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Table of Content

1. Introduction

André Lefevere (1992:xii), in the preface of his book *Translation, Rewriting and the Manipulation of Literary Fame* states,

> "Translation is, of course, a rewriting of an original text. All rewritings, whatever their intention, reflect a certain ideology and a poetics and as such manipulate literature to function in a given society in a given way. Rewriting is manipulation, undertaken in the service of power, and in its positive aspect can help in the evolution of a literature and a society."

Lefevere's statement can be considered as evolving around three main topics: translation, ideology and literature. It is mainly about translation in relation translators' ideology and translation function specifically literary translation. It tackles three main concepts: translation as manipulation and rewriting; translation as manipulation due to translators' ideology and disposition; and translation as manipulation due to the function intended within the target culture.

To decide whether translation is a manipulation or not, some related factors need to be discussed. Firstly, these factors can be categorised culturally into two main areas: cultural relativity and cultural universality. Language determinism reflects cultural relativity within which such concepts like kinships and colors will be used as evidences. On the other hand, cultural diffusion, translatability and bilingualism will be discussed as supportive evidences for cultural universality. Secondly, based on the cultural factor, translators' ideology and position play a vital role in determining the impact, function and acceptability of a translation within the target culture. Lastly, functions and purposes of literary translation play a major role in determining the position and the role of translation.

These three factors will be discussed within the framework of Lefevere's statement, supported with some literary translated texts from and into Arabic. These examples include: a translation into Arabic of one of Shakespeare's sonnets (Appendix 1) and a poem by the contemporary Saudi poet Dr. Ghazi Al-Ghosaibi, translated into English by Nayef Omar Al-Kalali (Appendix 2). A brief comparison between Arabic and

English literature especially poetry will be provided as a background to the discussion.

1.1. English and Arabic Literature

English and Arabic are very distinct languages, spoken by geographically and socially distant cultures, which results in distinct literature. Unlike English literature, Arabic literature is an art orientated towards oral communication between collective groups of people (Clark, 2006). This feature has a profound effect on the Arabic literature tradition. Therefore, translating Arabic literary works into English will give translators hard time trying to adjust this different tradition into English, the bookish, individual readable literary system (ibid). Not only does the Arabic literary tradition-- its patterns, rhymes, figures of speech and metric system-- present challenges for translators, so does the fact that Arabic is a diglossic language. Both hinders, literary tradition and diglossia will lead the translators to use translation strategies that possibly will reflect a sense of manipulation.

The many different types of Arabic poetry, including elegy (Rithaa), boast (Fakher), satire (Hijaa), war (Hamasah) and love (Ghazal), resemble English lyric poetry (Nauib 2005:197), which will impact upon translation. For example when translating English ballads or dramatic poetry, the translator will probably use the free poetry or free verse, which is a new metre added to Arabic poetry in the last two centuries, in order to be able to transfer the form and meaning of poetic patterns that do not exist in Arabic. For example, the translation of Shakespear's sonnet (Appendix 1) is versed and rhymed in a way that matches the pattern of Arabic poetry, because "to make a foreign work of literature acceptable to the receiving culture, translators will often adapt it to the poetics of that receiving culture" (Lefevere 1992:7)

Translation between both literary systems began centuries ago. Translations of English into Arabic that witnessed great popularity and still retains its fame till today are the translations of English fairy tales. Different translations of these tales over different times were demonstrated whereas these tales were arabitised to include Arabic settings and names. For example, *Red Ridding Hood* is known as *Layla and the Wolf* and *Sleeping Beauty* is known as *The Sleeping Princess.* Conversely, the

translation from Arabic into English of *One Thousand and One Nights*, known as *Arabian Nights*, has introduced to English literature the Arabian characters *Sinbad* and *Aladdin*. Both have been customised to English culture and are still extensively used in English literature, especially for children like in Disney movies. The inter-translation of these literary works has led to the customisation of their characters in order to suit the target culture, which can be seen as manipulation.

