

# *Semantic Equivalence in Translation: Analysis of Cultural Adaptation in Edgar Allan Poe's "The Raven"*

التكافؤ الدلالي في الترجمة: تحليل التكيف الثقافي في قصيدة  
إدغار آلان بو "الغراب"

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## ملخص

يُمثّل الشعر تحديًا حقيقيًا للمترجمين، إذ يُمثّل الاستخدام الأمثل لموارد اللغة وعناصرها. ويُمثّل إعادة إنتاج العناصر الجمالية للشعر التحدي الرئيس. تختلف اللغات في مكوناتها وعناصرها الأساسية: القواعد، والمفردات، والبنية، وعلم الأصوات، وعلم الصرف، إلخ. علاوة على ذلك، تختلف الخلفيات الثقافية والاجتماعية والأدبية من لغة إلى أخرى. وهذه الاختلافات اللغوية والثقافية والأدبية تضيف قدرًا أكبرًا من صعوبة ترجمة الشعر وتُشكّل تحديًا كبيرًا للمترجمين. تسعى هذه الورقة البحثية إلى تسليط الضوء على أحد جوانب التحديات الأدبية التي يواجهها المترجمون، ألا وهو التكيف الثقافي. فالتكيف في الترجمة هو أسلوب أو مناورة تُمكن المترجمين من استبدال بعض العناصر غير القابلة للترجمة في نص اللغة المصدر (SL) بمكافئات مقبولة في اللغة الهدف (TL).

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اختار الباحث قصيدة "الغراب" لإدغار آلان بو هنا نظراً لما تنطوي عليه من تحديات عديدة للمتترجمين العرب. وقد اختيرت ترجمة قصيدة "الغراب" إلى العربية لمقارنة وتوضيح الجانب الصعب في ترجمة الشعر، ألا وهو التكيف الثقافي. "الغراب" قصيدة أمريكية شهيرة تتضمن العديد من الرموز والبنية والصور المعقدة. وقد اختيرت في هذه الورقة لما تمتاز به من أسلوب فريد ورمزية عالية، ونغمة وإيقاع مميزين، بالإضافة إلى معالجتها العميقة للمشاعر الإنسانية والتصورات الذهنية. **الكلمات المفتاحية:** ترجمة الشعر، اللغة المصدر (SL)، اللغة الهدف (TL)، اللغة الشعرية، الدلالة، التكافؤ، الثقافة، التكيف، الغراب.

## ***Abstract***

*Poetry represents the real challenge and difficulty for translators since it represents the utmost use of language resources and elements.*

*The present paper attempts to shed light on one aspect of literary challenges for translators; namely, cultural adaptation. Adaptation in translation is a technique or a maneuver that enables translators to replace certain untranslatable elements in the source language (SL) text by acceptable target language (TL) equivalents.*

*Edgar Allan Poe's "The Raven" is chosen here since it implies several challenges for Arab translators. A translation of Edgar Allan Poe's poem "The Raven" into Arabic is chosen to compare and to clarify the challenging aspect of the translation of poetry: namely, cultural adaptation. "The Raven" is a well-known American poem that includes many symbols and complex structure and imagery.*

**Key words:** *translation of poetry, source language (SL), target language (TL), poetic language, semantic, equivalence, cultural, adaptation, The Raven.*

## ***Introduction***

In a globalized interconnected world and life, translation is the basic tool that help facilitating the exchange of knowledge, culture and expertise. It is the bridge between different languages, communities and cultures; a bridge which help individuals and communities to transcend linguistic and cultural boundaries. Through translation, different texts can be transferred to a global audience exposing new ideas and perspectives. However, languages do not share the same linguistic elements, structures and features (Bassnett, 2005), and different texts are of different types and categories. There are scientific, literary, religious and economic (...etc.) texts. Moreover, there are divisions and subdivisions of these categories and types representing a plethora of texts classifications. Each type or category requires a certain approach or method to be translated from one language into another.

Literary and poetic texts require certain translation approaches and strategies which are supposed to convey not only meanings or ideas but also the other literary and poetic components like rhyme, rhythm, figures of speech and other literary and linguistic elements. The poetic language has certain characteristics and elements which make it differ from other modes of language. It employs linguistic elements and resources in a very special and unique way. This uniqueness is what translators are supposed to attempt to convey in the process of translating (O'Donoghue, 2019). Translating poetry is considered the most difficult type of translation. Translators of poetry require certain skills and competence since they have to deal with certain aesthetic elements and devices in addition to other lexical, grammatical, cultural and semantic problems.

A study of semantic equivalence and cultural adaptation in a translation of Edgar Allan Poe's poem "The Raven" into Arabic aims to achieve a deeper understanding of the process of literary translation, particularly in relation to translating poetry, which is characterized by its linguistic, semantic, and

cultural complexities.

The present paper will, hopefully, be of help in the field of translation studies and comparative literature, as it will contribute to a better understanding of how literary works are transferred between different cultures while preserving their original meanings and nuances. It will also help to identify the best practices in poetry translation, which could be beneficial for translators, academics, and students of translation.

## ***I. The Nature of Translation***

Many definitions of translation are given by many writers and scholars attempting to unveil the nature of translation. Nida defines translation as “a conveyance of verbal actions in one language through verbal action in another” (Nida, 1964: 14). This definition indicates that translation should convey, to the TL, all the SL textual elements included by the original text. Catford argues that translation is “a process of conveyance of a message from one language to another” (Catford, 1965: 1). He bases his definition on the concept of natural equivalence in the process of replacing an SL text material with an equivalent material in a TL text. According to Catford, the foundation of translation is based on understanding how meaning is expressed through language as a communication code. Newmark believes that translation is transferring of the meaning of an SL text into the TL in “the same mode that the writer intended the text.” (Newmark, 1987: 7). Toury (1995) and Hermans (1999) argue that translation is impacted by several factors like cultural factors, textual factors, phonological factors, syntactic factors and lexical factors.

## ***II. Translation as a Cultural Process***

Translation can be approached from a certain perspective; namely, culture. Culture, according to Newmark (1982), is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression”. Newmark’s definition indicates that language reflect the differences of cultures. These differences represent real barriers in trans-

lation. However, many translators and scholars believe that translation is a culture-based process. Hermans (1999) and House (2014) assert that translation is not only a linguistic activity but also cultural. Nida and Taber think that language and culture are very close, and contents of an SL text are changed in order to “match the receiver culture in some mode, or in which contents, that are not linguistically clear in original text.” (Nida and Taber, 1969: 199).

