

Sound Features and Effects in Translation (English-Arabic)

Introduction:

Apart from their occasional investigation in the translation of poetry, sound features and effects have received a little attention in translation and translation studies. This is perhaps due to their occasional importance and recurrence in language and different types of texts, except literary texts, poetry in particular. This is not acceptable for it is unfair to ignore sounds which can sometimes have an important role to play in meaning. They have effect of some kind, more directly than indirectly on the message. Usually such effect is implied, and the translator is responsible to conclude it and take it into consideration in his/her translation.

Although sounds are the constituents of words in language they are not always significant, nor can they be individually important. Only when they combine together more homogeneously than heterogeneously in different forms of patterns, can they be described as important, and called sound features: Here are the most recurrent sound features of language:

1. Rhyme (a kind of phonetic echo or matching found in verse in particular at the end of the words and lines in both English and Arabic): (القافية)
2. Rhythm (regular stressed and unstressed syllables in poetry. In general terms, it is a kind of melody in language that might include mainly meter and foot, and generally all the phonological features which contribute to the musical arrangement of language): (الإيقاع)
3. Alliteration (a kind of initial rhyme that involves the repetition of the same consonant sound at the beginning of two or more usually consecutive words in English. In Arabic, however, it is at the end of words: (e.g. blue bird; صال وصال): (السجع))
4. Assonance: (a half alliteration that occurs when the same vowel sound is repeated in the middle of two or more usually consecutive words. In Arabic it is not as clear as in English: (e.g. rose and sole/soul): (سجع الصوائت))
5. Consonance (a half-rhyme realized by using the same consonant sound at the end of two or more usually successive words, preceded by different vowels. It is similar to alliteration in Arabic (e.g. round and find): (سجع الصوائت))
6. Chiming (two or more words similar in spelling and close in sound/pronunciation, with a kind of alliteration common between

- them, taken to be identical in meaning, but in reality they are not (e.g. men and mice): (تألف الصوت والمعنى)
7. Onomatopoeia (conformity of sound to meaning in both languages (e.g. bang, quack, cuckoo, etc.; طَقَطَقَ، ربت، فحيح، ربت): (محاكاة الصوت للمعنى)
 8. Prosody (the study of the art of versification regarding sound features in poetry in general (عروض)
 9. Meter (rhythmic arrangement of syllables in poetry according to the number and kind of feet in the line of verse): (البحر)
 10. Foot (unit of a line of verse that contains stressed and unstressed syllables): (التفعيلة)
 11. Beat (the basic rhythmic unit, or the stressed syllable in a foot): (شطر التفعيلة المشدد)
 12. Off-beat (an unstressed syllable in a foot): (شطر التفعيلة المخفف)
 13. Scansion/scanning (تقطيع شعري)
 14. Tone/stress/pitch (describe voice and its layers): (النغمة، والنبر، الشدة، وطبقة الصوت)

(See also, Leech, 1969, Gimson, 1980, Ghazala, 1994, 1996 and 2001, Thornborrow et al, and others)

These are the main sound features which can be significant in translation, when clustered together in a relationship of some kind, to have an impact on the message.

In support of the importance of sounds, Lawson stresses the fact that "much more meaning is conveyed by rhythm and stress than we recognize..." (1979. Printed in Duff, 1981: 97). More surprisingly, sound effects can be more important to translators than meaning, not only in poetry, but also in ordinary language and realistic narrative, as this example (adopted from Newmark, 1988: 58) which is translated from German:

"Shells, gas clouds and flotillas of tanks-shattering, corroding death Scolding ... choking, death":

(قنابل وسحابات غازية، وأرتال من الدبابات، تمزيق، تآكل، موت ... حرق، خنق، موت)

(See also Ghazala, 1992:75)

Here the English translator has extended the sound of the original because its effect is more important than meaning. In Arabic, a similar elongation of sound is reflected in the first half of the sentence by means of using the long vowel (آ) twice in (دبابات), once in (تآكل), and using the long (ي) in (تمزيق). However other sounds are employed to reflect the same -if not stronger- effect, namely, the use of the consonantal, guttural

letter (تمزيق) in (حرق) and (حنق) (حرف حلقى): (ق) . Further support is offered by the alliterative (ت) sound as the common sound feature among all the words except in (حرق) and (حنق), with noticing the closeness of (ق) to (ت). Adding to the impetus of this sound effect is the impressive end lexical repetition, rhyme and rhythm of (موت). Indeed, it is a remarkable richness of sound effect and significance.

The discussion of sound effects is in fact a discussion of the aesthetic function of language, which is mainly to please the senses. Yet, and as we have just seen, it can be not only as important as, but also more important than meaning. This is quite clear in literary language in general, and in poetry in particular, where the presence of sound features is essential, or else the whole translation would be simply discarded by Arab readers. In other words, jeopardizing these features would jeopardize not only meaning but also the whole translated text.

The following examples will display some phonological problems of translation, alongside with their suggested solutions. We start with the less difficult and important, to end with the most difficult and significant types of examples:

1. Let bygones be bygones. ما مضى مضى وانقضى.
2. A friend in need is a friend indeed. الصديق وقت الضيق.
3. huffing and buffing. في حَيْصَ بَيْصَ.
4. hurly burly/hodgepodge/hotchpotch/ hustle and bustle. الهرج والمرج.

These are popular proverbs (1+2) and idioms (3+4) in both languages. They derive popularity from the message as much as the sound clustering, to create an aesthetic, pleasant effect. Moreover, the alliterative and rhythmical language helps a great deal in memorizing such expressions. And failing to produce the perfect versions, or replacing them by non-rhythmical expressions, will disrupt the message and more importantly destroys the powerful effect of sounds. Compare the following hypothetical versions:

١. لنترك الماضي وشأنه.
٢. الصديق عند الحاجة إليه.
٣. في حيرة شديدة. من أمره.
٤. فوضى عارمة.

These are ordinary expressions that have nothing powerful or aesthetic about them, and would not draw attention, except for relatively common collocability of all of them but '3'.