What this brief background reveals is that culture is very closely related to not only literature but also translation as "literature exists not only within a language, but also within a culture. And thus to translate literature is often to translate culture, probably often improperly" (Asadi Kangarloo 2003-2008). This relationship between culture and translation will be discussed in the following section.

2. Translation and Culture

Language and culture, which is "whatever a person must know in order to function in a particular society" (Goodenough in Wardhaugh 1986:219), are in mutually influential relationship. For Ronald Wardhaugh (1986:220) this inter-influential relationship adopts three approaches: 1) language determines culture (the way the language's speakers view the world), 2) the way the language's speakers view the world determines language use, and 3) the relationship between language and culture is neutral. Within the second sense of inter-influential relationship, when translation takes place, not only linguistic aspects are involved, but cultural dimension is very much significant. As linguistic practice, translation is the transfer between two cultures that may be similar on one hand and divergent on another. Cultural differences lead to cultural relativity, while cultural similarities lead to cultural universality.

2.1. Cultural Relativity: Linguistic Determinism

Based on the first approach of language-cultural relationship, Edward Sapir and his student Benjamin Lee Whorf raised their hypothesis of linguistic determinism. Linguistic determinism mainly gives linguistic background and language structure the authority to determine how language users view and interpret the world around them.

For Whorf, linguistic components mainly control an "individual's mental activity, for his analysis of impression, for his synthesis of his mental stock in trade"(Carroll 1956 in Wardhaugh 1986:221). In other words, the organization of thoughts and ideas about the external world is largely dependent on linguistic systems of their minds (ibid). Consequently, the effect of this hypothesis on translation means that any target text will be affected by the linguistic disposition of the translator and eventually by his/her cultural background. This hypothesis, therefore, goes along with Lefevere's idea of translation as firstly rewriting and then manipulation. Two main fields of language use – kinship and colour – demonstrate how linguistic structure determines cultural disposition.

2.1.1. Kinship

According to Whorf and Sapir's hypothesis of linguistic determinism, kinship structure and significance differ from culture to another. They claim that language structure and terminology affect the way in which language users interact with each other. For example, in English, "uncle" includes the mother and father's brothers, but in Arabic, there are two different terms: "khal" is the mother's brother and "aam" is the father's brother. This distinction has implications regarding the position and status of "khal" and "aam" within Arabic culture. To illustrate, the father's brother or "aam" has greater exposure and authority in Arabic and Islamic culture than Western culture in terms of the children custody and the money inheritance after the father's death. The mother's brother, "khal", has secondary status.

This kind of difference will affect the role of translators when translating from English into Arabic or vice versa. When translating into Arabic, determining whether an uncle is "khal" or "aam" means that the translator must infer the exact meaning from the context, which is sometimes a difficult task. Consequently, the translator may be forced to add or modify the original text -- a clear case of manipulation. Furthermore, this manipulation is committed in order to communicate a message that may not exist in the source text (ST).

Translating such terms into English will lead to a meaning loss. For example, the specific meaning of the ST "daughter of your father's brother" in *Bibi* poem

(Appendix 2) line 28 was generalised by using "your cousin", which led to a meaning loss. In the ST, "cousin: daughter of father's brother" harmonises with "grandfather" and "great grandfather" in the previous lines, stressing the concept of sharing the same heritage, which is not applicable to the daughter of the mother's brother. This meaning loss is a manipulation that is not deliberate, but arises out of cultural relativity.

2.1.2. Colours

Within the same hypothesis of linguistic determinism, colour shades and perception are considered to be influenced by linguistic capabilities. Some colour terms are universal and occur in most languages, but others are non-universal (Lyons 1981:317). Non-universal colour terms provide evidence of cultural relativity between languages. For example, there is no term for blue in Russian, or a single term that corresponds to brown in French. In addition linguistic structure may affect how language users perceive colours. If speakers of any language are asked to give the focal meaning, which is the best example of any colour (ibid), their choice will vary depending on how their language allows them to view the colour spectrum.