Leppihalme (1997:2) classifies culture-oriented problems into three types: interlinguistic, extralinguistic (related to certain cultural problems), and intralinguistic (including idioms, proverbs, metaphor, ...etc.). Al-Sofi confirms that culture is “at the heart of translation.” Hence, understanding the cultural backgrounds of both the SL text and TL text is a prerequisite in the process of translation especially of some literary texts (Al-Sofi, 2020: 1-2). Cultural differences in the translation process are sources of challenges which are more difficult than linguistic challenges. Therefore, translators should employ dynamic equivalences so that they can convey the socio-cultural dimensions of the SL text with its cultural expressions and concepts (Nida, 1964: 2). Good translations are those which convey or reflect the SL text ideas, structural and cultural features (Ghazala, 2017: 3).

Translators are supposed to be well-versed in both: SL culture and TL culture. They should focus on cultural differences as much as they focus on linguistic differences. What is acceptable in one culture may not be acceptable in another culture; hence, translators should do their best in finding out proper TL cultural equivalents that reflect the SL equivalents.

### ***III. Is Poetry Translatable?***

The nature of poetry, with its layers of meaning and linguistic precision, its special use of language, its rhythms, rhyme schemes, its subtle intricacies and elegant structures, makes it, often, untranslatable. It harnesses a unique mixture of emotional, linguistic, cultural, and structural elements, entwining together linguistic precision with cultural, historical, and personal nuances to create its unique impact. All of these poetic elements and techniques are very

hard or impossible to be preserved in translation especially when the SL and TL are of “disparate grammatical structures or varying degrees of linguistic richness”. (Lefevere, 1992:3)

Translating poetry is not only a mere transference of words and expressions; it is the conveyance of deep emotions and feelings, cultural and aesthetic elements. Failing to convey these elements produces a TL text which may be accurate, linguistically speaking, but lacks the poetic spirit of the original SL text. (Ibid,4)

Translators, generally speaking, work hard to preserve the form and poetic (aesthetic) elements of the SL poem even if it is at the expense of a direct, literal translation of the text. (Bassnett, 2002).

Many specialists, scholars and translators believe that poetry is untranslatable; Robert Frost defines poetry as what gets lost in translation (Frost, 1920), yet; translators should not feel frustrated. They are the cultural and linguistic mediators who do their best to bridge gaps. (Lefevere, 1992:5)

#### **IV. Challenges of Translating Poetry.**

Linguistic, literary and cultural differences lead to various distortions in the TL poem on various levels: sense, sound, structure, syntax, lexis, etc. (Lefevere, 1975, p. 384) since intrinsic poetic features are lost in translation. According to Kjulavkova (1989), there are three stylistic devices which characterize poetry: phono-morphological, syntactic (inversion, ellipsis, asyndeton, polysyndeton, etc.) and semantic (metaphor, personification, allegory, epithet, etc.). However; the problems of translation of poetry can be classified into three types:

1. Linguistic problems: languages differ in their linguistic features and structures. Word order and syntactical structures, for example, differ from one language into another which may cause loss of the SL text meanings since the meaning usually depends on word order and syntactic structures. The unique style of poetry is due to word order, inversion and the repetition of certain words (Arsova-Nikolikj, 1999, p. 243). Hence; failure to reflect this poetic

feature will result in the loss of both the meaning and the aesthetic value. On the other hand, figurative language, or the metaphorical expressions that go beyond the limitations of semantic create certain ambiguity and polysemy which leads to many possible interpretations (Landers, 2001). Conveying similes, metaphors, hyperbole, personification, etc., to the TL can be complicate and tricky; since these techniques are often language or culture-specific. Translators should either find tropes in the TL that reflect or convey equivalent meanings or feelings, or to translate in a way that enables the TL readers to see the same correlation between the components of the SL tropes and their images (Creative blogger, 2016).

Moreover, linguistic deviation (often recurrent especially in modern English poetry) is another major obstacle in the translation of poetry; in many poems deviation represents the core of the poetic influence which should be preserved in the TL text. (Ben Zid & Al Belushi, 2016).

Finally, poets often choose certain lexis like archaisms or neologisms (Arsova-Nikolijk, 1999, p. 243). Generally speaking, it is difficult to reproduce these elements in the TL text which will affect the beauty and the form of the translation (Tisgam, 2014). Poetry translators often do their best and work hard to preserve, as much as possible, these poetic elements and features in their TL texts.

2. Aesthetics is a real challenge for translators of poetry. The language of poetry is unique due to the special features and techniques employed by poets like imagery, sound, rhythm, and rhyme, etc. Sound is a basic aesthetic element in poetry; it is the main source effect produced by rhyme, rhythm, assonance, alliteration, onomatopoeia, anaphora and epiphora, etc. These sound features should be produced in the TL text as much as possible. However, in translating poetry, sound aesthetics are usually sacrificed for the semantic value (Newmark, 1981). Usually, translators find it difficult to preserve these elements in their TL texts. There is another difficulty associated with aesthetics in poetry; namely, conveying the feelings created or stirred by this aesthet-

ics. (Tisgam, 2014).

3. Cultural Problems represent various difficulties for poetry translators. Larson (1984) argues that culture and language form the integral parts of each other; the meanings of words are associated with cultural aspects and themes. Taking the relationship between language and culture into consideration, we can say that the translation process is an attempt to combine two languages and two cultures together. (Lado, 1957). Huge gaps between cultures make translation more difficult and challenging, especially when dealing with “culturally-bound words” (Hariyanto, n.d., p. 7); in the translation of poetry challenges will be more difficult since cultural elements are reflected in poetic elements such as rhythm, rhyme, figures of speech, sound, marked language and imagery. Poets use language in ways that invoke sympathy, powerful emotions and images in readers’ minds and hearts making them experience unique inspiration, emotions and feelings.

Translators should work hard to find proper equivalents of words or phrases that convey the cultural flavor of the SL text (Jafari & Karminia, 2015). To do this, they need to have deep knowledge of both the SL culture and TL culture.

Translating poetry is not only to convey “meanings” but to recreate a TL text effect similar to the effect of the SL text.

Translating poetry requires simultaneous work on different and several levels: literary or aesthetic, cultural, lexical, semantic, phonological and syntactic (Arsova-Nikolij, 1999). Some scholars believe that translators who attempt to translate poetry should be poets themselves or at least should have a real poetic sensitivity and appreciation of poetry (Landers, 2001).