It must be admitted that these examples are fairly easy to translate, for they have their Arabic equivalents ready-made, provided by the translator readily, perhaps without sensing the value of sound effects. Let us have a more difficult set of examples:

1. "A ferret nibbling a carrot in a garret": (ابن مقرض جزرة يقرض).
2. "A weasel perched on an easel within a patch of teasel": (ابن عرس على الحامل يجلس وسط أزهار النرجس)
(Both 1 and 2 are in Ghazala , op.cit.: 54).
3. "The talks were sad, bad and mad" (said by a politician).
(كانت المحادثات حزينة ومنتنة ومجنونة)
4. BBC may be forced to cut.
License fee
(a British newspaper's headline).
(قد تضطر البي بي سي إلى اقتطاع ضريبي).
(على البث التلفزيوني).
5. Enquiry at the death colliery
to focus supports on roof.
(تحقيق في ضحايا منجم فحم).
(يركز على السقف والدعائم).

In the first example two features help retain the rhythm of the sentence:

- (a) The alliteration between: (مقرض) and (يقرض).
- (b) the backgrounding of (يقرض) to achieve a more effective rhyme and rhythm.

In the second example, the same can be said of the rhythmical: (عرس-يجلس-ترس) and the backgrounding of (يجلس) to fit better with rhyme.

As to the third example, it is difficult to echo the alliteration and syllabic symmetry of the original perfectly in Arabic. That is, 'bad sad and mad', are alliterative by virtue of the 'd' sound, assonantal by means of the sound (æ), and perfectly balanced as they are one syllable each. The Arabic version, however, tries its best to match the original,

by bringing about a good rhyme by means of the feminine endings of the three adjectives, alongside the letter (ن), to combine together an agreeable end-rhyme (نة) as follows: (حزينة، وننتة، ومجنونة). But this is done at the expense of precision of equivalence with regard to the translation of 'bad', into (ننتة) (which collocates with 'smell', rather) instead of the more precise (سيئة) for reasons of better rhyme.

The fourth example, on the other hand, is a newspaper headline, using poetic rhyme in a serious subject as an indication of irony. The Arabic translation tries to imitate the SL rhyme in the best way possible.

The fifth example has a partial rhyme in English, reflecting the part of the problem in question. In Arabic, the translation cannot match even this partial rhyme. At its best, it makes (فحم) rhyme in the same way with the backgrounded (دعائم), to match it with the message.

I. Advertisements:

1. Drink a pinta milka day. (اشرب علبة حليب كل يوم يا لبيب).
2. You recede, We reseed (about hair transplant). (أنت تصلع، ونحن نزرع).
3. A Mars a day helps you work, rest and play (an advertisement for Mars chocolate)
(شوكلو مارس على طول فيها نشاط وفيها راحة وفيها تصول وتحول)
4. The biggest hamburger under the bun. (ما أحلى الهامبورجر في الخبز المدور).
5. Why do you think we make Nattall's Mintoos such a devilishly smooth, cool, creamy, minty, chewy, round, slow, velvety, clean, solid, buttery taste?
(لماذا في رأيك نعمل نعناعات التهول بنكهة سلسة، باردة، طرية، نعناعية، لبانية، مدورة، انسيابية، مخملية، نقية، قوية، زبدية)

Here rhyme and rhythm are more powerful than the message. They are intended to attract customers and draw their attention to the advertised product, which is the first, preliminary step of selling it. That is the reason for concentrating in the Arabic translation on producing effective rhythmical language, perhaps at the expense of the message which leans heavily on sound effects, or else it would not be considered in the first place.

In (1), the word (ليب) (clever) is added for the sake of creating a perfectly pleasant rhyme, This helps achieve the stylistic function of interesting as much as attracting readers/customers.

In (2), however, nothing is added, but 'recede'(i.e. ينحسر) is translated into its function rather than direct, close meaning. That is, the recession of hair leads to baldness (الصلع). Secondly, the rhyme between (يزرع and يصلع) enforces the intended function of the advertisement.

In (3) to achieve rhyme, three procedures have been applied:

1. Addition of (علي طول)
2. Overtranslation and expansion of play (يلعب) into (يصول ويجول)
3. Change of word class: the verbs 'work' (ينشط) and 'rest' (يرتاح) are changed into nouns (نشاط وراحة).

Example (4) is close to informal Arabic, with more than one change made: 'The biggest' is translated freely into the informal (ما أكبر/أعظم). 'Bun' is translated into plural as (الخبز) instead of (أحلى). (one bread). (خبزة مدورة) instead of the singular (المدور).

The last example (5) has been translated directly and closely into Arabic, with a good proportion of rhyme being achieved, thanks to the feminine endings of adjectives.

II. Poetry:

Perhaps the most important and recurrent phonological features are used in poetry. It can be described as the variety of language which is based on sound features. An aesthetic type of language like poetry demands a special attention by translators to sounds, or else the beauty as well as the message will be dissuaded.

On the other hand, such density and richness of sound features and effects poses an extremely difficult problem of translation, and could rightly be considered as the most difficult problem to students of translation in particular, and to all translators in general.

The case is really so, as the transmission of such features and effects is disrupted by many frustrations and disappointments. Yet, it is possible, not to perfection, but to satisfaction, though. The following examples will prove that. At the same time, several problems of translating poetry with possible solutions are pointed out in the course of discussion:

2.1. A Joke

طرفة

A gentleman dining at Crewe	شاب تغدى في مدينته
Found quite a large mouse in his stew;	وجد فأراً في شوربته
Said the waiter, 'Don't shout	قال الخادم: خذها نصيحة
And wave it about,	ارم الفأر دون فضيحة
Or the rest will be wanting one, too!	وإلا اشتهاه الباقي بصراحة
(From Nash, 1985: 52)	

Here, as these lines of verse are a joke, considerable changes have been made in Arabic:

1. The city, 'Crewe' (in the Northwest of England) is replaced by a general word (مدينة). (city), for it is not so important to the text, and has special cultural implications. So, using (مدينة) instead, makes reference neutral, rather than cultural (see 2.9.earlier), and, hence, more understandable. In addition, it meets the requirements of rhyme

2. 'Don't shout' (لا تصرخ) is translated freely into 'listen to my advice/take my word' (خذها نصيحة).

