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Translation of Prose Poetry in Modern Arabic Literature: Selected Examples

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ترجمة قصيدة النثر في الأدب العربي الحديث نماذج مختارة

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مخبر تعريب المصطلح في العلوم الانسانية والاجتماعية
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ABSTRACT:

The prose poem within its historical framework presents us with a fundamental issue, as it is considered a new poetic and literary form inspired by Western literature, particularly French literature. Our article aims to analyze and study the exploration of its origins in Arabic literature, which raises a problem related to concepts and terminology. The poetic prose, as it has been named, and the definition of the prose poem concept by a group of poets in the 1960s, evolving into modern terms among critics such as open text, free verse, and transcending genres and forms of writing, etc. I attempted to address the following problematic questions: What is a prose poem? To what extent does it exist and succeed in modern Arabic literature?

Keywords: Translation-The Prose Poem - Open Text - Free Verse - Modern Literature

مَلِكُ خَيْضَرِ الْجَنَّةِ

إنّ قصيدة النثر في إطارها التاريخي ، تواجهنا بمسألة أساسية، حيث تعتبر شكلاً شعرياً وأدبياً جديداً مستوحى من الأدب الغربي، وبخاصة الأدب الفرنسي. مقالنا هذا يتناول بالتحليل دراسة تعالج استكشاف أصولها في الأدب العربي، هذا ما يثير مشكلة تتعلق بالمفاهيم والمصطلحات. فالنثر الشعري الذي تم تسميته بهذا الاسم، وتحديد مفهوم قصيدة النثر من قبل مجموعة من الشعراء في الستينيات من القرن العشرين، وصولاً إلى المصطلحات الحديثة عند النقاد مثل النص المفتوح والشعر الحر والكتابة العابرة للأنواع والأجناس، ... وغيرها. حاولت طرح الإشكاليات التالية: ماهي القصيدة النثرية؟ ما مدى حضورها ونجاحها في الادب العربي الحديث؟

الكلمات المفتاحية : الترجمة- قصيدة النثر- النص المفتوح - الشعر الحر- الادب الحديث.

1. INTRODUCTION:

The beginnings of prose poetry, or rather writing poetry outside of meter in Arabic literature, can be traced back to the second half of the nineteenth century. This prose writing with poetic inclinations emerged from various motives due to circumstances that led to the existence of new or innovative literary genres. It represents an imaginative and emotional style characterized by simplicity and precision, with a focus on clarity and directness. It expresses states of contemplation and reflection, conveying flowing sensations and dreamy or melancholic emotions. It is distinguished by its lyricism, coherence in expression, and the interconnection between ideas and feelings.

2. THE CONCEPT OF PROSE POETRY

This type of poetry is known as "Vers Libre" in French and "Free Verse" in English, meaning absolute freedom in poetic expression. It is considered the pinnacle of poetic evolution among the French, especially Americans and the English, where Milton and Shakespeare liberated English poetry from the constraints of rhyme, and Walt Whitman liberated it from the constraints of meter and poetic feet. Despite its absolute freedom, this poetry has its own rhythm, and the poem comes in various forms and meters¹. This text confirms the extent of the impact brought about by translation through cross-fertilization with the West and interaction with global literature².

Prose poetry is the product of the struggle between the dominant and the rebellious against it. In fact, we can define prose poetry according to its ideological functions, where prose poetry is considered a counter-introduction to the center, where it is given a metaphysical existence that gives it existential value and a self-contained entity, and it is given a fixed value that can distance any form of difference or contradiction. This has led it to create a form that is contrary to it, aiming to shape a completely separate identity from traditional poetry, relying on deviation from the known standard poetic systems of meters, rhyme schemes, and rhythms. It also distances itself from the rhetorical embellishments and literary devices that were known in the past, while abandoning rhyme.

3. THE EVOLUTION OF PROSE POETRY FROM LEANING TO LIBERATION.

One of the factors that paved the way for prose poetry in Arabic literature is the inclination towards liberating oneself from the constraints of rhyme, meter, and the system of "tafilah" established by Al-Khalil al-Farahidi. This inclination led to the emergence of poetic experiments – whether in the form of prose, free verse, or liberated poetry – witnessed in Arabic poetry at the beginning of the twentieth century, influenced by Western translations. This made modern Arabic poetry smoother and closer to prose, hence the term "prose poem". The latter managed to establish a prestigious position for itself, evident in the transformation it brought to Arabic literature.