This demonstrates that language affects how people deal with the world around them, which will directly influence translation. In the Arabic language, for example, there are colour shades named after fruit such as lemons, apples and grapes, which correspond to shades of yellow, green and red respectively. When translating these colours into English, manipulation will take place, either by describing the shade of the colours and referring to the fruit itself, or by using the focal meaning. Regardless of their intention, translators are sometimes forced to rewrite the original text based on what the target language (TL) allows them to demonstrate**.**

2.2. Cultural Universality: Diffusion and Overlap

When two cultures are in contact with each other, this contact will not succeed unless there is a common background embracing this connection. Cultural diffusion occurs when cultural overlap exceeds its minimal limit (Lyons 1981:323). Cultural diffusion or overlap mainly depends on similarities that all cultures share regardless of their

geographical and historical background. These features support the second claim of the culture-language relationship mentioned above. Examples of loan-words are found in all languages as an outcome of a translation strategy used to overcome a lexical gap or culturally-bound notions. This universal aspect of culture is demonstrated by translatability and bilingualism. Whiles these universal features may seem to negate Lefevere's concept of translation as manipulation, they do not for reasons discussed in the following subsections.

2.2.1. Translatability

Translatability, as an overlapping feature of language, entails that "what has been said or written in one language can be said or written in another" (Lyons 1981:305). Translatability mainly depends on the kinship of languages, that all languages supplement each other in terms of intentions and functions (Benjamin in Venuti 2000:78). However language is not a verbal or written practice that is performed in isolation from cultural and environmental factors. For example, when translating Shakespeare's sonnet *Shall I compare thee to a summer's day?* (Appendix 1) into Arabic, the translator tries to avoid the comparison to a summer's day by replacing it with "summer resort". For English readers, a summer's day symbolises nice weather, the beauty of nature, and the end of a long cold season. For the Arabic reader, the story is totally different. Summer days in Arab countries are the most tiring and toughest days of the year. They symbolise heat, burning sun, sweat, and dryness. Therefore, maintaining the same image does not covey the same feeling to the target audience. To get over this cultural difference, the translator has used "summer resort" to simulate the same feelings of the source text because summer resorts in Arabic culture capture a sense of the beauty of nature, cool breezes and pleasant weather. Nevertheless, while it is true that anything in one language can be expressed in all languages, the similar expressions used inspire different images. Translation, in this case, demands re-writing in order to create the same impact on the target culture readers. For this reason, translatability does not undermine Lefevere's view.

2.2.2. Bilingualism

Bilingualism as a universal feature of language may support the idea that everything can be expressed by all languages. It is true that a speaker of one language can learn any language, but fluency cannot be achieved without being exposed to the culture of the second language. All translators are bilinguals but their linguistic capabilities differ from their first to their second language. Not only do their linguistic capabilities differ between the two languages, but also their level of cultural acquaintance. For example, if bilinguals, or more specifically translators, are able to talk about the same thing using two different languages, there will be no translation difficulties. However, translators are more capable when translating into their mother tongue, because they are "responsible for the integrity of both the cultures to which they belong and the texts they translate" (Lefevere 1992:5). Based on this concept, it is recommended to translate into the mother language rather than into the second language, because translators are familiar with their original culture, which have an impact on the reception of the translation in the target culture.

Therefore, the cultural dimension is critical during translation because the translator is influenced by his/her own culture. Here then is confirmed the aspect of Lefevere's statement, concerned with translators' ideology and disposition.

3. Translators: Ideology, Competence and Position

Translators' ideology determines the function of the TT and translators' competence and position in the target culture determine quality and the level of acceptability.