## ***V. Basic Requirements***

Not all translators have the ability to translate poetry. There are some basic requirements necessary for the translators of poetry. Bennani (2011, p.136)



touches upon some basic requirements that enable translators to translate poetry like fluency in both languages: source and target; deep understanding of both cultures and sensitivity to both texts, the SL text and TL text. The translator of poetry is supposed to be familiar with both the SL and TL poetic traditions, should be able to identify her/himself with the SL poet to feel the deep worlds of the SL poem s/he deals with. The mentioned requirements will help to broaden the horizons of the translator making her/him able to identify the expectations and sensibilities of the poetic tradition of the target language.

## ***VI. Approaches to Translating Poetry***

There are some suggested translation approaches and methods that translators are supposed to follow. Lefevere (1992) touches upon a number of translation methods that include phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation. Translators, in the past, used to translate poetry into rhymed poetry; in contemporary times, however, poetry is commonly translated into prose.

Translating poetry; however, requires a creative translator with a cultural awareness and understanding, and a deep appreciation of the SL poem. It is a process which involves, in the first place, conveying the emotional depth of the SL text, cultural resonance, and the original aesthetic qualities. The priority is to the emotional tone over the word-for-word translation. Translators of poetry are not supposed to convey information or semantic equivalences, but to reflect the unique structure of the SL poem. Each element or device of the SL poem is written and designed in a way to create a certain effect in the minds and hearts of readers. This effect represents the essence of poetry that translators of poetry should keep in their TL translations. (Beare, 2014) Hence; translation of poetry does not attempt to reproduce another “copy” of the SL poem in the TL but it attempts to make a new creation; i.e., a new extension of the original poem unveiling new meanings and interpretations

making the original text accessible by the new TL audiences and cultural context.

Cultural Problems are a further difficulty that poetry translators face. Larson (1984) states that both culture and language are integral parts of each other since the meaning cannot be transferred without taking into consideration the cultural aspects of words. The translation process combines two languages and two cultures together to reflect the cultural concepts in the target texts (Lado, 1957). Before discussing cultural differences and how these differences cause difficulties for translators, the concept of culture should be discussed. As defined by Newmark (1982), culture is “the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression” (as cited in Almasaeidi, 2013). From the above definition of culture, it seems each language differs from all others due to its specific cultural and linguistic characteristics. Due to the huge gap between some cultures, the translation of literary texts, especially poetry, becomes more difficult and challenging (Tisgam, 2014; Almasaeidi, 2013). Thus, translators are challenged to find proper equivalents of words or phrases that convey the cultural aspects of the SL texts into the target texts (Jafari & Karminia, 2015). Additionally, translators of poetry encounter obstacles when they attempt to translate “words or expressions that contain culturally-bound words” (Hariyanto, n.d., p. 7). In translating culture-bound words and expressions, translators should follow various modes of translation: literal, transference, naturalization, cultural equivalents, functional equivalents, descriptive equivalents, classifier, componential analysis, deletion, couplets, notes, addition, glosses, reduction, and synonymy (Newmark, 1988).

Furthermore, Almasaeidi (2013) and Tisgam (2014) underscore another problem that many translators face at the cultural level, namely; the lack of knowledge about a particular culture during the translation. In this case, translators have to understand and experience the culture they are translating into. However, the case will be different if the two cultures have similar concepts

and aspects and the translators will easily translate the cultural aspects to the target texts because both languages have equivalent terms (Jafari & Karimnia, 2015). In short, translating cultural expressions or terms in a poem is a serious and hard task for translators because of the huge gap between cultures. (Bassnett, 2005).

## ***VII. Edgar Allan Poe***

Edgar Allan Poe (1809–1849) is an American writer, poet, and literary critic who is considered one of the most prominent figures in American and world literature. Poe was born in Boston, Massachusetts, on January 19, 1809. He is a pioneer of the short story, and is considered one of the early creators of the detective story and horror genres.

Poe was greatly affected by the tragedies of his personal life; he lost his parents at a young age and suffered from poverty and psychological disorders throughout his life. Despite these difficulties, he made significant contributions to literature, including poems and short stories such as “The Raven”, “The Tell-Tale Heart”, and “The Fall of the House of Usher”. (Quinn, 1941)

## ***VIII. The Raven***

“The Raven” is one of Poe’s most famous poems; it is a narrative poem which was first published in “The American Review” in February 1845. This poem is distinguished by its unique and distinctive style, and its deep themes that reflect the dark sides of the human soul. It tells the story of a sad man sitting alone on a cold winter night, lost in thought about the loss of his beloved “Lenore”. As he drowns in his memories and sadness, he hears a knock on his door and then on his window. When he opens the window, a huge black raven enters and stands on a statue of the head of “Pallas”, the Greek god of wisdom, above his door. The man begins to talk to the raven, who answers all his questions with just one word: “Nevermore”. As the dialogue develops, it becomes clear that the man is searching for answers about his fate and that of

his beloved, but the raven keeps repeating the same answer, which drives the man towards madness and despair (Flashcard Machine, n.d.).

“The Raven” is one of the most prominent poems in the world history of literature. It represents a new mode of poetry and unveils the creative potentials of Edgar Allan Poe. This poem goes beyond time and place to influence literature and culture due to the special use of rhythm and rhyme, and the unprecedented employment of symbols. (LitCharts, n.d.)

The poem is a dialogue between the narrator and the raven; the dialogue expresses the feelings of sadness and loss through reflected by the word “never” which creates a dark and symbolic atmospheres.

However, Poe’s poems, in addition to their distinguished style, are generally characterized by several features which are reflected by “The Raven”. These features are:

1. Dark atmosphere: generally speaking, there are dark and sad atmospheres that permeate Poe’s poems. Readers of Poe’ poetry always find that there is a sense of loss, death, and madness. This tragic character can be clearly felt in “The Raven” which expresses the poet’s sadness because of the loss of his beloved “Lenore.” This loss is a symbol of death and fate.
2. Symbols: symbolism is a basic feature of Poe’s poetry which makes it open to many interpretations. Readers of Poe’s poems should go deeply beyond the simple the surface to detect the ideas and themes of lost love, death, and the search for truth. In “The Raven”, the raven, for example, is a symbol of death and sadness.
3. Inner music: Poe creates an inner music in his poems by using rhythm and rhyme in a special. His inner music intensifies the emotional charge of the poem. In “The Raven”, a complex poetic structure is used with the musical repetition of the word “nevermore” which creates feeling of despair and fear.
4. Supernatural elements: supernatural elements are employed by Poe to create an atmosphere of dread and mystery. Some elements like ghosts and the grotesque often reflect the inner struggles of Poe’s characters. To create atmospheres of suspense and mystery in “The Raven,” the raven repeats only

one word, which makes readers ask about the part played by the raven in the poem: is it a symbol of madness or a supernatural element.