3. The word (فضيحة) (i.e. scandal), is not used in the original, but inferred from 'don't shout' and 'wave it about', to rhyme with, as much as match (نصيحة) to create a relationship of contrastiveness well-established in Arabic culture. Hence, it has performed two functions: to achieve rhyme; and more importantly, to bring about a humorous atmosphere.

4. In the last line, 'wanting (يريد/يطلب)' is translated into (اشتهى) which is sharper, more direct and expressive than the former, to heighten the effect of the punchline of the whole joke. In addition, (صياحا), the last word (بصراحة) is added just for convenience of rhyme with the previous two lines.

2.2. Lucy.

She dwelt among th'untrodden ways	قد عاشت بين الطرقات البهيمه
Beside the spring of Dove,	عند ينابيع اليمامة
A maid whom there were none to praise	عذراء ما أحد مدحها بكلمه
And very few to love.	وما أحبها إلا شرذمه

A violet by a mossy stone	بنفسجة بجوار حجرة طحليّة
Half-hidden from the eye!	عن العيون متخفيه!
Fair as a star, when only one	جميلة كنجمة لؤلؤيه
Is shining in the sky.	وحدها في السماء متجليّة
She lived unknown, and few could know	مجهولة عاشت، وقلة عرفت
When Lucy ceased to be;	حين اختفت لوسي وحياتها انطفأت
But she is in her grave, and oh,	لكنها في قبرها، يا ويلي
The difference to me!	شتان ما بين حياتها والموت!
(William Wordsworth. From Carter and Brumfit (eds): 1986)	

The Arabic Translation gives prime importance to rhyme and rhythm, but not at the expense of meaning, anyway. To achieve that, three main procedures have been employed freely, one grammatical, another lexical, and a third translational:

1. The change of normal word order, namely, FRONTING:

- متخفية عن العيون (عن العيون متخفية)
متجليّة في السماء instead of (في السماء متجليّة)
عرفت قلة instead of قلة عرفت / عاشت مجهولة rather than (مجهولة عاشت)
انطفأت حياتها instead of (حياتها انطفأت)

2. Synonymy: e.g.

- المولود فيها مفقود/لا رجعة منها/ مجهولة rather than (هيمّة)
قلة قليلة/حفنة/مجموعة instead of (شرذمة)
/مختبئة/مختفية/خفية instead of (متخفية)
(لؤلؤية), not (متألّلة) for instance
لامعة/ساطعة preferred to (متجليّة)

3. Expansion: This procedure means the translation of one word into two or more words in Arabic. Sometimes, it is called overtranslation:

- 'Praise' (لم يمدحها أحد) is translated into (مدح/يمدح)
'The difference to me' (شتان ما بين حياتها والموت)

The type of rhyme of the English poem (which is here a-b-a-b) is usually ignored in favor of a type of rhyme of Arabic Modern poetry, which is a stanzaic rhyme (i.e. each stanza has one rhyme). This is one more concession made to the TL readership.

2.3. SONG V

(الأنشودة الخامسة)

'O where are you going' ? Said reader to rider

أين ذهابك يا هذا؟ قال القارئ للفراس

'That valley is fatal when furnaces burn,

ذاك الوادي مميت حينما تشتعل الأفران

Yonder's the midden whose odors will madden,

هنالك مزبلة بروائح منتنة بجنون

'That gap is the grave where the tall return'

تلك الهوة قبر حيث يعود الجبارون.

'O do you imagine', said fearer to farer,

هل تتخيل يا هذا؟ قال الخائف للسائر

'That dusk will delay on your path to the pass,

أن الغسق يعيق سبيلك للهرب

That diligent looking discover the lacking

والنظرة جداً ثاقبة في كشف العيب

Your footsteps feel from granite to grass?

في وقع خطاك على الصلْب وإلى العشب

'O what was that bird', said horror to hearer,

"ما ذاك الطائر" يا هذا، قال الملع لمن يسمع

'Did you see that shape in the twisted trees?

أرأيت إلى ذاك الشبح بين الأشجار المتوية؟

Behind you swiftly the figure comes softly,

من خلفك في عجلة يأتيك الشبح بروية

The spot on your skin is a shocking disease',

ومرضك رهيب في طفحات جلدية

'Out of this house'-said rider to reader,

"خارج هذا البيت" قال الفرّاس للقارئ،

'Yours never will'-said farer to fearer,

"خطواتك أبداً لن تنمر" قال السائر للخائف

'They're looking for you'-said hearer to horror,

إذ في إثرك هم ماضون - قال السامع للهلّلع

As he left them there, as he left them there.

حين هنالك خلفهم ... حين هنالك خلفهم.

(W.H. Auden. From Carter, 1982)

The Arabic version is based on the following :

1. Achieving rhyme as perfectly as possible.
2. Creating rhythm as much as possible and by any possible means inside the context of the poem.
3. Playing as much as struggling with synonyms, near or close, to realize '1' and '2' to a maximum degree.
4. Feeling free at changing the grammatical structure, in regard to word order (i.e. foregrounding, backgrounding and deviation from language norms) and word classes (i.e. using nouns instead of adjectives, verbs instead of nouns, plural for singular, etc.) in particular. This is done primarily to achieve rhyme and rhythm, and better collocability among words (i.e. which word goes with which word), mainly for aesthetic reasons, alongside with precision of meaning whenever possible.
5. Employing lexical and grammatical gaps (i.e. grammatical structures and words left out of the poem but implied within).

Priority is given to rhyme and rhythm, as always the case with the translation of poetry into Arabic, for they are the cornerstone of verse. Consequently, a poem void of rhyme and rhythm in particular would be considered in effect void and poor, because what sets poetry aside from ordinary language is chiefly its aesthetic, phonological features, on top of which are these two major features. This is the case especially in Arabic, for the norms of writing, reading, perceiving and, hence, translating poetry are rhyme and rhythm. Otherwise it is not worthy of any interest in the eyes of the public. And we have this view confirmed by the utter failure of the so-called 'blank verse' (الشعر الحر غير المقفى) in Arabic in the forties-sixties of the Twentieth century, which is a kind of modern poetry that ignores rhyme and rhythm completely, and is closer to prose, rather. Hence its notorious nickname, 'prosaic poetry' (الشعر المنثور), to insinuate its non-poetic identity. It should not be confused with the well-established and fully recognized 'free verse' (الشعر الحر), which is based on rhyme, rhythm, foot and meter, the bases of classical poetry, with some differences concerning the layout and number of rhymes in the same poem between the two types, though.