3.1. Ideology

Hatim and Mason (1997: 144) adopted Simpson's (1993) definition of ideology which is, "the tacit assumptions, beliefs and value systems which are shared collectively by social groups". Translators' ideology is present in their translation at different levels which was referred to by Venuti (1995) as translator visibility (Birmingham 2001). Translator visibility varies according to the level of translator mediation which is "the extent to which translators intervene in the transfer process, feeding their own

knowledge and beliefs into their processing of a text" (Hatim and Mayson 1997:147). Therefore, translators' ideology, whether in the form of mediation or domestication which is creating a TT that carries more features of the target culture than the source culture (ibid), implies manipulation.

The impact of the translators' ideology begins with the selection of the text. Text selection will depend on two criteria: how they look at the source culture, and the impact they want to create by this selection.

With the former, if the translator undervalues the source culture, the TT will feature a high level of domestication and maximum mediation The *Rubaiyat* of Omar Al-Khayyam for example, was chosen by Edward Fitzgerald to show his perception of how poor the Persian poetic tradition was. His opinion was stated in his writing to his friend E. B. Cowell "It is an amusement for me to take what Liberties I like with these Persians, who (as I think) are not Poets enough to frighten one from such excursions, and who really do want a little Art to shape them" (Lefevere 1992:3). His translation of *Rubaiyat* does not reflect the original, but mainly reflects the target literature of the nineteenth century – the TT was domesticated by a translator who mediated to the maximum. Dr Saeed Saeedpoor (cited in Asadi Kangarloo 2003–2008) confirmed this shift when he stated, "Many of his quatrains do not correspond with anyone of the rubai's and cannot be identified with it." So, the translator's ideology lay behind the production of a TT that lacked many features of the ST.

On the other hand, when the translator admires the source culture, s/he will produce a TT that features a high level of foreignising and minimum mediation. In the translation of Shakespeare's sonnet (Appendix 1), foreignised expression and images are located. The ST revolves around comparing the beauty to summer as a short season that holds symptoms of joys and beauty of nature. Almost the same image was carried into the TT. For example, in the target culture when addressing the lover metaphorically saying "but your summer will not demolished" in line 9, the message is totally different. As mentioned before that summer in the target culture does not inspire any sense of ease or beauty.

Moreover, the *Bibi* poem (Appendix 2), produced by the Labour Minister in Saudi Arabia, a former ambassador, was selected by the translator because it matches the translator's ideology and interests, as he serves as Undersecretary for Public Affairs in the Works and Housing Ministry in Bahrain.

3.2. Competence and Position

Second, a translator's position in the target culture, competence, and how close they are in place and time to the original author determines the quality of production and the level of target text's success within the target culture. If the translator has a high status politically, socially or intellectually, his/her translated works will acquire the same status because "[i]t is important to remember that the trust is invested in the producer of the translation, not necessarily in the product itself" (Lefevere 1992:3). Being in a position of influence, a translator's selection of what to translate depends on how they view the source culture and what function they want to yield from this translation. When a translation is done by individuals whose opinions and approaches are effective and popular or who are experts in the field of translation, the outcome will enjoy a high level of privilege and acceptability. The example of *Rubaiyat* mentioned above showed how the position of the translator is very much critical and influential, because Fitzgerald was in a strong position to modify, delete and add to the ST for being a member of the dominating culture i.e. British culture. Meanwhile he was in an affective position to produce an acceptable TT for being a well-known poet. His translation was very popular to the extent that about 43 stanza of it were quoted in *Oxford Dictionary of Quotations* and many of its lines and phrases have since been used as titles of many English literary works produced afterwards such as *Ah, Wilderness* and *The Fires of Spring* (Asadi Kangarloo 2003-2008).

In addition, translators' linguistic competence plays important role in determining translation quality. His/her linguistic competence in SL will determine the level of ST comprehension and interpretation. Another factor that may largely affect comprehension is time and the geographical gap between the author and the translator. For example, the translation of Dr. Ghazi Al-Gosaibi's poem of *Bibi* (Appendix 2) is translated into English by Nayef Al-Kalali, the Bahraini Poet. This translation won a prestigious prize and was praised by different linguistic scholars for

its beauty and creativity that matches the beauty and creativity of the original. For sharing the same political and social background with the ST's author and for the lack of time gap, Al-Kalali was able to accurately interpret the ST and understand the background of the poem.