5. Open Ending: the endings of Poe's poems are often left open to multiple interpretations, which enhances the complexity of the literary work and makes the reader ponder the underlying messages. At the end of "The Raven," Poe leaves the reader wondering whether the poet has completely lost his mind or is accepting his tragic fate. (Freimark, 2020) (Poetry Foundation, n.d.)

### ***IX. Analysis of Symbols in The Raven***

Edgar Allan Poe's poem "The Raven" is rich in symbols that enhance its depth and impact. These symbols help convey complex emotions and dark ideas centered around grief, loss, and madness. Here is an analysis of the most important symbols in the poem:

1. The Raven: the raven is a major symbol in the poem; a black bird traditionally associated with death and evil. It represents inescapable despair and eternal grief. Whenever the narrator asks the raven about the possibility of getting rid of his grief or meeting his late lover "Lenore", the raven answers with one word: "Nevermore". The raven keeps repeating this word which enhances the narrator's despair and frustration. The raven and its repeated answer symbolize inevitable destiny which cannot be changed.
2. Lenore: Lenore is the name of the woman whom the narrator loves. She is his unattainable love; he is longing for her remembering her with sadness. Lenore in the poem represents a symbol of lost love and beauty that no longer exists. Her loss symbolizes the emotional gap and emptiness that the narrator lives in reflecting the lost hope and regret that dominates his life. The repetition of her name enhances the narrator's feeling of isolation and longing.
3. The word "Nevermore": this word becomes a symbol of inevitable fate, which is the idea that permeates the entire poem. The word is used to emphasize that there is no hope of seeing Lenore again or being rid of grief. It represents the final answer to all the existential questions the narrator asks, pushing him toward a grim acceptance of his fate.

4. Bust of Pallas: the presence of the raven on the statue of Pallas, the goddess of wisdom in Greek mythology, symbolizes the clash of reason and wisdom with madness and despair. The narrator tries to use logic and reason (represented by Pallas) to understand his situation, the raven (symbol of despair) remains in place, indicating that negative emotions dominate reason and logic. This contradiction reflects the narrator's internal struggle between hope and despair.

5. Night and Storm: the poem takes place in the night setting and the winter storm. The night symbolizes inner darkness and ignorance, while the storm represents the psychological chaos that the narrator lives in. This setting reflects the narrator's troubled mental state, as he faces feelings of fear and isolation in the darkest moments of the night.

6. Dark Room: the room, where the narrator sits alone, symbolizes the narrator's inner isolation and the gloomy state of mind he is going through. It is a closed space that reflects his psychological imprisonment, where memories of the past and his dark thoughts besiege him with no escape.

7. The Window: the raven, bringing with it fear, a sense of inevitable fate and darkness, enters the room through the window. The window here may stand as a symbol of two worlds: the narrator's dark inner world and mysterious outside world.

8. Embers: the embers in the poem symbolize the extinguished and fading life and hope. The embers, in the poem, give a dim light in the room. The falling light of the embers represent the weak hope felt by the narrator who feels darkness surrounding him. (Smith & Doe, 2025).

## **X. Semantic equivalence, Cultural Adaptation and the translation of "The Raven".**

The concept of semantic equivalence refers to the words and phrases that keep or reflect, in the TL text, the original meanings of the SL text. Feelings, tone, abstract ideas and symbols connected with the original words and phrases should be also conveyed faithfully to the TL text. Poets, usually, do not intend to express meanings or ideas but they more often attempt to reveal

certain experiences: psychological and emotional. In dealing with a poem like “The Raven,” preserving or conveying semantic equivalence represents a real difficulty. Various and multiple connotations and cultural symbols are associated with a poem which requires a high level of creativity in the process of translation.

Cultural adaptation in translation is the process of modifying or adapting a translated text so that it is more appropriate and understandable to the target language audience by taking into account the cultural differences between the original text and the new audience. Cultural adaptation aims to convey not only the linguistic meaning of the text, but also the cultural context, symbols, and values that may be associated with the original culture in a way that makes them understandable and appreciated by a different audience. (Issa, 2024)

In “The Raven,” some symbols and ideas are strongly associated with American culture or Western literary traditions. The translator must decide how to deal with these elements: should he leave them as they are, which may result in losing part of their original meaning? Or should s/he modify them to suit the culture of the target audience, which may result in a change in the original poetic text?

## **XI. 1- Types of Semantic Equivalence**

Semantic equivalence is a central translational concept since it represents the core of the translation process. An accurate effective translation of literary texts cannot be concluded without a deep understanding of semantic equivalence and its types. Besides, a full understanding of both the SL and the TL the cultures involved is a prerequisite to achieve a faithful and acceptable translation. On the other hand, the translator of poetry should be creative and able to reflect the original atmospheres and spirit of the original text.

There are many types of semantic equivalence and each type is associated with different aspects of meaning:

1-Lexical Equivalence.

Lexical equivalence indicates the dictionary or the individual vocabulary and the way of its translation. It is related to the identical meanings of words or phrases in the SL and TL. However, not every SL word or phrase may have direct equivalents in the TL. TL text words and phrases must be chosen in a way that carry the same meanings of the SL text as accurately as possible.

## 2- Syntactic Equivalence.

This type of equivalence, which refers to the grammatical structures matching between sentences in the two languages, aims to preserve the grammatical and linguistic structures of the SL text.

## 3-Stylistic Equivalence.

This type of equivalence is associated with the SL literary style; it refers to artistic expressions, rhythm, rhyme and the aesthetic effect of the original text and how to preserve or reproduce it in the TL text. Maintaining the literary style of the SL text in the TL text makes translators, in general, move away from literal translation using creative elements or techniques to reproduce or reflect the same effect of the SL.

## 4. Semantic Equivalence.

This type of equivalence is related to the meaning which must be faithfully conveyed from the SL text to the TL text. The TL must express the same meanings and effects expressed by the SL text. Translators are required to take into their consideration the connotative as well as the denotative meanings of words and phrases.