The English original does not have a perfect rhyme. This puts it on equal footing with the Arabic version, which is not perfectly rhymed too. Take for example, the first line of each stanza; it does not rhyme with the

rest of the lines of the stanza (see (للفارس، للسائر، للسامع، للقارئ). However, they are made to achieve a semi-rhyme with one another by virtue of the long (آ) /æ/, which is a common motif (or main feature) among them, and their strong end-stop (سكون). Also, (أفران) half-rhymes with (مجنون). The last stanza (or quatrain) has no end-rhyme at all. Yet meter and foot compensate a little for that.

Rhythm, on the other hand, is perfectly realized in Arabic in terms of meter (البحر/الوزن) and foot (التفعيلة) in accordance with Arabic prosody. A careful, prosodic reading of the whole poem will confirm that.

As to synonymy, it plays a critical function in the realization of rhyme and rhythm. That is, many words are chosen among large lexical sets that translators can feel free to some extent to select the closest word(s) -especially key words- to achieve both features, and then precision of meaning, sometimes closely, sometimes loosely. In any case, the selected synonym has to be within the range of the semantic dimension of the original word of the SL poem. This is how it is done in practice:

A Sample Example:

We take, for instance, the title word, 'song'. We start looking for the commonest equivalent Arabic word for it. It is of course, (أغنية). Then we check some of its synonymous words like (نشيد، أرجوزة، موشح، أنشودة). May be we need a reference of some kind to help us in our search, say, a dictionary of synonyms in both languages. Luckily they are available in English, but unfortunately they are not so in Arabic. Nevertheless, good bilingual dictionaries are available, and can be quite useful. Having collected some good synonyms, we can now compare them to one another to choose the most appropriate in this context, bearing in mind sense, rhyme and rhythm. The best choice is the one that meets the conditions of the three together, then rhyme and rhythm, then meaning only. In other types of texts, however, priority is given to meaning. On the other hand, the title allows more space for freedom of choice even outside the scope of its direct meaning. Yet, the closer to the original, the better. Hence the election of (أنشودة) which could be more poetic and emotive than (أغنية). Moreover, the latter usually connotes love poetry unless modified (as in (أغنية دينية/وطنية) (religious/national song). (نشيد), on the other hand, is confined to certain contexts of nationalism, religion and may be social topics. Hence 'the National Anthem' (النشيد الوطني). So it may not be the best choice here. The remaining three terms

are of narrowly specific reference to certain types of traditional Arabic popular songs and ballads. Therefore, they are left out.

More difficult and confusing is the decision to select the proper word among a host of choices available in language for some key words in the poem. At the same time, a wide choice like this might facilitate the process. A good example could be the key word, 'horror': the list of synonyms is long, including the following: (خوف، خوف شديد، رعب، هلع، (هلع). The choice of (هلع) is based on two criteria: (1) the degree of the feeling of fear in 'horror', which is the highest (see 2.2. earlier); and (2) rhyme and rhythm, as (هلع) rhymes partially with (سامع), and at the same time meets the requirements of meter and foot (i.e. rhythm) in Arabic. Having said that, not all the words of the poem are equally important, or have a wide range of synonyms: (e.g. 'reader, going, looking, discover, madden, trees, hearer and the greater part of words). However, this limits the freedom of choice, which in turn might affect rhyme and rhythm in particular.

The change of word order is invested to a maximum degree in Arabic for its flexibility much more than English in this respect. Further, deviation from the normal word order is always licensed and justified in Arabic poetry in particular. Hence the well-known statements: (يجوز للشاعر (الضرورة الشعرية/ضرورة الشعر) (Lit.: 'What is admissible for the poet is not admissible for others'); and (poetic license). e.g.

- (a) (النظرة ثاقبة جداً) instead of (النظرة جداً ثاقبة)
- (b) (من خلفك في عجله يأتيك الشيخ) rather than (يأتيك الشيخ من خلفك ...)
- (c) (خطواتك أبداً لن تثمر) in the place of (لن تثمر خطواتك أبداً)
- (d) (إذ هم ماضون في إثرك) instead of (إذ في إثرك هم ماضون)
- (e) (حين خلفهم هنالك), replacing (حين هنالك خلفهم)
- (f)
- (g)

The disruption of the word order of these phrases is merely for realizing rhyme and rhythm, neither more nor less. But this is vitally important for the poem and its reception and approval by readers.

As regards the alteration of the grammatical classes of words, it is another tool used in the translation of poetry to accomplish rhyme and rhythm again. e.g.

- (a) (going(v.)) → (ذهاب) (n.)

- (b) (madden(v.)) → (بجنون) (adv.)
 (c) (pass)(n.)) → (للهرب) (prepositional phrase)
 (d) (shocking disease(adj.+n.)) → (في طفحات) (prep. phrase)
 (e) (looking for(v.)) → (في إثر) (prep. phrase)
 (f) (discover(v.)) → (في كشف) (prep. phrase)
 (g) (hearer(n.)) → (من يسمع) (relative clause:
 relat.pron.+v.)
 (h) (lacking(singular)) → (العيب) (plural)

(f) is quite interesting, for it involves changing not only the word class, but also changing it into a relative clause, which is quite rare in language varieties other than poetry. But the most interesting example is the last one which is an exploitation of 'poetic license'. That is, in Arabic, the plural of (عيب) is (عيوب) not (عيب) which is used here as a poetic license for reasons of rhyme and rhythm.

The final procedure employed in the translation of this poem is the so-called 'lexical and grammatical gaps' (الفُرَجُ اللفظية والقواعدية) (see Newmark, 1988: ch.12; and its translation, Ghazala, 1992: ch.12). They refer to grammatical features and words which are missing from the written text, but implied in it and understood from context. Here are illustrative examples from the poem:

- (a) (الصَّلب) implies (الصخر/الأرض) (i.e. الصخر الصلب/الأرض الصلبة)
 (b) (في طفحات) with (يظهر في شكل) missing, but implied.
 (c) (هم في إثرك) implies the omitted قادمون/آتون/ماضون في إثرك
 (d) (يا هذا) used once in every stanza, to stand for an implied vocative in the SL poem.

