

**Translation of Poetry Through Dryden's Approach  
Imro Al-Kais' Ode in Arberry's Translation**

**Abdelhamid Nourani\*** University Ziane Achor-Djelfa, [a.nourani@univ-djelfa.dz](mailto:a.nourani@univ-djelfa.dz)

**Pr. Aldgea Medjaji** University Abulkacem Saadallah-Alger [medjadji.maru@gmail.com](mailto:medjadji.maru@gmail.com)

Received: 26 / 09 / 2022

Accepted: 27 / 11 / 2022

Published 10 / 06 / 2023

**Abstract:**

This paper discusses the relative effectiveness in using metaphrase and paraphrase in the translation of poetic texts, mainly the ancient poems. The patterns chosen for study are excerpted from the pre-Islamic poetry, the Seven Odes, the one said by Imro Al-Kais in particular. The research endeavors to determine the most effective method between the two used by Arthur Arberry in his translation by giving the differences in languages and cultures between the source language and the target language.

**Keywords:** poetry; metaphrase; paraphrase.

**Jel Classification Codes:** XN1, XN2.

---

\* Corresponding author: Full name,

## 1. INTRODUCTION

Back in time, a number of linguists had interested in the translation of the Arab poetry. This interest came out of considering it a real treasure as it represented, and still, the civilization of a long-lasting nation, which is of the Arabs'. The ancient poetry said by pre-Islamic poets held the history of the old Arab Peninsula and the customs as well as the culture of its inhabitants from the different areas that were recently called countries. The reason that people said poetry was that it reflected a luxurious form of describing life, and a rhetorical style of a fancy old Arabic whose decipherment requires nowadays referring to encyclopedia and dictionaries. Linguists consider old Arabic as the apex of luxury, elegance and beauty that a language might reach given the conditions in which the Arabs were living; besides that back then, it lacked writing which was the ultimate support that would provide it with the appropriate and helpful means of immortality.

In this article, we focused on the translation of the old poetry in Arab peninsula particularly that said by Imru Al-Kais. Our research discusses what methods were used by Arthur Arberry as a sample of other orientalist translators who sought interest in studying the ancient Arab poetry, and how efficient in keeping the same aspects of old Arabic to a native English. We also referred to both metaphrase and paraphrase as two common methods used in the translation of this kind of texts. Ergo, we made an empirical study included within the paper to see if by using equivalence instead, the translation would become even more meaningful if we bear in mind that the target public is native English readers.

### Research design:

With this being said, we designed our research according to a plan that includes three main sections. A glimpse on the ancient poetry history, mainly Imru Al-Kais's Ode (*Mu'allaka*), with a short presentation to the poet. A second section about introducing John Dryden and his theory of translation and its methods which are metaphrase and paraphrase. And finally, we concluded our research by a practical section in which we made a study about the efficiency of paraphrase and metaphrase in the translation of the above mentioned poem.

### Main question:

The research is founded on the main question as a primordial problem, which is: which of the two of Dryden's procedures: metaphrase or paraphrase is more effective in translating ancient poetry? Under which come a number of sub-questions that are shaped in form of hypotheses as follow:

- Metaphrase cannot be utterly faithful to the sense, ergo; it is not the appropriate procedure in translating ancient poetry.
- Paraphrase, however, is the suitable one since it interests more about the sense.
- The poetic aesthetic individuality should be taken care of during the translation, thus, none of the two procedures could fully satisfy this aspect.

### The methodology:

As for the methodology, we will adopt the descriptive method that involves a context-oriented research based namely on the content analysis of the selected case study aiming at making a maximum of models in view to fulfill a comprehensive conclusion to the survey.

### Significance of the study:

This study is significant given the importance of the translation of poetry and how complicated is it, and requires from the translator great ability and mastery of both languages (SL and TL),

besides the full awareness of both cultural backgrounds of the ancient Arab poetry from one side, and the translator's perception to this background and he eventually incarnates his understanding in the target language. The reason behind the choice of this subject is our admiration of the ancient Arab poetry language, and the raised challenges by the above mentioned translators in giving an equivalent form in English but in two different ways, the metaphrase and the paraphrase.

### **1- A brief overview of ancient Arab poetry:**

Speaking of the ancient Arab poetry leads us inevitably to talk about a precious civilization which had long prevailed at a certain period of time and had also been a source of enlightenment to all far corners of the world. "A public Register of the Arab people: by its means genealogies are remembered, and glorious deeds are handed down to posterity".(Lyall,1930,xvi), Not a mere fascinating rhetorical rhymed prose the much that poetry to the Arabs represented, and hitherto does, more than passion but a necessity; for, as their own proverb has it, 'the records of the Arabs are the verses of their bards'.(Clouston,4).

Poetry had a public role within the culture, and a poet was responsible for perpetuating the honor and values of the tribe, lampooning its enemies and rivals, and commemorating and remembering seminal events, the battles and the heroes, that constituted its history (*ayyām al-'Arab*). (Allen, 2000, 68). Arabians have been chiefly indebted even for the preservation of their language to their poetry, as the old Arabs set great store by the genealogy of their families and as this was the subject of frequent and bitter disputes, their poems preserved the distinction of descents, the rights of tribes, and the memory of great actions. (Clouston,4).

