stand upright!' as it is read.

A noun, a verb, a word so small—

These three are words, one and all!"

The change maintains the rhythm and serves to make it more memorable while better serving the didactic function it performs in Arabic.

2. Ibn Sina; Medical Poem (Urjūza fī al-Ṭibb)

Original Arabic:

إِنَّ الطَّبِيبَ الحَاذِقَ الفَهَّامَا

يَصُونُ مَنْ جَاءَ يَرُومُ السَّقَامَا

Human Translation (Bos & Savage-Smith, 2016):

"The wise physician, sharp of mind,
Protects the sick, health he will find."

Lefevere's Analysis:

Poetological Influence:

(They favor fluency, adding rhyme ("mind/find") that the original Arabic doesn't.

So, the sense is simplified, to conform to English poetic expectations.

Ideological Influence:

Arabic medical poetry was scientific as well as artistic; modern English medical tests are wholly factual.

There is so much to say — how the translation commissions Arabic philosophical-medical tradition but the doctor's wisdom in particular, so we focus on this and not medical ethics generally.

Patronage Influence:

This was probably meant for a general English-speaking audience, since the elegance came at the cost of accuracy. If it had been intended for historians of Islamic medicine, the translators might have retained a more literal tone. Other Translation (Scientific Precision Over Poetic Flow): "The skilled physician, wise and keen, Preserves the health of those unclean."

This preserves some of its poetic effect and gets nearer to the original's specific sense.

3. Al-Mutanabbī's Wisdom Poetry

Original Arabic:

إذا غَامَرتَ في شَرَفٍ مَرُومٍ

فَلا تَقنَعْ بِمَا دُونَ النُّجُومِ

Human Translation (Arberry, 1957):

"If you seek to reach the heights of fame,
Then settle for nothing short of the stars."

Lefevere's Analysis:

Poetological Influence:

The translation preserves the poetic rhythm but nudges the metaphor a bit.

Heights of fame adds a celebrity connotation, but شرف مروم (desired honor) is a broader in Arabic.

Ideological Influence:

As explained in the Arabic, "شرف" moral virtue and noble status, not only social recognition.

The English version favors an individualistic reading (personal ambition over collective honor).

Patronage Influence:

The translation is likely addressed to readers of English literature, so Arberry made it sound more like English poetry. For Arabic scholars, a translation might have retained moral tone. Alternate Translation (Closer to Arabic Morality) "If you risk yourself for noble gain, Then nothing below the stars sustain." This retains moral connotations and the Arabic structure, while remaining readable.

4. Abu Tammam's War Poetry

Original Arabic:

السَّيْفُ أَصْـدَقُ أَنْبَـاءً مِـــنَ الكُتُبِ
فِي حَـدِهِ الحَدُّ بَيْنَ الجِدِ واللَّعِبِ

Human Translation (James Montgomery, 2010):
"The   sword   speaks   truer   than   written   lines,
For in its edge, truth and falsehood divide."

Lefevere's Analysis:

Poetological Influence:

The translation replaces Arabic rhetorical structure with English parallelism ("truth and falsehood divide"). "Speaks truer than written lines" is an elegant rewording: yet it flattens the legal/epistemic suggestion of "أصدق إنباءً" (cf. true), where the word signifies what we hear, especially in a contract, about ourselves (taken here in terms of information) on that bare basis of what we actually mean.

Ideological Influence: Abu Tammam's poem is about war as a way of establishing truth, a familiar classical Arabic political notion. The English version also softens the militaristic message, rendering it more philosophical.

Patronage Influence: The translation was designed for ballast, for Western poetry audiences, which is why it is stripped of political connotation. One tailored for Arabic military historians might have been more literal.

Alternating Translation (Political and Allusion)

"The sword's word truer than books can tell,For its razor separating truth from hell."It maintains the military might and ethical claims in Arabic discourse.

Table 3: Analysis of Lefevere's Model

Example	Poetological Shift	Ideological Shift	Patronage Shift
Ibn Ajurrum (Grammar)	Removed rhyme	Adapted to Western grammar terms	Intended for linguists
Ibn Sina (Medicine)	Added rhyme	Simplified medical philosophy	Made for general readers
Al-Mutanabbī (Wisdom)	Shifted metaphor	Individualized "honor"	Fit English poetic norms
Abu Tammam (War)	Reframed for poetic flow	Softened militarism	Targeted at poetry lovers

Main ideas of Lefevere's theory:

1. Translation is culture rewritings, not just language shift.

2. The form, ideology, and style of translations are shaped by target audiences.

3. The pedagogical, philosophical and rhetorical peculiarities that are specific to Arabic poetry are often stripped away in English adaptation. The translation of Arabic didactic poetry into English is not a neutral act but rather a complex process of rewriting shaped by poetological, ideological, and patronage conditions. Translators often take license with poetic structure, cultural meanings and rhetorical strategies to meet the expectations of Anglophone readers, sometimes to the detriment of the didactic and mnemonic work the original text might do. Maintaining fluency and access to the original message, these adaptations can also yield ideological shifts and structural transformations, ultimately translating the text to suit the prevailing common ground. In future translations, context-sensitive approaches that balance didactic poetry and cultural authenticity with consideration for the needs of the target audience can maintain the instructional nature of didactic poetry when translated across cultural and linguistic boundaries.

19. Conclusion

1. Translation is affected by poetological, ideological and patronage factors (thus also confirming Lefevere's Rewriting Theory).

2. Grammatical, medical, wisdom, and war poetry are types of educational poetry.

3. A lot of the poetic structure is sacrificed for fluency and ease.

4. The didactic verse of Ibn Ajurrum is rendered into prose.

5. Ibn Sina's medical verse is foisted with artificial rhyme, disrupting its mnemonic function.

6. The cultural and philosophical meanings change in translation.

7. Al-Mutanabbī's "شرف مروم" becomes "heights of fame," shifting the moral weight.

8. Abu Tammam's martial poetry is softened to meet Western literary standards.

9. Therefore, translation strategies differ depending on an audience.

10. Western grammarians can credit Ibn Ajurrum's grammar for its adaptation stripping it of its mnemonic style.

11. Ibn Sina's medical verse becomes more poetic but slightly less scientifically accurate.

12. Abu Tammam's war poetry is patched up for poetry readers, stripped of its political substance.

13. Translation is never a neutral practice; it is a process of cultural, ideological and social rewriting.

14. Adaptation is linguistic (Ibn Sina's poetry) or topical (Al-Mutanabbī's verses).

15. Translators are cultural actors.

16. Poetic form, ideological content, and target audience must be balanced in future translations.

17. Translation must preserve meaning and didactic function.

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