Prose poetry can be defined based on its ideological motives, where it is considered marginal

¹ See: Al-Rihaniyyat, Amin Al-Rihani, 2nd ed., vol. 2, pp. 182-233, and Chanting of the Valleys, published by Albert " Al-Rihani, Beirut 1955, p. 9.

² See: The impact of Western intellectual and poetic trends on modern Arabic poetry, S. Moret, previous source, p. 257.

poetry, opposing centrality and endowed with a metaphysical existence, granting it contemporaneity and a self-contained identity, and bestowing upon it a fixed value that enables it to exclude any disparity or contradiction.

Prose poetry tended towards the founding intellect, which turns poetry into a language of abstraction based on a fixed meaning that harmonizes with a repeated formal image expressing the power of the governing structure.

To nurture the spirit of modernity and openness to the other, activate heritage, employ its texts and arts, in addition to interacting with the West, translating its poetic models, and accepting and appreciating them, despite their lack of adherence to Arabic poetic rules. All of this is connected to the innovations brought about by prose poetry in terms of ideas and poetic writing. It marked the beginning of the distinction between poetry and prosody and the differentiation between them in world literature, especially in France ³.

4.1 Prose poem in Western literary history:

In what has been written about the prose poem in Western culture through Susan Bernar's book "Prose Poem from Baudelaire to Our Days," published in 1968, which is a doctoral thesis submitted in literature, we see that its roots are deeply rooted in history, the history of world literature. There are those who are more famous than fire on knowledge, such as Baudelaire, Rimbaud, Mallarmé, and Lautréamont ⁴.

The effort of French poetry since Romanticism has been focused on breaking the shackles of customs and concepts that constrained poetic expression, such as rhyme, prosody, and the rules of classical poetry, altogether. Similar to the case of Romantic poetry and the free symbolist verse, prose poetry emerged from a rebellion against the formal constraints that prevented poets from creating a unique language for themselves.

There are those who completely reject prose poetry. For example, we find Father Delille expressing his incomprehension of the concept of prose poetry and free verse, as he sees no merit in either. The former, he believes, consists of meaningless poetic lines, while the latter is a prose filled with all the flaws that Longinus opposes with sublimity ⁵.

4.2 Prose poem as a form of rebellion against traditional poetic form:

Nazik al-Mala'ika attributes the integration of poetry with prose to the process of translation, where translators were meticulously translating European poetry, thus converting it into prose form out of scholarly necessity.

³ See: Adonis: In the Prose Poem, Poetry Magazine, Year 4, No. 14, pp. 77-78.

⁴ Suzanne Bernard: Prose Poem (From Baudelaire to Our Days), translated by Zuhair Majid Mghams, Al-Ahram Publishing and Distribution Foundation, Cairo, 2nd edition, 1993 - Translator's Introduction."

⁵ The same reference, page 11

Attempts by Hassan Afifi and Albert Adib can be traced back as the earliest endeavors in prose poetry, along with the writings of Gibran Khalil Gibran and Amin al-Rihani, the latter being the first to experiment with prose poetry in his work "Al-Rihaniyat," which included his essays and speeches. It was through his experiment that he coined the term "prose poetry". This illustrates the relationship of "prose poem" to "prose poetry" ⁶. It was a starting point for her despite maintaining rhyme and rhythm, far removed from the rules of Al-Khalil.

Prose poetry itself is a style of rejection and rebellion against the poetic form chosen by the poet, just as he chooses his other roles as an artist, writer, and thinker. As much as prose poetry is a reaction against prevailing tastes and trends, it is, on the contrary, a distinctive means of expressing the poet's secret rejection, his mysterious spiritual movements, and his hidden face in the shadows and darkness ⁷.

The Arabic prose poem emerged among immigrant poets, beginning to appear in the late nineteenth century in writings bearing some of the characteristics of prose poetry, leading some scholars to consider it the beginnings of this style of writing.

The poet Gibran Khalil Gibran is considered a pioneer and founding father of modern Arabic poetry. He published his excerpts in the newspaper Al-Muhajir, which was issued in New York by the journalist and Christian writer Ameen Al-Gharyib. Al-Gharyib encouraged him to continue writing in this new style, resulting in a variety of unclassified texts ranging between poetic prose articles and prose poetry. These were later compiled in his book "A Tear and A Smile," which marked a unique tone in the Arab world, defying previous writings in its structures and precision of expression, serving as a precursor to a new Arab movement ⁸.