However, for being non-native of TL, Al-Kalali's competence in SL does not allow him to fully transfer all the components of the original. For example, in the seventh line, the phrase "from ocean to gulf", referring to the Israeli project of occupying the land from the Atlantic Ocean to the Arabian Gulf, was not translated but reduced into "Arabs". Here originates the dilemma of being native in either SL or TL. Native translators of SL will be more able to interpret the ST while native translators of TL are more able to express the message. Another example the translator's competence of the TT is Peter Theroux's prize-winning English translation of the well-known Arabic writer and Noble Prize winner Naguib Mahfouz's novel *Children of the Alley* (Aboul-Ela 2001:43).

4. Translation and Literature

4.1. The Two Senses of Literary Translation

For Gideon Toury (1995:168), literary translation has two main senses. The first sense is translating any type of texts to function as literary text in the target culture. Second is translating literary texts while retaining their internal literary features. Both senses support Lefevere's statement in different ways.

The first sense supports Lefevere's concept because translators, within this sense, select any type of text and translate them to function as literary text. This translation in one way or another is a kind of deviation from the original purpose. In this case, the translator is totally rewriting to create a different impact using literary translation as a transitional carrier to reach an audience that was not intended by the ST. However, the second sense is limited to translating literary texts but three main factors need to be taken into consideration: the position of the translator which was previously discussed, the position of the source literature within the target culture, and the selection of the text (Toury 1995:169).

Therefore, literary translation has different functions and purposes which will be introduced in the following subsection.

4.2. Literary Translation: Drives and Functions

In his introduction to his book quoted above, Lefevere (1992:2) states,

> "If you produce a text that refers to another text, rather than producing your own, you are most likely to do so because you think the other text enjoys a prestige far greater than the prestige your own text might possibly aspire to…. Rather, translation is a channel opened, often not without a certain reluctance, through which foreign influences can penetrate the native culture, challenge it, and even contribute to subverting it."

From this quotation, two points, about the drives behind literary translation, can be inferred. First, there are drives related to the source culture and its position to the target culture. Second there are drives related the target literary status.

4.2.1. Source vs. Target: Dominance and Power

It is probably true that when translating literary works, the translator may think that these literary works are prestigious or more valuable than his or hers. However, this concept is not valid in all cases. As mentioned before, the drive that was behind translating the proved to be the opposite. The translator actually translated the work to prove that his native literary system was superior or more cultivated than the Persian literature from which the ST came. Here comes the point of differentiating between translating into or from the dominating language. The drives that lie behind translating inferior texts into a dominating literary system is totally distinct from those drives that lie behind translating texts from dominating systems. The latter will be discussed in the next subsection.

For the former kind of drives, English is the dominating language and Arabic is the subordinate one. When translating Arabic literature into English especially when the translation is conducted by an Arabic native speaker, the aim of the translation is

mostly to improve the image of Arabs among English speaking cultures for better cultural understanding. This notion is highlighted in Al-Kalali's (2005:25) introduction to his translation of Al-Ghosaibi's poetry (Appendix 2) when stated: "After decades of considerable ignorance, the art of translating literature has remerged and been resurrected in modern times as the only way in which people can present themselves to the rest of the world".

Translating literary works to enhance or to change the stereotypical image of the source culture has been the main drive behind many translations of Arabic fiction and poetry into western languages, especially English and French. Translated Arabic literature, however, is suffering from low popularity in the U.S. market, for instance, because of the literal translation that was conducted by native Arabic speaking translators (Aboul-Ela 2001:43). These translators have been concerned with transferring meaning rather than literary style. Linguistic, structural and metaphorical manipulations are required when translating Arabic literary texts, especially when the translation aims at beautifying the image of the source culture. In order to achieve the target behind this kind of translation, producing acceptable translated texts to reach a broad audience is very much crucial.