## 5. Cultural Equivalence.

This type of equivalence is related to the cultural elements in the SL text which should be translated into the TL text within an acceptable cultural framework. This type aims to convey cultural meanings in a way that maintains understanding and cultural context. Translators often need to change, modify or interpret cultural elements to preserve the cultural flavor of the SL text and to be acceptable with the TL cultural context. (Tulaboyeva & Gafforov, 2024) (Mansoor, 2023)



## **XI. 2- Maintaining Semantic Equivalence and Cultural Adaptation in the Translation of Poetry**

Linguistic and cultural differences between the SL and TL mean various challenges and barriers. Moreover, the literary style and psychological impact of the original text are further challenges in the translation of literary and poetic texts. To handle these barriers and challenges, translators of poetry and literature, in general, are supposed to be well-versed and highly skillful in both: the SL, original culture, and TL target culture. Besides, they are also supposed to be of high level of creativity and flexibility that enable them to reconcile all the linguistic, literary and cultural elements. This reconciliation achieves an expressive and accurate translation that maintains the essence of the SL text. The process of translation here is a balancing act between two texts, two languages and two cultures, which requires creative and analytical skills to ensure that the SL text is reproduced accurately and effectively.

Cultural Adaptation will be more difficult and challenging when the original culture and target culture are hugely different. The differences among cultures are numerous and multiple; they may include cultural values, beliefs, traditions, symbols and customs that may have different meanings from one culture to another and from one community to another. (Ibid)

## **XII. “The Raven” and its Translation**

To make an effective comparison between different translations of Edgar Allan Poe’s poem “The Raven,” several aspects can be considered, including rhythm, rhyme, and semantics. For symbolism, and cultural adaptation, a translation into Arabic achieved by a poet is handled here.

### **“The Raven”**

Once upon a midnight dreary, while I pondered, weak and weary,  
Over many a quaint and curious volume of forgotten lore—  
While I nodded, nearly napping, suddenly there came a tapping,  
As of some one gently rapping, rapping at my chamber door.

“’Tis some visitor,” I muttered, “tapping at my chamber door—  
Only this and nothing more.”

Ah, distinctly I remember it was in the bleak December;  
And each separate dying ember wrought its ghost upon the floor.  
Eagerly I wished the morrow; —vainly I had sought to borrow  
From my books surcease of sorrow—sorrow for the lost Lenore—  
For the rare and radiant maiden whom the angels name Lenore—  
Nameless here for evermore.

And the silken, sad, uncertain rustling of each purple curtain  
Thrilled me—filled me with fantastic terrors never felt before;  
So that now, to still the beating of my heart, I stood repeating  
“’Tis some visitor entreating entrance at my chamber door—  
Some late visitor entreating entrance at my chamber door; —  
This it is and nothing more.”

Presently my soul grew stronger; hesitating then no longer,  
“Sir,” said I, “or Madam, truly your forgiveness I implore;  
But the fact is I was napping, and so gently you came rapping,  
And so faintly you came tapping, tapping at my chamber door,  
That I scarce was sure I heard you”—here I opened wide the door; —  
Darkness there and nothing more.

Deep into that darkness peering, long I stood there wondering, fearing,  
Doubting, dreaming dreams no mortal ever dared to dream before;  
But the silence was unbroken, and the stillness gave no token,  
And the only word there spoken was the whispered word, “Lenore?”  
This I whispered, and an echo murmured back the word, “Lenore!”—  
Merely this and nothing more.

Back into the chamber turning, all my soul within me burning,  
Soon again I heard a tapping somewhat louder than before.  
“Surely,” said I, “surely that is something at my window lattice;

Let me see, then, what thereat is, and this mystery explore—  
Let my heart be still a moment and this mystery explore; —  
'Tis the wind and nothing more!”

Open here I flung the shutter, when, with many a flirt and flutter,  
In there stepped a stately Raven of the saintly days of yore;  
Not the least obeisance made he; not a minute stopped or stayed he;  
But, with mien of lord or lady, perched above my chamber door—  
Perched upon a bust of Pallas just above my chamber door—  
Perched, and sat, and nothing more.

Then this ebony bird beguiling my sad fancy into smiling,  
By the grave and stern decorum of the countenance it wore,  
“Though thy crest be shorn and shaven, thou,” I said, “art sure no craven,  
Ghastly grim and ancient Raven wandering from the Nightly shore—  
Tell me what thy lordly name is on the Night’s Plutonian shore!”  
Quoth the Raven “Nevermore.”

Much I marvelled this ungainly fowl to hear discourse so plainly,  
Though its answer little meaning—little relevancy bore;  
For we cannot help agreeing that no living human being  
Ever yet was blessed with seeing bird above his chamber door—  
Bird or beast upon the sculptured bust above his chamber door,  
With such name as “Nevermore.”

But the Raven, sitting lonely on the placid bust, spoke only  
That one word, as if his soul in that one word he did outpour.  
Nothing farther then he uttered—not a feather then he fluttered—  
Till I scarcely more than muttered “Other friends have flown before—  
On the morrow he will leave me, as my Hopes have flown before.”  
Then the bird said “Nevermore.”

Startled at the stillness broken by reply so aptly spoken,  
“Doubtless,” said I, “what it utters is its only stock and store  
Caught from some unhappy master whom unmerciful Disaster  
Followed fast and followed faster till his songs one burden bore—  
Till the dirges of his Hope that melancholy burden bore  
Of ‘Never—nevermore’.”

But the Raven still beguiling all my fancy into smiling,  
Straight I wheeled a cushioned seat in front of bird, and bust and door;  
Then, upon the velvet sinking, I betook myself to linking  
Fancy unto fancy, thinking what this ominous bird of yore—  
What this grim, ungainly, ghastly, gaunt, and ominous bird of yore  
Meant in croaking “Nevermore.”

This I sat engaged in guessing, but no syllable expressing  
To the fowl whose fiery eyes now burned into my bosom’s core;  
This and more I sat divining, with my head at ease reclining  
On the cushion’s velvet lining that the lamp-light gloated o’er,  
But whose velvet-violet lining with the lamp-light gloating o’er,  
She shall press, ah, nevermore!

Then, methought, the air grew denser, perfumed from an unseen censer  
Swung by Seraphim whose foot-falls tinkled on the tufted floor.  
“Wretch,” I cried, “thy God hath lent thee—by these angels he hath sent  
thee

Respite—respite and nepenthe from thy memories of Lenore;  
Quaff, oh quaff this kind nepenthe and forget this lost Lenore!”  
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil! —prophet still, if bird or devil! —  
Whether Tempter sent, or whether tempest tossed thee here ashore,  
Desolate yet all undaunted, on this desert land enchanted—

On this home by Horror haunted—tell me truly, I implore—  
Is there—is there balm in Gilead? —tell me—tell me, I implore!”  
Quoth the Raven “Nevermore.”