The writings of poets and writers in Egypt, Syria, and the diaspora filled newspapers and magazines with sterile, dull articles, devoid of feeling, and distant from the heart. However, when Gibran began publishing "A Tear and A Smile," people's thoughts changed, and they learned for the first time that the true poet is the one who strikes with his magical fingers on the strings of their hearts, and brings back to them in wakefulness what their souls hear in dreams⁹.

Despite the early beginnings of Gibran's works, some scholars argue that "The Poem (My Soul Advised Me)" is the first prose poem in the Arabic language ¹⁰. Gibran Khalil Gibran preached to my soul¹¹.

My soul admonished me and taught me to love what people despise, and to treat kindly those who resent it. It showed me that love is not a quality of the lover but of the beloved. Before my soul

⁶ See: Abdul Rahman Muhammad Al-Qaoud: "The Thumb in Modern Poetry." Al-Ma'arifa Magazine, Issue 179. Al-Siyasa Press, Kuwait, March 2000, p. 152.

⁷ See: Adonis: In Prose Poem, p. 82, 83.

⁸ See: Gibran Khalil Gibran: Tear and Smile, Dar al-Arab for al-Bustani, El-Fagala, Cairo, p. 3 -Introduction by Nasib Arida.

⁹ See: Gibran Khalil Gibran: Tear and Smile: p. 3

¹⁰ La poésie en prose dans le discours littéraire arabe : fondements et origines... Lien vers l'article : <http://mdoroobadab.blogspot.com>

¹¹ Khalil Gibran: Œuvres complètes, Dar al-Jil lil-Taba'ah wal-Nashr wal-Tawzi', 1994, pp. 26-27.

admonished me, love was like a tightly stretched thread between two converging points within me. But now, it has transformed into a halo, its beginning is its end, and its end is its beginning, encompassing every being and slowly expanding to include all that will be.

My soul admonished me and taught me to see the beauty veiled by shape, color, and skin, and to gaze with insight at what people consider hideous, a living horror that appears beautiful to me. Before my soul admonished me, I saw beauty as flickering flames among columns of smoke, fading away until I could only see what ignited.

My soul admonished me and taught me to listen to the voices not produced by tongues nor resonating in throats. Before my soul admonished me, my ears were deaf to anything but chaos and screaming. But now, I have become attuned to tranquility, hearing its choirs singing the songs of eternity, chanting the praises of space, and revealing the secrets of the unseen.

My soul admonished me and taught me to touch what is not embodied or crystallized, and it made me understand that the tangible is only half of what is rational. What we grasp is only a fraction of what we desire.

4.4 Contribution of Emigrant Writers to Supporting Prose Poetry:

Emigrant writers have assimilated into Western spaces, benefiting from their experiences and combining their artistic talents with what they acquired from others. Through various cultural means such as translation dissemination, establishing forums, the prevalence of journalism, print media, publishing institutions, and the interactions among Arab writers from different homelands, they have enriched the literary landscape. The visits and journeys of renowned figures like Al-Rihani to Arab worlds, his lectures where he recited many of his prose poems, his study of this literary genre, and his close relationships with Arab poets and journalists have significantly influenced the promotion of prose poetry in the Arab world, particularly in Egypt, Lebanon, and Iraq from the 1920s onwards. This impact manifested in numerous writers and poets who produced works inspired by Al-Rihani's poetry and also emulated the style of Gibran.

The efforts of some poets cannot be denied, as their works reached a level of artistic merit worthy of mention. This was particularly evident in the late 1950s, with the publication of the Beirut-based magazine "Shi'r," which championed prose poetry. The latter carried terms ranging from prose poetry to poetic prose and scattered symbolic poetry. There were poetic figures who managed to establish a presence and status in this genre, including Tawfiq Sayigh, Jabra Ibrahim Jabra, Muhammad al-Maghout, Ibrahim Shukrallah, Riyadh Najib al-Ris, and Kamal Abu Deeb. They delved into writing poems that embody their essence, adopting the term "free verse" for their work, taking into account the English term "Free Verse," which refers to poetry liberated from rhymes and formal constraints while maintaining poetic lineation¹². Until the emergence of the "Poetry" magazine, founded and led by the poet Yusuf al-Khal in 1957, it had the greatest credit in launching

¹² See: J. C. Frazer: "Weight, Meter, and Free Verse," Encyclopedia of Critical Terminology, translated by Abdul Wahid Lu'luah, Dar Al-Rashid, Baghdad, 1980, p. 106.

the term "prose poem", through holding a poetry seminar every week. This magazine managed to open up a wide field for modern poets.