These gaps are frequent in language, especially the Holy Koran, poetry and conversation. They are missing words or grammatical structures and categories for reasons of rhetoric, rhyme and rhythm, clarity of meaning and/or conciseness. All these reasons are exploited in poetry whenever the relevant need arises. Here, they are generally used for convenience of rhyme and rhythm in the main. The last example is in the opposite direction, namely, it is used to fill in a lexical gap of vocative (النداء) in Arabic, but not in English, for there is no vocative case in its grammar as we understand it in Arabic. As to grammatical gaps, they are not exemplified in Arabic for many of them -like the subject,

object, and topic and comment in particular- are so common and used sometimes unconsciously in almost any piece of Arabic language, written or spoken. They are hidden (مستترة) or implicit (مقدرة/مضمرة). Therefore, examples would be redundant and unnecessary.

Now, another Arabic version for the last three stanzas of Auden's poem is suggested below. It is completely free and made to conform perfectly with the classical Arabic poetry (i.e. Qasidah (i.e. الشعر العمودي/القصيدة) in terms of layout, rhyme and rhythm (see also Lefevere, 1992: ch.6). Only the spirit of the message of the original is retained:

ما الخطب طير ما جرى	الرعب قال وعبرا
للسامع المعتل في أحشائه	أشباح رعب قد ترى
في جوف أشجار لوت	من خلقت الرعب سرى
بعجالة بنعومة	فوق الثرى تحت الثرى
يا مبتلى هذا الوبا	جلد تبقع واهترا
يا قارئاً أنا فارس	ومغادر من بيتنا
يا خائفاً أنا سائر	ماتت خطاك فسر بنا
يا رعبنا أنا سامع	في إثرك أشباحنا
حين نأى عنهم هناك	في مأمن عنا هنا

The poem's meter is the popular (البحر الكامل) (Lit.: 'The perfect/complete meter'), which is two/three long feet for each hemistich (i.e. شطر) of the line of verse, as follows:

o//o/// o//o/// (o//o/o/) o//o///
(متفاعلن متفاعلن متفاعلن متفاعلن)

In terms of English poetry, it can read as follows: (a+/ stressed syllable; b=x unstressed syllable)

a a a b a a b (a b a b a a b) / a a a b a a b / a a a b a a b
/ / / X / / X (/ X / X / / X) / / / X / / X / / / X / / X

This should not be mistaken for an English meter, since five, six, seven or eight-feet meter (pentameter, hexameter, heptameter and octameter consecutively) are odd and quite rare in English prosody in the first place (see Leech, 1969:104-19). The most popular English feet and, hence, meters are (from the most to the least popular):

1. Iamb (a foot of two syllables, unstressed and stressed);

2. Trochee (a two-syllable foot, stressed and unstressed);
3. Anapest (a three-syllable foot, two unstressed and one stressed);
4. Dactyl (a three-syllable foot, one stressed and two unstressed);
5. Spondee (a two-syllable foot, both stressed); and
6. Pyrrhic (a two-syllable foot, both unstressed).

To aid memory, the famous Romantic poet, S.T. Coleridge devised a verse of six lines about these meters/feet (from 1-5), with the title 'Metrical Feet' (تفعيلات بحور الشعر) (printed in Thornborrow et al, 1998):

Metrical Feet

Trochee trips from long to short.
 From long to long in solemn sort
 Slow *spondee* stalks; strong foot yet ill able
 Ever to come up with the *dactyl* trisyllable.
Iambs march from short to long.
 With a leap and a bound the swift *anapests* throng.

So, English prosody is different from Arabic prosody, sometimes sharply. Yet, broadly speaking, both are based on rhyme and rhythm.

The more important point to focus on is the drastic changes made on the English original in the Arabic version. Although the general sense is retained, many things have been sacrificed for the sake of producing a classical Arabic poem with perfect rhyme and rhythm. Indeed, it sounds like any perfectly written Arabic poem with all its aesthetic features and poetic atmosphere. It is translated in accordance with what we called in the introduction for this book, 'bound free translation method', which is partly faithful to the original, and partly departs from it. At first sight, the poem looks completely new, but a careful consideration will confirm that it is derived directly from the English poem, as it is clear from key words like (طير، رعب، سامع، خائف، سائر، جلد، أشجار...) and the on-going dialogue among the characters of the original in particular.

It must be admitted that the process is quite hard to go through safely and properly. It is extremely difficult to convert an English poem into an Arabic poem the way exemplified for here, for translators are not thought of as poets. Therefore, students of translation are not required to worry about producing such translation of poetry. The first version is closer to what is normally expected and done in translating English poetry into Arabic. After all, to translate poetry, we are not required to be poets. Rather, we can have a bash at translating poetry with sense, first, and rhyme and rhythm, second, in case we cannot achieve both. Certainly such a translation would be much poorer than the original, but it manages to get the message through at least, which is the minimum requirement here.

The fact remains that producing a perfectly rhymed, metered and footed Arabic poem like the one suggested in the second version of the last two poems, is not impossible. Good knowledge of both English and Arabic, familiarity with Arabic prosody and rules of rhyme and rhythm, and accumulated experience can guarantee good translation and possible solutions for the problems of translating poetry.