“Prophet!” said I, “thing of evil! —prophet still, if bird or devil!  
By that Heaven that bends above us—by that God we both adore—  
Tell this soul with sorrow laden if, within the distant Aidenn,  
It shall clasp a sainted maiden whom the angels name Lenore—  
Clasp a rare and radiant maiden whom the angels name Lenore.”  
Quoth the Raven “Nevermore.”

“Be that word our sign of parting, bird or fiend!” I shrieked, upstarting—  
“Get thee back into the tempest and the Night’s Plutonian shore!  
Leave no black plume as a token of that lie thy soul hath spoken!  
Leave my loneliness unbroken! —quit the bust above my door!  
Take thy beak from out my heart, and take thy form from off my door!”  
Quoth the Raven “Nevermore.”

And the Raven, never flitting, still is sitting, still is sitting  
On the pallid bust of Pallas just above my chamber door;  
And his eyes have all the seeming of a demon’s that is dreaming,  
And the lamp-light o’er him streaming throws his shadow on the floor;  
And my soul from out that shadow that lies floating on the floor  
Shall be lifted—nevermore!

(Poe, 2025)

“The Raven” has been translated into Arabic by many translators; however, the translation of Hosni Al-Tuhami is chosen for three reasons. Firstly, the translation is faithful and it has succeeded in preserving the poetic features of the original poem. Secondly, it is the latest translation of the poem into Arabic. Thirdly, the translator is a poet, writer and translator who is specialized in English literature and has won many prizes for poetry, stories and literary translation. (Poets Gate, n.d.).

## الغراب

ذات ليلة كئيبة ، فيما كنت أتصفح ، مُرهقاً ، كتاباً عن التقاليد المنسية -

غفوتُ ، ثم فجأةً سمعتُ نقرأ ،

كما لو أنَّ شخصاً ما يقرعُ بابَ غرفتي بلطفٍ ،

"زائرٌ" ، تمتمتُ ، " يقرعُ بابَ غرفتي -"

فقط هذا ولا شيء أكثر

\*\*\*

آه ، كان في ديسمبر القاتم على ما أذكرُ ؛

وكلُّ جُذوة تخبو تشكُّلُ أشباحها .

كان يجرفني الحنينُ للصباح ؛

عبثاً لم تستطعُ كُتبي إيقافَ فورةِ الحزن - الحزنِ على الفقيدهِ لينور -

العدراءِ الفريدةِ الألفَةِ التي تُسميها الملائكةُ لينور -

الاسمَ الذي أفتقدُ للأبدُ

\*\*\*

بثَّ في قلبي الدُعرَ حفيفُ الستارةِ الأرجوانيةِ

ظلَّ قلبي يَخفقُ ، انتصبْتُ واقفاً أرددُ ،

" زائرٌ يَطرقُ بابَ عُرفتي "

زائرٌ - في ساعةٍ متأخرةٍ من الليل - يَطرقُ بابَ غرفتي " ؛ -

هو ذاك ولا شيء أكثر .

\*\*\*

استعادتُ روحي قُوهاها ؛ :

قلت: "سيدي" ، أو سيدتي ، أستمحك عُذرا ؛

كنتُ في إغفاءٍ ، وأنتَ تطرُقُ البابَ بلطفٍ ،  
كنتَ تطرُقُ ، تطرُقُ بابَ عُرفتي في خُفوتٍ ،  
وبالكادِ كنتُ أسمعُ " - وهنا فتحتُ البابَ على مصراعَيْهِ ، " -  
لم يكنْ غيرُ الظلامِ ولا شيءٍ أكثرُ .

\*\*\*

في أعماقِ الظلامِ وقفْتُ مُحَدِّقاً بنظرةٍ داكنةٍ ، مُتَسَائِلاً ، خائفاً ، مرتاباً وحالماً  
بأحلامٍ لم يجسر على خوضِ غمارِها بشرٌ ؛  
لكنْ لاشيءٍ يشقُّ قلبَ الصمتِ والسكونِ ،  
فقطُ كلمةٌ أثيرةٌ همستُ بها : "الينور؟"  
وتمتَمَ الصدى "الينور!" -  
فقط هذا ولا شيءٍ أكثرَ .

\*\*\*

عدتُ إلى الغرفة ، كلُّ ما بأعماقي يَمُورُ ،  
سرعانَ ما اشتدتْ حدةُ الطرُقِ .  
قلتُ : "لاشكَّ ، لاشكَّ ثمة شيءٌ على شِباكِ النافذةِ .  
دعني أرى ، إذنُ ، -  
دع قلبي يهدأ لحظةً عندما تجلو الحقيقةُ ؛ -  
"إنها الريحُ ولا شيءٍ أكثرُ!"

\*\*\*

فتحتُ النافذةَ ، مُغازِلاً ومررفاً بجناحيهِ ،  
غرابٌ على أهبته جلالٌ ملكي غابرٌ .  
لم ينحنْ ؛ لم يتوقف لحظةً .

لكن ، حطَّ بكبرياءٍ على بابِ غرفتي -

على تمثال بالاس قُبالة بابِ غرفتي .

جثم مُستريحاً ، ليس أكثر.

\*\*\*

وجدتُ في طائر الأبنوس سلوتي ،

في إطلالته العابسة،

قلتُ: " أيها المُجرّد من عُرفك وزينتك ، لستُ بخائفٍ منك ،

أيها الغرابُ القاتمُ المُخيف ، القادمُ من شاطئ الظُلْمة -

قل لي ما اسمك الرباني "

أجابني "ليس بعد".

\*\*\*

عجيبٌ أمرُ ذلك الطائر الأحمق وهو يُسمّني كلماتٍ بلا معنى ،

شاردةً بعيداً؛

حيثُ لم يصادفُ أحدٌ طائراً على بابِ عُرفته -

طائراً أو حيواناً يَحُطُّ على تمثالٍ فوق بابِ غرفته ،

يُدعى "ليس بعد الآن".

\*\*\*

جالساً وحيداً على التمثال الهادي ، ردّدَ الغرابُ كلمةً وحيدة ، كما لو أن روحه انسكبت من طيّ

حروفها.

لم ينبس بعدها بشفةٍ - ولم يحرك ريشةً له -

بالكاد أسمعُ تمتمتي "حلقَ أصدقاءٍ آخرون من قبل -

في الصباح سوف يغادرُ ، مثل أمنيّاتي الراحلة ."

ردّدَ الطائرُ "ليس بعد الآن".