Therefore, Lefevere's notion of literary translation being conducted to help in evolution of the target literature is applicable in this kind of literary translation, because literary translation in this case helps to promote the source culture rather than the target one.

4.2.2. Literary Translation into Subordinate Culture

For the drives behind translating from a dominating literary culture, which in turn supports Lefevere's concept of "the evolution of a literature and a society" (1992:xii), Itamar Even-Zohar (in Venuti 2000:200) states three major drives: 1) to enrich an impoverished literature, 2) to cultivate a young or immature literature, and 3) to save a collapsing literature.

Arabic literature has experienced the three types of literary translation drives throughout its history. During the early days of Islam, poetry was the only form of

Arabic literature, but when Islam started to spread through the Arabian Peninsula towards the north, east and west, Arabic culture opened to the Persian, Roman, Greek, and Indian civilizations.

This contact and openness brought the Arabs, who were considered to be uncivilized Bedouins, side by side with Persians, the more urban and civilized people of that time. In the eighth and the ninth centuries, although Arabic became the spoken language of most people across the Islamic empire, there was a literary translation movement that made a great impact on Arabic literature. One of these impacts was introducing the art of novels and short stories, as represented by Ibn Al-Mugaffa's *Kaleela Wa Dimna* (Ameen 1969:221-228). This kind of translation can be categorized within the second type of drive mentioned above because it brought to the target culture new literary forms. In addition, the new vocabulary, characters, and wise proverbs and statements introduced to Arabic literature during this period were reflected in works of the well-known poet Abul-Alaa Al-Maarri for instance (Ameen 1969:252) who was affected by Indian literature.

During the tenth century, Arabic literature witnessed a severe decline because literature at that time targeted kings and princes for materialistic rewards. At that time, most of the literary production was loaded with artificial assonance and shallow figurative styles in order to easily catch instant admiration. This break down paved the way for another translation movement that reached its peak after the French military conquest and the British invasion to the Middle East in the nineteenth century. French and English literature had the lion share in this translation movement, and was very much reflected in the works of many Arab writers like Taha Husain and Al-Rafei.

5. Conclusion

Within Lefevere's statement, three notions about translation have been discussed: translation as manipulation, translation as a reflection of translators' ideological disposition, and translation as a tool to promote the receiving culture. As a background for the whole argument, the relation between translation and culture was highlighted to show how cultural differences, presented as relativity, and cultural similarities, presented as universality, are the platform that embraces the concept of

manipulation. Cultural aspects like diffusion, translatability and colour were used as examples to conclude that any type of translation demands different levels of rewriting and consequently manipulation.

Based on the background of cultural diversity, translators' ideology, competence and position vary to reflect in the impact of their translated works. Their ideology will determine the text selection and the translation function. If they are biased towards the source culture, their production will be rich in foreign expressions, but if they are biased towards the target culture, the production will be thoroughly domesticated. Both foreignised and domesticated TTs stand out as evidences of manipulation. Similarly, translators' competence and position within the target culture will determine both quality and acceptability of the translation, which are achieved by a sense of manipulation.

Though the notion that translating literature is conducted to evolve the target society and culture was initially negated by differentiation between translating from and into dominating cultures, most of literary translations into Arabic have been done to promote the target culture. In addition, most of the translations of Arabic literature into English in the last two centuries have been carried out by mostly Arab translators who aimed at enhancing the image of Arabs in the western world.

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Appendices

Appendix 1

One of Shakespeare's sonnets translated by Dr. Mohammed Anani.