2.4 Calm

السكون

Calm is the morn without a sound, السكون صبح دون ضجيج
Calm as to suit a calmer grief, سكون يوازي الحزن الشديد
And only through the faded leaf من خلال ورقة ذابلة
The chestnut pattering to the ground ثرثرت الكستناء على اليابسة

Calm and deep peace on this high wold, هدوء وسكينة عظيمة على ذي التلة العاليه
And on these dews that drench the furze,

على قطرات الندى هذه تُبلّل الجولق الشوكيه

And all the silvery gossamers ولعابات الشمس الفضيّه
That twinkle into green and gold: تتلألأ بالأخضر وذهبيه

Calm and still light on you great plain هدوء ونور ساكن على سهولك العظيمه
That sweeps with all its autumn bowers, ينحرف بعرائشه الخريفه
And crowded farms and lessening towers, ومزارعه المزدحمة وبروجه المضمحلّه
To mingle with the bounding main: لتتمازج مع البحار المحاذيه

Calm and deep peace in this wide air, سكون وهدوء عميق في هذا الفضاء الواسع
These leaves that redden to the fall, تلك الأوراق التي تحمّر حتى السقوط الدامع
And in my heart, if calm at all, وفي قلبي، لو كان هناك شيء
If any calm, a calm despair: لو كان هدوء لكان بأس هادئ

Calm on the seas, and silver sleep, سكون على البحار، والنوم الفضي
And waves that sway themselves in rest, وأمواج تورجح نفسها بارتياح شجي
And dead calm in that noble breast وهدوء ميت نام في ذاك الصدر النقي
Which heaves but with the heaving deep. يتنهد التنهد العميق القوي

(Alfred Tennyson. From Carter and Long: 1987)

There is always a real problem of translation when any piece of good poetry is translated into Arabic with equivalent sound features and

effects. In this Tennysonian poem, there is a big problem matching its smooth rhyme in Arabic.

The Arabic translation has some kind of rhyme, but it is not as smooth, fluent and perfect as the English original; nor is it as successful as that of the previous poem. Yet, it can be described as satisfactory. The following points can be noticed about the translation:

1. 'Sound' is translated into (صحيح) and not, (صوت), not so much to achieve rhyme as render its proper sense here.

2. 'Plain' is translated into the plural (سهول), instead of the singular (سهل) (i.e. change of word class) for convenience of rhyme. That is, (سهل) is masculine and should be followed in Arabic by a masculine adjective, which does not fit here; whereas the plural becomes feminine, followed by a feminine adjective to match the intended rhyme. Although rhyme and rhythm have been taken into consideration in this version, sense has been given prime attention. In the following version, priority is given to prosody to produce an almost perfect poem in terms of rhyme and rhythm (or meter and foot), in the form of Arabic 'Free Verse' (الشعر الحر) whose prosodic features are the same as in traditional poetry, with an English layout:

إن السكون صبيحة دون الصخب
ما مثله إلا الأسى يا للعجب
من بين أوراق ذوت منها وحسب
الكستناء على الثرى ائحالت بضرب

سكن رهيب في السهول العاليات
وعلى الندى قد بلّ شوك الرّثمات
ونسيج شمس فضة بتموجات
بالأخضر الذهبي هن ملآلات

يا للسكون ونور سهلك أهدل
بخريفه وعرائش تسهل
ومزارع مكتظة وبروجه تناكل
لتعانق البحر الذي يتمايل
هذي السكينة في الفضاء أرحبت
تلك الوريقات ذوت حتى هوت
لو كان شيء مهجتي فيها حوت

لو كان شيء فالقنوط وقد صمّت

اليوم هادي والكرى من فضة
والموج مرتاح شجي الرقصة
وسكينة أبدية في ذلك الصدر الفتى
وتنهّد أناته في حسرة

Although the meaning of the original is only partially affected and has not undergone many changes, modifications and additions in this relatively free version, its grammatical structures have suffered major changes, that are not related directly to their English counterparts. A quick comparison between this form to that of the previous version of the poem above will illustrate the point. Three main lexical points can be discussed here, followed by the most dominant grammatical one. All of them are done mainly for achieving rhyme and rhythm:

- (a) Inclination towards preferring more classical, or frozen formal words like:
(صخب، أسي، ذوى، ثرى، انحال، أهدل، أرحب، هوى، مهجة، قنوط، اليم، الكرى، شجي)
(صوت، حزن، ذبل، تساقط، مخيم، وسع، سقط، قلب، يأس، البحر، النوم، حزين. c.f.)
- (b) Addition of words like: (يا للعجب (٢)، بتموجات (٧)، أناته في حسرة (٢٠)).
- (c) Deviation from language norms of spelling of some words justified by 'poetic license' to achieve rhyme and rhythm:
 - (بلّ) rather than the full form (بلّ)
 - (الرّثم) instead of the singular form (الرتمات) to refer to one kind of thorny plants.
 - (هي ملألة) for the animate, to replace the inanimate (هن ملألات)
 - (هادي) instead of the normal (هادي)
 - (من فضة) is preferred to the grammatical (ونسج... فضة)
 - (من فضة... في حسرة) with 'kasrah' vowelization, replacing the conventional (من فضة... في حسرة) with tanween.
 - (هذه) instead of the well-known (هذي)

As to the grammatical point, it is mainly:

The disruption of the normal fluent word order of Arabic sequence:

(أهالت الكستناء بضرب على: which is normally: (الكستناء على الثرى أهالت بضرب)-
(الثرى)

(نسيج من فضة) to break down the normal sequence (نسيج فضة)-
(هن ملآلات بالأخضر الذهبي) instead of (هن ملآلات هن بالأخضر الذهبي هن ملآلات)-
(أرحبت هذي السكينة في not the fluent (هذي السكينة في الفضاء أرحبت)-
(الفضاء/هذي السكينة أرحبت...)
(حوت مهجتي فيها) in the place of (مهجتي فيها حوت)-

All these and other deviations, disruptions, additions and changes are valid and approvable in poetry to help translators come to grips with the two central points in such a poetic version of translation, namely, rhyme and rhythm

Certainly it is a tall order to come up with such version of a piece of Arabic poetry, especially for the students. For this particular reason, phonological problems have been delayed to the last part of this book, when the students may have developed their translation skills to a satisfactory level. Then, and only then can they follow, feel and taste the process of translating poetry, and enjoy the daunting task of struggling for the right word in the right place for the right rhyme and rhythm in connection with meter and foot in particular, and alliteration, assonance, consonance and other sound features which realize rhythmical language, in the second place. Again, the students are not required or expected to think of the translation of poetry in terms of producing such version in Arabic. Rather, they are strongly urged to do their best to render the message with as much rhyme and rhythm as possible. However, when they feel the strain of getting the last two features – as usually the case – they may ignore them and concentrate on attaining sense in the best way possible, feeling free at choosing the words, phrases or collocations of different types to compensate for the losses of phonological features.