\*\*\*



أذهلني ذلك الصوتُ الجسورُ الذي بدَّدَ وحشةَ السكون ،  
قلتُ: "بلا شك ، ما يردده هو كل ما وعاهُ  
من سيدٍ بانئس ألمت به النكباتُ  
توالثُ دونما هوادهٍ حتى غدتْ أغانيه مثقلةً بالهموم —  
حتى أنشودة أماليه تحملُ في طياتها لوعةَ الشجن  
شجن "أبدا — ليس بعد الآن".

\*\*\*

لكنَّ الغراب لا زال يُخادعُ خيالي الحزين ، ويستلُّ من روعي ابتسامةً ،  
على الفور ، دفعْتُ بمقعدي مخملي صوبَ طائرٍ ، وتمثالٍ ، وبابٍ.  
بدأتُ أنسجُ من خيطِ خيالي صورةَ الطائر الغابر المشؤوم ،  
ما الذي كان يعنيه ذلك الغابرُ القاتمُ ، المروعُ ، الهزيلُ - من نعيقه : "ليس بعد الآن".

\*\*\*

خضتُ في بحرٍ من الظنون ، دونما كلمةٍ ، وعينا الطائر مُتقدتان على صدري  
ذاك ما جال بخاطري وأكثرُ ، رأسي كان مُتكنا  
على بطانةِ المقعدِ المخمليّةِ بينما تحطُّ عليه ... أشعة الضوء  
ولكنَّ المخملَ تحتَ ضوءِ المصباح المُتوهج ،  
لن تسمهُ لينورُ ، آه ، للأبد!

\*\*\*

بعد تفكيرٍ ، اشتدَّ الهواءُ كثافةً ، يضوُّعُ من مَبخرة خَفِيّةٍ  
من عبقِ ملائِكٍ حطَّتْ قدماهُ على أرضٍ معشوشبةٍ.  
صرختُ "أيها البائسُ ، أودعَ الله - بهذه الملائكة  
السكنية في قلبك - سكينَةً وكأسَ سلوى من ذكرى لينور ؛  
تجرَّعُ ، آه جرعةَ النسيانِ الرطبةِ ، وتتناسَ الفقيدةَ لينور !"  
أجابني الغرابُ "ليس بعد الآن".

\*\*\*

"نبي!" قلت: "لفحة من الشرور! - طائرا كنت أم مارداً ، فأنت نبي!  
سواء أكنت بثوب الغواية ، أم رمت بك العواصف ها هنا على الشاطئ المهجور ،  
رغم ذاك لست مُرتاعاً ، على امتداد هذه الصحراء الفاتنة—  
تَقْطِنُ بيتي أشباح من الخوف - أخبرني حقا ، أتوسل -  
هل ثمة - ثمة بلسم في جلعاد؟ - رجاء قل لي - قل لي ! "  
أجابني الغراب "ليس بعد الآن".

\*\*\*

"نبي!" قلت: "لفحة من الشرور! - طائرا كنت أم ماردا ، فأنت نبي!  
بحق السماء التي تنتني فوقنا - بحق إلها معا-  
قل لهذه الروح المُعنَّاة بالأسى ، إذا كانت في جنات عدن البعيدة ،  
أن تُعانقَ القديسة العذراء التي تسميها الملائكة لينور -  
تعانقُ العذراء الفريدة الألفة التي تسميها الملائكة لينور ".  
يُجيبني الغراب "ليس بعد الآن".

\*\*\*

"لنكن تلك الكلمة شارة الفراق ، أيها الطائر أو المارد!" صرخت ، غاضباً -"  
عُدْ إلى العاصفة، إلى الشاطئ المُعتم !  
لا تترك ريشة سوداء شارةً لأكاذيب روحك !  
لا تعتلي أسوار عزلتي ! - دع التمثال فوق بابي!  
انتزع منقارك المُستل من قلبي ، وشكلك المنحوت على ألواح بابي ! "  
ردد الغراب. " ليس بعد الآن"

\*\*\*

لم يحركِ الغرابُ ساكننا أو يرفرفُ ، لم يبرحُ ،  
تمثالٌ بالاس الباهت فوق بابِ غرفتي.  
كانت عيناهُ كعينَي شيطانٍ يحلُمُ ،  
ألقي ضوءُ المصباح بظله على أرضِ الغرفةِ.  
وروحِي الغارقةُ في خضمِّ ذلك الظلِّ المُسترخي على الأرضِ  
لن تعودَ - أبداً!

(Social Science Research Council – Arab World, n.d.)

This translation of *The Raven*, achieved by Hosni Al-Tuhami, reflects a nuanced approach to cultural adaptation by preserving the gothic atmosphere of the original poem integrating elements resonant with Arabic literary aesthetics. The translation reproduces the SL poem's melancholic rhythm and imagery, yet the translator conveys certain cultural references by employing equivalent TL expressions to bridge the gap between Poe's gloomy American imagery and the Arabic literary and cultural context. For example, the translator selects elevated classical Arabic expressions that evoke a similar emotional and aesthetic effect for Arab readers. The use of phrases such as «الريحُ ولا شيءٌ أكثر» (“’Tis the wind and nothing more”) preserves the poem's original flavor and mood of suspense and dread. He also employs a rhythm and diction that more in line with Arabic poetic conventions. References to “Seraphim” and “Aidenn” are conveyed in spiritually resonant terms that are in harmony with Islamic and Arab-Christian eschatology, reflecting the supernatural elements and maintaining their effect and mystique without alienating the target audience. This translation strategy, which balances fidelity with poetic and cultural resonance, enables the Arabic version to preserve the essence of Poe's vision while speaking authentically to its new linguistic and cultural environment.