Adonis affirmed that he was the first to write a prose poem in 1958, when he translated some poems of "Saint-John Perse", indicating that this translation revealed to him expressive potentials and methods that cannot be achieved by meter. Influenced by this translation, he wrote his first experiments in prose poetry¹³. He was also the first to be interested in prose poetry at the theoretical level, in his study ("In Prose Poetry"), which some scholars considered a poetic expression of the efforts of a poetic group¹⁴.

5. Adonis translation:

ترجمة أدونيس: مدن عالية كانت تستضيء على امتداد وجهها البحري

"مدن عالية كانت تستضيء على امتداد وجهها البحري،
وبأعمال كبيرة من الحجر كانت تستحم في أملاح اللج الذهبية.
كان ضباط المرفأ يجلسون كرجال الحدود: شروط المرور،
مورد السفن، أشغال لوضع الحدود، و تنظيمات للانتجاع.
كنا ننتظر مفوضي المدّ.ها ليقدم لنا أخيرا الاتفاق... و كان
الحشد يتجه إلى مقدم جدران التحصين في ماء حي،
في أسفل المنحدرات العُرفيّة، حتى الرؤوس الصخرية، على
سوية البحر، التي هي المهماز والسيف لتصورات الرسم الحجرية الكبرى.
أي كوكب مخادع شوش الرقم بمنقار قرني، و قلب الإشارات على مائدة المياه؟"¹⁵

High cities illuminated along its coastal face.

With great works of stone, she used to bathe in the golden salts of the lagoon.

The port officers sat like border guards: traffic conditions,
ship supplies, border arrangements, and withdrawal regulations.

We awaited the commissioners of tides to finally present us with the agreement... and the crowd
headed towards the forefront of the fortification walls in living water,

at the bottom of the familiar slopes, even the rocky heads, on

the level of the sea, which serves as the compass and sword for grand stone drawings.

What deceptive planet disturbs the number with a horny beak, and turns signals on the water
table?"¹⁵

The prose poem represents a literary form that does not seek to achieve a specific goal or aim,

¹³ See: Sh. Morieh: "The Impact of Western Intellectual and Poetic Trends on Modern Arabic Poetry," p. 372.

¹⁴ See: Sorour Abdul Rahman Abdullah: "Prose Poetry in Contemporary Arabic Literature (Pioneering Efforts in Iraq, Syria, and Lebanon)," Doctoral Thesis, Ibn Rushd College of Education, University of Baghdad, 1996, p. 33.

¹⁵ Saint George Spears: "Complete Poetic Works", translated by Adonis, Publishing House Damascus Syria 1999, p. 31.

unlike the story, novel, play, or essay. It does not conform to a sequential arrangement of events or ideas but presents itself as an undetermined temporal mass. Thus, despite transcending traditional poetic systems, the prose poem is not devoid of creativity or dynamism, attempting to express contemplative states, thoughts, flowing sensations, dreamy and melancholic emotions in a beautiful imaginative style.

6. Some examples of translated prose poems

6.1 James Henry Leigh Hunt – English poet 1784-1859

Abou Ben Adhem (may his tribe increase!)
Awoke one night from a deep dream of peace
And saw, within the moonlight in his room
Making it rich, and like a lily in bloom
An Angel writing in a book of gold
Exceeding peace had made Ben Adhem bold
And to the Presence in the room he said
“What writest thou?” The Vision raised its head
And with a look made of all sweet accord
Answered: The names of those who love the Lord.

And is mine one? said Abou. Nay, not so
Replied the Angel. Abou spoke more low
But cheerily still; and said, “I pray thee, then
Write me as one who loves his fellow men

The Angel wrote, and vanished. The next night
It came again with a great wakening light
And shoed the names whom love of God had blessed
And, lo! Ben Adhem’s name led all the rest ¹⁶

أبو بن أدهم – جيمس لي هنت
أبو ابن أدهم رضي الله عنه وأرضاه ،
استيقظ ذات ليلة وضوء البدرين محياه ،
رأى ملاكاً يرفل في طهره وبهاه
يدون في صحيفة من ذهب
أسماء من يحبون الله ،
فسأل في خشوع: هل اسمي بينهم ؟
قال الملاك: لا وحق الله!