The last two examples of this chapter are two translated passages of poetry, one from T.S. Eliot's Famous poem, 'The Waste Land' (الأرض) (Faber&Faber, 1972), translated by (Lu'lu'ah, 1980); and another from Shakespeare's Play, *Macbeth* (مكبث), translated by two different translators. They are evaluated mainly from a phonological point of view:

2.5. Burial of the Dead (lines 19-30) (دفن الموتى)

What are the roots that clutch, what branches grow
ما هذه الجذور المتشبثة، أية غصون تنمو
Out of this stony rubbish? Son of man,

من هذه النفايات المتحجرة؟ يا بن آدم،
 You cannot say, or guess, for you know only
 أنت لا تقدر أن تقول أو تخزر، لأنك لا تعرف غير
 A heap of broken images, where the sun beats,
 كومة من مكسّر الأصنام، حيث الشمس تضرب،
 And the dead tree gives no shelter, the cricket no relief,
 والشجرة الميتة لا تعطي حماية، ولا الجندب راحة،
 And the dry stone no sound of water. Only
 ولا الحجر اليابس صوت ماء. ليس
 There is shadow under this red rock
 غير الظل تحت هذه الصخرة الحمراء،
 (Come in under the shadow of this red rock),
 (تعال إلى ظل هذه الصخرة الحمراء)،
 And I will show you something different from either
 فأريك شيئاً في الصباح يختلف عن
 Your shadow at morning striding behind you
 ظلك في الصباح يخبّ وراءك
 Or your shadow at evening rising to meet you
 أو ظلك في المساء ينهض كي يلاقبك،
 I will show you fear in a handful of dust.
 لسوف أريك الخوف في حفنة تراب.

Clearly, the translator's only concern is meaning, nothing else but meaning, to the complete negligence of sound features and effects. He, then, succeeds at the level of precision of meaning, but fails at the phonological level. This failure could have been insignificant, if the translated text had not been poetry. By far we understand that phonological features are the milestone of any poem, or else, it will look sterile and dispirited, as exactly the case here. The translator does not attend even to the lines' endings in regard to clause and sentence structures, for they end haphazardly, regardless of organizing them in grammatical units of some kind. To overcome these shortcomings, and compensate for some phonological losses, here is a suggested rhymed version:

ما ذي الجذور تشبّثت، وكذا الغصون وقد نمت
 من مهملات تحجّرت. آة يا بن آدم، يرئى لك
 لا تقدر لا تخزر لا علم لك
 سوى كومة متحطمة من أصنم والشمس تضرب هيكلك
 لا ظل تحت شجرة متحجرة، والجندب سلا راحتك
 والماء جف عن الحجر دون مطر

لا ظل إلا تحت حمراء الصخر
 هنا أستظل بظل حمراء الصخر
 سأريك شيئاً في الصباح
 ما ظلك المجرور ذيلاً في الصباح
 أو ظلك المجرور ليلاً يأتي صاح
 بل حفنة من ذا التراب مخيفة دون انشراح

Obviously, this whole version is perfectly rhymed and rhythmical. It is much smoother and more fluent not only from the previous version, but also from the original itself, which is void of rhyme, but not of rhythm, though. Therefore, perhaps it is the favorable version of translation in Arabic for its proximity to Arabic poetry of good rhyme and rhythm, which is an established norm in the versification and reception of this poetry, whether classical or modern. Equally important is the sense which is not marginalized this time. A quick comparison between this and the previous version will confirm that. Apart from one or two words and phrases added here and there (e.g. يرثي لك، هيكلك، مطر، انشراح), which are concluded from context, there is almost no difference between them in this respect. The major difference is marked at the level of grammatical structure of word order (e.g. الجندب سلب راحتك، الماء جف، حمراء الصخر، حفنة من ذا التراب مخيفة instead of (سلب الجندب راحتك، جف الماء، صخر أحمر، حفنة مخيفة من ذا التراب : addition of connection and small words like (بل، دون، ولا، آه، قد); and some deviations of words and vowelizations from the common norms for convenience of rhyme and rhythm (e.g. (كذلك) for (كذا)، (هذه) for (ذي) (كذلك)، (يقدر...يجز) in (ضمة) /u:/ long (يرثي) in (ي)، shortened (آه) in (آه)، a final stop (سكون) in (متحطمة)، the change of (صخر/صخور) into (صخر)، shortened (أ) in (هنا)، the change of the normal collocation (جرّ أذياله) into (جرّ أذياله)، and the shortening of (يا صاحبي) into (صاح) only). Surely, had the translator of the previous version worked harder, he would have achieved a better rhyme and rhythm in Arabic. In any case, the suggested version has been made easier to rewrite by leaning heavily on this ready-made version. Still, the concern of the students and translators is in attaining meaning in the first place.

2.6. MACBETH (reacting to the news of the death of his wife, Lady Macbeth)

She should have died hereafter:
 There would have been a time for such a word.
 Tomorrow, and tomorrow, and tomorrow,

Creep in this petty pace from day to day,
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death. Out, our brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage,
And then is heard no more: it is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

(William Shakespeare, *Macbeth*: Act V, scene v)

Here are two translated versions by two different Arab translators:

(1) (Jamal, 197: 87-88)

مكبث

"كان ينبغي أن تموت فيما بعد لكن يوجد وقت أنسب لإبلاغني. يمثل هذا الخير. غد ويليه غد، ثم غد، يزحف في تودة ومن يوم إلى يوم، حتى يصل إلى آخر حرف في سجل الزمان. كل الأيام الغابرة في حياتنا أضاءت للحمقى الطريق إلى الموت الذي يحيل جثتنا إلى تراب. ابعدني يا شعلة الوجود القصيرة المدى، ابعدني، وما الحياة إلا بطل نائر، وفنان مسكين يزهو ويعزف على المسرح، ثم لا يسمع عنه من بعد ذلك الحين إنها قصة يسردها أبله- قصة حافلة بالضجة والهياج دون أي معنى."