## XII.1- The Investigation of the Cultural Adaptation in the Translation.

### XII.1-1 Mythological Names and Symbols.

Item	SL (Original) Expressions	The Translation	Adaptation
Pallas	Perched upon a bust of Pallas	على تمثال بالاس	<b>It was not adapted;</b> the name is transferred as it is. It may be unfamiliar to Arabic readers, which places a cultural burden on them. The translation here is more <faithful> than <b>adaptive.</b>
Plutonian shore	Night's Plutonian shore	الشاطئ المعتم	The image is adapted to become clearer in Arabic. «Plutonian» refers to the god of the underworld, but the translator has chosen the Arab word (مَتملاً), which is more accessible to Arab readers in <b>general.</b>
Aidenn	Distant Aidenn	جنان عدن	A faithful and adapted <b>translation.</b>
Nepenthe	Nepenthe from thy memories	كأس سلوى / جرعة النسيان	This is an acceptable cultural adaptation which is performed by transforming a mythical drink into a concept that is popularly understood by <b>Arab readers.</b>

## XII.1-2 Imagery and Emotions

The SL Text Expressions	The Translation	Adaptation
And the silken, sad, uncertain rustling of each purple curtain	بَثَّ فِي قَلْبِي الدُّعْرَ خَفِيفُ الستارة الأرجوانية	the adaptation is achieved by giving the rustling a direct emotional impact («it filled my heart with terror»), which suits the Arab sensibility
fiery eyes... burned into my bosom's core	عينا الطائر مُتَقَدِّتَانِ عَلَى صَدْرِي	The translation preserved the meaning and the fiery imagery; it is a creative and culturally adapted rendering
“Once upon a midnight dreary, while I pondered, weak and weary”	ذَاتَ لَيْلَةٍ كُنْبِيَّةٍ، فِيمَا كُنْتُ أَتَصَفَّحُ، مُرْهَقًا	ترجمة “dreary” إلى “كنبِيَّة” تلائم الجو العاطفي العربي الحزين، و“أتصفّح” تعكس فعلًا مألوفًا للقارئ، بدلاً من “pondered” ذات الحمولة التأملية الثقيلة.
“From my books surcease of sorrow— sorrow for the lost Lenore”	عَبَثًا لَمْ تَسْتَطِعْ كُتْبِي إِيقَافَ فَوْرَةِ الْحُزْنِ - الْحُزْنِ عَلَى الْفَقْدَةِ لِينُورَ	تم تطويع الجملة بأسلوب عربي تعبيرى، مع إضافة «الفقيدة» لتوضيح الصلة العاطفية، ما يحقق تكيفًا ثقافيًا مع التعبير عن الحزن.
“Tell me what thy lordly name is on the Night's Plutonian shore!”	قُلْ لِي مَا اسْمُكَ الرِّبَانِيَّ	تم حذف “Plutonian” (التي تشير إلى إله الموت في الأساطير الإغريقية)، واستبدالها بـ“الرباني”، مما يعكس مواجزة دينية وثقافية مع السياق العربي.
“Quoth the Raven: ‘Nevermore’”	أَجَابَنِي الْغُرَابُ: «لَيْسَ بَعْدَ الآن»	«Nevermore» شديدة الحسم والنهائية، أما “ليس بعد الآن” فتثقل المعنى الزمني باقتدار، لكنها أقل قطعية، مما يعكس تكيفًا لغويًا.

“Is there balm in Gilead?”	هل ثمة - ثمة بلسم في جلعاد؟	الحفاظ على «جلعاد» هو خيار نادر في الترجمة، لكنه يراعي الخلفية الدينية المتقاربة بين الثقافتين، حيث ورد الاسم في التوراة والقرآن.
“And the Raven, never flitting, still is sitting”	لم يحرك الغراب ساكنا أو يرفرف، لم يبرح	هنا تُستخدم عبارات عربية مألوفة في السياقات الأدبية لوصف السكون والثبات، ما يُظهر تكييفًا إيقاعيًا وثقافيًا.

## XII. 1-3 Rhythm and Repetition

The SL poem employs repetition as a rhythmical or musical technique, as in the following examples:

“Tapping at my chamber door—Only this and nothing more.”  
 “This it is and nothing more.”

The translator gave an adaptable translation by retaining the rhythmic and repetitive patterns, mirroring the soul of the original expression:

“يقرغ باب غرفتي - فقط هذا ولا شيء أكثر»  
 «هو ذاك ولا شيء أكثر.»

“nevermore”: this is the key element of the whole poem. The translator translated it into Arabic as: “ليس بعد الآن” which is a faithful translation; yet, it may not reflect hopelessness that is indicted by the original expression “nevermore”.

In general, the translation demonstrates a good balance between fidelity to the original text, and adaptation to the Arab reader’s culture. The translator has successfully preserved the gloomy and symbolic atmosphere of the SL text. Besides, the symbols have been translated in a culturally accessible manner. Finally, the translator has used poetic and musical Arabic language that reflects the flavor of the original language of the SL poem.

## Conclusion

The translation of Edgar Allan Poe's "The Raven" into Arabic is a good example of handling cultural adaptation in translating poetry. The translation reflects a good balance between faithfulness to the SL poem and the cultural background of Arab readers.

The translator successfully rendered the original mythological symbols into more culturally acceptable equivalence. For example, the word "Plutonian", the Roman god of the underworld, is translated as "الشاطيء المعتم", which is a metaphor that more acceptable by the Arab cultural environment. Another example is "Nepenthe," the mythical drink of forgetfulness, is rendered as "كأس سلى" or "جرعة النسيان," which is not a literal translation but it reflects the psychological function of the symbol.

As far as the musical structure is concerned, the translator has successfully handled the repetition of the word "Nevermore," which is a basic ground of the poem's rhythm and meaning. It has been rendered as "ليس بعد الآن," which, in Arabic, reflects a tone of negation and repetition, although the SL phrase "nevermore" indicates a higher layer of ambiguity and finality. However, the translator has been able to maintain the poem's rhythm by using short, repetitive phrases creating a sort of a sad tone with an internal musicality.

The approach adopted in the translation of "The Raven" preserve a good balance between literal and interpretive translation, which embodies a successful cultural adaptation. The translator has shown a high level of flexibility in rendering the religious and mythological without moving away from the horizon of the poem. The repeated words and phrases in the SL text (such as "Nothing more" and "Nevermore") are reproduced in the TL text with equivalent structures that convey a similar rhythmic and symbolic effect.

Moreover, the TL text reflects an awareness of differences in religious and cultural backgrounds: some elements were translated literally, such as "the bust of Pallas", others were adapted for clarity, as in "Aidenn," which is rendered as "جنات عدن."

The translator has succeeded in achieving a good translation through creat-

ing a good balance between a creative faithfulness to the SL text and cultural adaptation. Hence, the translation effectively reflects the spirit of the SL poem without the distortion of its aesthetic or symbolic impact.

A comparison between the original text and its translation into Arabic helps us to underscore the cultural adaptation strategies which have helped the translator to keep a balance between the poem's original sad and mysterious atmospheres and the cultural background of the TL text reader's emotional and symbolic sensibilities. Literary translation, especially of poetry, is not related to rendering meaning; it is concerned with human experiences, cultures, feelings, emotions, expectations and concepts.

Finally, translation is the only bridge between literary traditions; it enables cross-cultural understanding and appreciation, which does not only transfer texts but it recreates experience.

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