Source Text (ST)	Target Text (TT)	Back Translation (BT)
1. Shall I compare thee to a summer's day?	1. ألا تـشبهين صـفاء المصيف	1. don't you resemble the clearness of summer resort
2. Thou art more lovely and more temperate;	2. بلـى أنـت أحلـى وأصفى سماء	2. yes you are more beautiful and clearer sky
3. Rough winds do shake the darling buds of May	3. ففـي الـصيف تعـصف ريـح الذبول	3. in summer, withering wind blows and plays with spring buds
4. And summer lease hath all too short a date.	وتعبـث فـي برعمـات الربيع	
	4. ولا يلبـث الـصيف حتى يزول	4. it doe not stay, the summer vanishes
5. Sometimes too hot the eye of heaven shines	5. وفـي الـصيف تسطع عين السماء	5. in summer, the sky eye shines and the
6. And often is his gold		

17

Target Text (TT)	Source Text (ST)	Literal Translation of (ST)
complexion dimmed;	ويحتـدم القـيظ مثـل الأتون	swelter glows like furnace
7. And every fair sometimes declines	6. وفـي الـصيف يحجـب عنـا السحاب ضـياء الـسما وجمـال دُكاء	6. in summer, the sky light veils the sky light and Dukaa's beauty
8. By chance or nature's changing course untrimmed.	7. وما من جميل يظل جميلا	7. and no beauty stays beauty
9. But thy eternal summer shall not fade	8. فـشيمة كـل البرايـا الفناء	8. because the trait of creatures is mortality
10. Nor lose possession of that fair thou owest;	9. ولكن صيفك ذا لن يغيب	9. but your summer will not set
11. Nor shall death brag thou wanderest in his shade	10. ولن تفقدي فيه نـور الجمال	10. and you will not lose in it the beauty's light
12. When in eternal lines to time thou growest.	11. ولن يتبـاهى الفنـاء الرهيب بأنك تمشين بين الظلال	11. and the terrible mortality will not boast of you walking between shades
13. So long as men can breathe, or eyes can see,	12. إذا صـغت منـك قصيد الأبد	12. if I form of you the poem of mortality
14. So long lives this and this gives life to thee.	13. فما دام في الأرض ناس تعيش وما دام فيها عيون ترى	13. as long as on earth people live and as long as it has eyes see
	14. فـسوف يـردد شعري الزمان وفيه تعيشين بين الورى	14. the time will recite my poetry in which you will live among people

Appendix 2

Dr. Ghazi Al-Gusaibi's poem translated by Omar Al-Kalali.

Source Text (ST)	Target Text (TT)	Literal Translation of (ST)
بيبي (عن بنيامين نتنياهو)	**Bibi** **On Binjamin Netenyahu**	**Bibi** **On Binjamin Netenyahu**
1. يــا للغـلام المـدلل..مـن الجميلات.. أجمل	1. Oh spoilt boy! The fairest of beauties known.	1. Oh spoilt boy! Than beautiful ladies you are more beautiful
2. إذا مشى يتهادى..	2. Of your sway of walk and your swing of hips,	**2. when walks swings**
3. مهفهف القَدِّ.. أكحل	3. Of your dark eyes and your delicate waist,	**3. graceful shape and black eyed**
4. جفونـه ناعمـاتٌ..والقلـب كِسرة جَندل	4. Yet of your remorseless heart; made of stone.	**4. his lids are soft and his heart is a piece of rock**
5. بيبـي!! عـشقناك عشقاً	5. Bibi!! We fell in love with you madly.	**5. Bibi! We love a love**
6. مـن بعـضه قـيس يذهل	6. A kind of love that stuns even Qais.	**6. that will stuns Qais**
7. بعد المحيط.. خليجٌ		

18

Left column (Arabic):