(2) (From Dar Al-Kutub Al-Elmiyyah, 1990: 118-19)

كان ينبغي لها أن توجل موتها، وتنتظر
ريثما يتسنى لي الاهتمام بقبرها. هكذا
تتصرم الأيام من حيث لا نشعر بها،
متوالية إلى آخر حرف في سجل الكتاب
الذي يكتب فيه الدهر أحداثه. كل ليلة
تنقضي ثمهد لبعض الناس الضعاف طريق
القبر. انطفئ انطفئ أيها النور
المستعار هنيهة. ما الحياة؟ ما هي إلا
ظلال عابر، إن هي إلا الساعة التي
يقضيها الممثل على مسرحه، متخبطاً،
تعباً، ثم يتوارى إلى حيث لا يرى بعد. إن
هي إلا أقصوصة يقصها أبله بصيحة
عظيمة، كلمات فخمة على حين أنما
فارغة من أي معنى.

Unfortunately, these are some of the terrible translations we have on the market in some Arab countries. These two versions are translationese (or bad translations), and good representatives of the so called 'commercial translations' (ترجمات تجارية). They are bad translations in terms of proper meaning, let alone the concern with sound features and effects. The two different translations of the second line (i.e. 'There would have been a time for such a word') confirm the type of inaccuracy of comprehension and, hence, translation. Still adding insult to injury is the two bad printing mistakes, one in the first (i.e. (بطل ثائر) for 'walking shadow', instead of (ظل سائر)), and another in the second (viz. (ظلال عابر) for (ظلال عابرة)). To be fair, although the first translation is a disgrace with regard to poor and miserable word-for-word literal translation, and utter negligence of any aesthetic, stylistic or other feature of language and translation, the second is better at the two levels of meaning and phonological features, like the rhyme between (موتها، بقرها، بها); the repetition of (انطفئ) twice; the alliteration between the two consecutive words (متخبطاً...تعباً); and the layout which is that of modern poetry. Yet, it is still far from being satisfactory in any of those aspects.

The following version is suggested in an attempt to overcome all these translationese, and produce a good version that takes sound features, especially rhyme and rhythm, into account:

كان عليها أن تموت بعد حين ليس الآن
حيث الزمان مناسب لهذه الكلمة والمكان
أيامنا تمضي سريعاً والسنون
حتى نهاية كل شيء والزمان إلى القبور
ولقد أضاء أمس للحمقى الطريق
فانطفئ يا أيها القنديل يا عمرنا القصير
إن الحياة إلا ظل عابر جدّ المسير
كممثل صال وجال لساعة في مسرح يا للفقير
ثم اختفى لا حس لا خير عنه يدور
هي قصة عن أحرق، فيها الصخب فيها من الغضب الكثير
هي فارغه من أي معنى كالأثير.

A partial realization of rhyme and rhythm is injected in this version by investing grammatical changes of word order and word classes, synonymity at liberty, repetitions, contrasts (e.g. between (زمان) vs. (مكان))

and (أضاء) vs. ((انطفئ)); and some alliterative collocations (like (صال وصال)), to mention some features only. However, overstating the importance of sound features here in such a dramatic text, is not advisable, even when we translate Shakespearean plays which are works of poetry in the first place. A dramatic text gives more space for less concentration on sounds, with more focus on the presentation and direction of the material on stage. Hence, concern with sense is perfectly good for students as well as translators.

III. Conclusions: Summary and translation procedures

To sum up, phonological features and effects are sometimes crucial to meaning and text as a whole in translation, especially poetry and commercials, where sounds can be more significant than sense, as a means of learning, persuasion, attraction and enjoyment. As we have seen, they pose an extremely difficult problem of translation. Nevertheless, they are translatable, mostly partly than perfectly, in different ways and versions, as illustrated and confirmed above. The students of translation are advised to look after them at translating certain types of texts exemplified for earlier, trying hard to reflect at least some of them in The Arabic translation. When they fail to do so, they render meaning carefully and accurately as the last resort. Still the reflection of phonological features is possible and achievable in their translation. To make this task easier to handle, and to find good solutions for the translation of English sounds into Arabic, the following procedures are put forward as guidelines for the students and translators, by way of concluding this chapter:

- (1) Careful reading of SL text, especially poetry, and for several times to absorb meaning properly, by reading through and between the lines, before starting translation. If lexical, stylistic or grammatical problems of translation arise, they have to be resolved first, before going to the next step.
- (2) Translating the English text into sense in Arabic, ignoring sound features completely.
- (3) Assigning a good time for considering the main phonological features of the original, especially rhyme and rhythm as a general umbrella for common features of alliteration, consonance, assonance, foot and meter in particular.
- (4) Concentrating on achieving a kind of rhyme or half rhyme, first, and then rhythm of some kind by any, some or all of the means that follow hereafter. Illustrative examples are sought for in the foregoing discussion.

- (5) Investing the flexibility of Arabic word order to maximum, to make any changes necessary until we accomplish the rhyme or near rhyme required, and then, rhythm of a kind, if possible.
- (6) Looking for the widest possible range of synonyms for key words and rhyme words in particular, disregarding whether they are near or close synonyms, individual words, or long expressions equivalent to the original lexical items, and may achieve the intended sound features in Arabic. Informal synonyms close to standard Arabic, as much as classical, very formal ones can be included in the scope of choice, on the condition that they derive from the type of text and context of the original. That is, while the latter are preferable in poetry and formal texts in general, the former are admitted only in informal texts like advertisements, jokes, etc.
- (7) Employing the changes of the grammatical classes of words freely, using an adjective for a noun, an adverb for an adjective, a verb for a noun in Arabic, etc., so that a considerable space is made available to help realize some key sound features.
- (8) Exploiting the so-called poetic license in full in Arabic, with regard to stylistic, lexical and grammatical deviations, abbreviations and short forms of words, and vocalization (التشكيل) with the four vocal points: (الفتحة، الضمة، الكسرة، السكون) anywhere in the text.
- (9) Addition of new words that are not readily used in the original, but derived from context or implied somehow in the SL text. They also include sentence connectors and initial small words.
- (10) Dropping unnecessary words, or words implied in others, or understood from context easily.

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