¹⁶ English Poetry II: From Collins to Fitzgerald. The Harvard Classics. 1909–14. <https://www.bartleby.com>

قال ابنُ أدهم: اكتبني كإنسانٍ يحبُّ إخوانه
 من عبادِ الله، انصرفَ الملائكُ
 وتركَ ابنُ أدهم غارقاً في صلاته
 في دموعه، في خشوعه ونجواه،
 عادَ في الليلةِ التالية والبشرُ يزينُ سناه،
 قالَ أبشريا ابنُ أدهم أسمى أولُ الأسماء،
 فَمَن يحبُّ الناسَ يحبهُ الله!
 فاغرورقت عيناهُ بالدمعِ وظلَّ يسبحُ ويحمدُ ويردُّ:
 الله الله الله!¹⁷

6.2 Poems by Pierre Reverdy

Commotion¹⁸

The crowds descended hastily, shouting.
 They came from the depths,
 from behind the trees,
 from behind the thicket of reeds, from the house.
 Each pale face emitted a sharp glance
 and in their wake, the weightiest words were erased.
 As the clamor escalated in the darkest corner, everyone halted,
 all people stopped, even the one whose eyes turned towards the wall.
 And then, by the action of the wind, the flowers of the carpets and fabrics trembled.

6.3 Internal combustion¹⁹

Its purple face illuminates the room where it hides;
 it hides with the image of his face that moves in the mirror.
 Was it really him? Wasn't it an eye for another?
 He shouldn't be afraid of it.
 His foot was mistaking the ground as he moved forward bursting with laughter.
 He believes that this head is speaking –

¹⁷ Translated by Hassan Hegazy Hassan, an Egyptian translator, in the magazine "Poetry Letters", Issue Twelve, March 2019.

¹⁸ Poems by: Pierre Reverdy, translated from French by Mohamed Al Arabi - poet and translator from Morocco, in "Poetry Messages" magazine, Issue No. 12, March 2019, p. 83.

¹⁹ The same reference: page 80

the one in front of him, drunk, with his eyes wide open.
 The ceiling lowers, and the walls seem to almost burst as he continues to laugh.
 He laughs in the face of the fire that burns his belly;
 in the face of the clock's dancer pulsating like his heart.
 The room spins - this ship that will shatter its sails if the wind's fury increases.
 Without noticing that he is falling, onto the bed where he will sleep,
 he still prepares for himself that he dreams of waves carrying him.
 There, in the distance.
 Nothing but the stupid laughter of the alarm clock and the melancholy movement of the door.

6.4 Introduction to Andimoun - John Keats (Translated by Atef Youssef Mahmoud)²⁰

"Beauty is eternal joy,
 Our love for its magic forever grows.
 This magic, never fading, is a serene oasis for us,
 Where we rest in blissful slumber,
 Overflowing with youthful dreams,
 And contented breaths.
 Thus, every new morning, we weave
 A garland of flowers, binding us to the earth.
 Despite despair and hopelessness,
 And the rarity of nobility in human nature,
 And despite the melancholy of days,
 And the darkness of our paths, and their twists,
 And the agony in our pursuit through them,
 Yet despite all of that,
 Beauty – in some form –
 Lifts the veil of our distant death's coffin...
 Away from our grimacing souls, for the sun and the moon,
 And the trees... whether young or old, they flourish with blessings and shadowy grace,
 For the innocent herds of grazing animals, and for the narcissus flowers
 That thrive in our innocent world... and for the clear springs
 That prepare for themselves a cool refuge from the heat of the season.

²⁰ John Keats (1795 - 1821) : From the introduction of "Endymion," Part One, translated from English by Dr. Atef Youssef Mahmoud.

And there are the meadows amidst the forests,
 Abundant with their fragrant flowers scattered everywhere.
 So too is the majesty of fate...
 Imagined for the departed greats.
 For all the beautiful tales
 We've heard and read...
 They are but an eternal spring of immortal nectar
 Pouring upon us from the edge of the sky."

6.5 Jubran Khalil Jubran ²¹ says a wonderful prose poem about poetry and expatriate writers.

The old poets apologize in it, where they say:

"If Khalil were to imagine that the weights he meticulously organized and the tight knots he secured would become a measure for the droppings of insects, and threads for shells of thoughts to cling onto, he would scatter those contracts and sever those ties.