<div dir="rtl">

8. هفـــا... فهـــام.. فهرول
9. مـاذا تريـدُ؟! فإنـا كما ستأمر نفعل
10. تريـــد ســـلماً وأرضاً؟!
11. هذا من العدل أعدل
12. تريد نسف بيوتٍ؟!
13. أهلاً .. وسهلاً...
14. تفضل
15. خـــذ الــصغار ضحايا
16. على مذابح هيكل
17. وإن أردت كباراً
18. فكل شيخ مبجل
19. أو رمـــت نـــزع سلاح
20. مـــن شـــرطة... فتوكل
21. وإن أردت احتلالاً
22. مجدداً... فقم احتلْ
23. هـــذي (يهـــوذا) وهذي
24. السامرا... فتجول
25. بستان
26. جدك (ياهو)
27. وجـــد جـــدك... (حزقل)
28. وبنت عمك سارا
29. وجـــدها الحبـــر (هرزل)
30. وإن تـــضق بـــك أرضٌ
31. فـــلا تـــضق... وتوغل
32. النيل كم يتمنى
33. لو جئته... تتغسل
34. وفي الفرات حنينٌ
35. لبشرةٍ هي مخمل
36. ونحـــن فـــوق أراضيك
37. عصبةٌ تتطفل
38. فإن رضيت... بقينا
39. وإن غـــضبت... فنرحل
40. وإن أشرت... أكلنا
41. وإن نجع... نتوسل
42. بيبي!! حناناً بشعبٍ
43. مـن لاعـج الحـب.. أعول

</div>

Middle column (English):

7. Arabs towards your peace,
8. Have stumbled rushing, and been trapped gladly.
9. What do you want? We are at your command.
10. Do you want peace and land?
11. This is more than justice.
12. Do you want to destroy homes and expand?
13. You are absolutely welcome dear.
14. Remember you are our guest here.
15. Take all our young as murder victims
16. Upon your temple of carnage
17. And if you desire, take all our sheikhs,
18. Though dear to us; our men of ole age.
19. You can carry on if you desire,
20. To deactivate our Police Squad,
21. And in order to extend your occupation,
22. Commit your soul into the hand of God.
23. Here's Judea and here's Samaria.
24. Take a tour; this is the right idea,
25. Of the arden that "belonged" to
26. Your grandfather Yahu
27. Your great grandfather Herschel
28. Your cousin Sara
29. And her grandfather Rabbi Hertzel.
30. And if a land suffices not to you,
31. Confine not yourself at all- conquer more.
32. How the Nile had hoped
33. That one day you'd

Right column (English):

7. after ocean gulf
8. slips, gets lost and jogs
9. what do you want? As you order we will do
10. want peace and land?
11. this fairer than justice
12. want destroying houses?
13. welcome…
14. get in
15. take kids hostages
16. on the slaughter houses of temple
17. and if want grownups?
18. all respected old men
19. or want to disarm?
20. of police, please go ahead
21. if want conquest?
22. again standup and conquer
23. this Yahoutha and this
24. Samurra… tour
25. garden
26. of your grandfather Yaho
27. and your great grandfather Herazl
28. if the land is tight
29. do not be tight… get through the land
30. the Nile is always wishing
31. you come and have a shower
32. and in Euphrates nostalgia
33. for a skin that is velvet
34. we are on your

44. وأنــــت تقــــسو.. وتجفو
45. كغادةٍ قلبها مل
46. ارفق بنا.. وتذكر
47. كم جر عشق لمقتل

come to bathe and explore
34. How the Euphrates had longed
35. For your velvety skin, lain on its shore.
36. Yet we are a mere band
37. Trespassing on your land.
38. If you permitted us, we'd stay.
39. If you turned angry, we'd go away.
40. If you gestured, we'd eat.
41. If we starved, we should plead
42. Bibi, be kind to the unfortunate,
43. Oh You, The Supremely Compassionate.
44. Yet, you only turn merciless and rude
45. Like a bore virgin getting mad and lewd.

46. Treat us with mercy and love but learn,
47. How often to kill, lovers return.

lands
35. **a gang intruding**
36. **if you accept, we stay**
37. **if you get mad, we leave**
38. **if you point, we eat**
39. **if we get Hungary, we beg**
40. **Bibi! Sympathy with people**
41. **out of deep love are lamenting**
42. **and you are rigid and away**
43. **as a young lady's heart gets bored**
44. **take us easy and remember**
45. **how many times love results in murder.**