And if al-Mutanabbi were to predict and al-Farazdak were to assume that what we have written would become a source for profound ideas, and a guide for the minds of our era, the inkwells would spill in the quarries of oblivion, and the pens would break in the hands of neglect.

(...) I am not one to stubbornly hold on, but it pains me to see the language of souls exchanged by the tongues of fools, and the abundance of the gods flowing onto the pens of pretenders. I am not alone in this frustration; I have seen myself as one among many who watched the frog inflate, pretending to be a buffalo.

Oh people, poetry is a sacred spirit manifested in a smile that enlivens the heart or a sigh that steals tears from the eye. Its abode is the soul, its nourishment is the heart, and its drink is emotions. If poetry comes in any other form, it is like a lying messiah rejected and despised ²².

(...) O spirits of poets gazing upon us from the heights of the world of eternity, we have no excuse for advancing from the altars where you sacrificed pearls of your thoughts and manifested yourselves, except that in our era the clang of iron and the noise of factories have multiplied, thus our poetry came out heavy and massive like trains, and disturbing like steam whistles.

And you, true poets, forgive us, for we from the new world chase after materialism, so poetry for us has become a commodity passed from hand to hand without touching souls ²³.

Through my studies, I found many prose poems, from which I extracted what I could. The translation of prose and poetry is present and strong in modern Arabic criticism. But what I truly

²¹ Gibran Khalil Gibran: Tear and Smile, p. 61.

²² The same reference: page 62

²³ Gibran Khalil Gibran: Tear and Smile, p. 63.

deduced is that there is great creativity and greatness among innovative translators like Goethe to Baudelaire, Adonis, and Saadi Youssef.

What can truly be posed is whether, with their creativity in translation, they can create their own poems instead of translating the poems of others. On one hand, what they found in the act of translation in terms of spiritual enrichment and self-realization does not equal what they found in the act of writing. On the other hand, perhaps in translation, there is a pleasure that does not exist in writing. It allows us to achieve what we dreamed of as children, a desire for disguise and disappearance from the eyes of those who know us, and the dream of solutions in the souls, bodies, and words of others. Additionally, it allows for the appropriation of others' property but in a legal manner and with the original owner's consent and encouragement.

7. Critique of Adonis's Translations:

Tunisian critic Ali Al-Lawati conducted a study in which he compared Adonis's translation with the original text by Saint-John Perse. The study has gained renown in the Arab world and has been reissued in multiple editions, including "The Execution of Poetic Discourse, or Adonis's Crime Against Saint-John Perse"²⁴.

Here are the errors of Adonis that "exceeded a hundred in the section alone that was reviewed by the female critics, and he did not review the entire translation. The critic attributed these errors to "lack of accuracy," "literal translation," "failure to grasp cultural and encyclopedic references" employed by the poet, "innovation and fabrication," "neglect and inattention," and finally "the cluttering of the translation with incomprehensible structures"²⁵.

Adonis translates it like this:

"...et les provinces mises à prix dans l'odeur sololnnelle des roses..."

To: "And the promised territories with bonuses in the festive scent of roses, and the best." And the territories offered for sale in the scent of roses, etc...

And it translates to:

"...tombreaux de malheurs inéclos"

"To: "Chests of misery are not closed, and the truth is quite the opposite: "Chests of misery have not opened."

And it translates to:

“ Un grand principe de violence commandait à nos mœurs”

"There was a great principle of violence suppressing our natures," and the correct version is: "It governs our natures," meaning it directs them.

²⁴ Kazem Jihad: Adonis, assuming a study in literary appropriation and the improvisation of translation, preceded by what is intertextuality? Madbouli Library, 2nd edition, 1993, p. 191.

²⁵ The same reference: page 191.

And it translates to:

"Nourrices très suspectes"

The very suspicious wet nurses' and the correct term is 'The highly suspicious wet nurses

And it translates to ²⁶:

"...et l'idée pure comme un sel tient ses assises dans le jour

To: '...those who used to stay up on the hilltops folding their fabric,' and the correct version is: '...folding their tents.

And it translates to ²⁷:

" c'est là le train du monde et je n'ai que du bien à en dire..."

Instead of saying, 'This is the train of the world, and I have nothing to say about it except good,' it should be said, 'This is the course of the world, and I have nothing to say about it except good.' This is because 'train' here means the course or rhythm, and in French, it is said: "**Les choses vont leur bon train**" : The matters follow their proper course"

And it translates to ²⁸:

"...les monnaies jaunes, timbre pur ..."

From: "Zero currencies, with their clear stamp," and the correct version is: "Zero currencies, with their clear minting."

And it translates to

"... porteurs d'emplâtre..."

To: 'Tight Relationships in Civil Values' and the correct form is 'Narratives Presented to Civil Values', referring to the verb 'relater' meaning (to narrate) or (to relate).

And it translates to²⁹:

"...la nuit laiteuse engendre une fête du gui "

To: 'The green rains comb their hair with the coolness of sieves,' and the correct version: '...comb their hair in the mirrors of sieves.' There are numerous examples in the book: Kazem Jihad: Adonis Impersonated. Adonis's response to his critics ³⁰, most of his statements about his translation of Pierce show an actual literary scandal. He admits that he prefers to make mistakes in Arabic rather than in his translation poetically because what matters in translation is that the text in the recipient language be beautiful. When the recipient language is subjected to the logic of the language it is derived from,

²⁶ Kazem Jihad: Adonis Impersonator - A Study in Literary Appropriation and Translation Improvisation, Preceded by What is Intertextuality p. 192.

²⁷ The same reference: page 192.

²⁸ The same reference: page 192.

²⁹ Kazem Jihad: Adonis Posing as a Study in Literary Appropriation and the Improvisation of Translation, preceded by what is intertextuality: p. 193

³⁰ Adonis answers questions from Osama Khairallah in the official Iraqi magazine "Kul Al-Arab" (Paris 7/08/1987).

you lose poetry and you lose your language. He also stated, "I don't want to defend myself, let others think what they want... I did what I did, let others do better..."³¹

The translation of Adonis's work was classified as a comprehensive translation, as the errors he made were due to his lack of mastery not only of French in general, but also of Pierre's French. This is because he lacks an understanding of the true vocabulary and the poet's choices of precise meanings, where its unique meanings blend with a variety of words carrying multiple connotations. Additionally, the functional roles of the text play an important role in building eloquence and implying meanings without explicitness³².

The foreign influence, whether through original works or translations, constitutes essential elements of modern activated and prose poetry. When we revisit the beginnings of modern poetry, we find that translations carry the same weight as original works. It is undeniable that these beginnings were not only "Rain Song" by Badr Shakir al-Sayyab, "Songs of Mihyar the Damascene" by Adonis, "Shattered Jugs" by Abdul Wahab al-Bayati, "Sorrow in Moonlight" by Mohammed al-Maghout, "Heartless City" by Ahmed Abdel-Mo'ti Hegazy, and others. We also find "The Waste Land" and "The Hollow Men" by T.S. Eliot, and "Leaves of Grass" by Walt Whitman. These poems appeared both in their original form and in translation simultaneously. Perhaps this dual appearance was a distinctive feature of the (Poetry) magazine. Indeed, it was primarily a translation workshop, or rather, translated poets were among its early editors.

The five years of the "Poetry" magazine were filled with translation. Among the prominent figures who were active during this period in 1957, we find: Ezra Pound, Khomeini, T.S. Eliot, Yves Bonnefoy, René Char, and Saint-John Perse. Among those who greatly enriched it was Eliot, where Arabs translated his poetry along with the poetry of Paul Claudel, Whitman, Valéry, Shakespeare, and Rimbaud³³, and the list is long, with its languages and translations ranging from French, English, American, Spanish, to Italian. However, the French source was more fortunate in translation than others.

There were many translations as mentioned, but reading was more challenging. Translating poetry is not only about entertainment and fostering understanding between peoples, but also about enriching local literary production with different examples of the creative works of other nations.

8. CONCLUSION

In summary, the importance of prose poetry in Arabic literature is evident in providing a literary form different from other forms such as short stories, novels, plays, and essays. Prose poetry stands out by presenting a non-temporal block of sentences, where sentences are rotated based on the structure of Arabic prose and rely on precise vocabulary choices to convey multiple meanings. Additionally, prose poetry is considered a means of expressing rebellion and rejection of traditional poetic forms, contributing to enriching cultural and literary dialogue in the Arab world.

³¹ Kazem Jihad: Adonis Posing as a Study in Literary Appropriation and the Improvisation of Translation, preceded by what is intertextuality: p. 199.

³² The same reference: page 198.

³³ Abbas Beydoun: A poet and critic from Lebanon. The translation of poetry and its impact on contemporary poetry. Translation essentially serves as a medium for the other and a temptation of weakness. January 1995.

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