Such were in brief some of the characteristics of the ancient Arab poetry and how it was immensely valuable to the Arabs then. It is not well known the exact date when first Arabs first commenced practicing poetry. The oldest poets of whom we have any remains belong to the time of the War of al-Basus, or shortly before that, about a hundred and thirty years before the Flight<sup>5</sup>. (Lyall,1930,xvi). The pre-Islamic period of Arabic literature is generally used to refer to works thought to date between ca 500-622 CE.(Stetkevyc,2009, 13)

### **2- Poetry, the oral art:**

Poetry is defined as: Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature.(Oxford, 2003, 1255 ). As for Cambridge dictionary, poetry is defined as: A piece of writing in which the words are arranged in separate lines, often ending in rhyme, and are chosen for their sound and for the images and ideas they suggest. (Cambridge, 2004, 1034)

The ancient poetry had taken many forms according to the purpose of each poem and the circumstances in which they had been said; and is called "The Oral Art". The subject of oral poetry among pre-literate people has aroused considerable scholarly interest. Ruth Finnegan points out that when we say 'oral' we mean something more than just verbal and that analysis of oral poetry now has to be extended into the spheres of kinesics, visual expression, communication, and, more generally, symbol. He affirms that there is no clear-cut line between 'oral' and

'written' literature; no poetry which being 'oral' can be differentiated from written 'normal' poetry. (Al-Mumayaz, 2010, 103).

Many writers were interested in writing poetry as an independent literary art, such as Eliot, Shakespeare, Frost and others, and even embodied their poems into plays and artistic epics, which they carried from creativity and emotional paper, which is less than its counterpart in the history of world literature, and their works have been translated into many and different tongues through the times. In ancient Greece, epic poetry was considered the pioneer in Greek literature. Perhaps the most prominent Greek poetic works are the two masterpieces of Homer, *The Iliad*, as well as his epic *The Odyssey*, among the most important epic poems, in addition to lyrical poetry accompanied by musical instruments such as the harp. Little by little it loses its polished tone. (Al-Mumayaz, 2010, 103). For the ancient Arabs, the eternal seven Odes "Al-Muallakat" are the most famous model of poetry the leader of which was the Muallaka of Imru Al-Kais.

### 3- Translations of Ancient Arab Poetry into English:

Translation, an operation performed on languages, is a process of substituting a text in one language for a text in another. (Catford, 1978,1) This between two different written languages involves the translator changing an original written text (the source text or ST) in the original verbal language (the source language or SL) into a written text (the target text or TT) in a different verbal language (the target language or TL). (Munday, 2001,7)

Regarding the importance of ancient poetry or as it is called the *Jahili* poetry, as a luxurious form of literature, the interest in transferring it into other languages was inevitable, and in this regard many translational works of poems from here and there were carried out in order to bring civilizations closer together, so as to benefit from and exchange cultures, as well as to studying linguistic and intellectual differences and confronting the problems arising from these differences with the aim of mitigating them and proposing solutions to them. It is, therefore, that the ancient Arab poetry was taken care of in translation by some orientalist who devoted time and effort only to decipher its mysteries, like Sir William Jones, J. D. Carlyle, The Blunts and Charles Lyall, among others.

### 4- The Seven Odes or Al-Muallakat

The seven one-of-kind odes are pre-literature poems showed even before the invention of writing in the sixth century. Arberry tended to qualify them: The Golden Poems given the golden fibres with which they had been sewed as a gesture of gratitude and appreciation to the poets who were thought to be seven in most common versions of ancient literature, and extending in some other non-official versions to nine or even ten poets. The most agreed upon poets of *Muallakat* are: Imro Al-Kais, Labid, Antara, Amro ibn Kolthoum, Tarafa, Al-Harith ibn Hilliza, and Zuhair, this is the standard list according to Ibn Qutaiba. (A-Zawzani, 21)

Numerous studies, books and articles in different languages were carried out about the seven poems, perhaps the highly ranked of which is what the orientalist did like the works of: Sir William Jones, Carlyle, Marguliuth, Charles Lyall and the one in study of Arberry's. All studied the golden poems from a comparative literary scope by attempting to explain and translate them to the western reader in view to enable them explore the Arab civilization at a certain era.

The Seven Odes were representative poems, considered the highest achievement of the time, that time being the century or so just prior to the time of the Prophet Mohamad, a period

sometimes described as the *jahiliyyah*. Far from being an "age of ignorance" as the term suggests, the period might be considered a time when language and communication were already building the community that Mohamad would lead. As Jonathan A. C. Brown, the Chair of Islamic Civilization at Georgetown University has shown, the function of these early poems were that of *akhbar* and *tarikh*, news and history, information and documentation. These odes, like all poetry of that period, were generally recited rather than written, but these particular odes were written down and suspended for public display at the sacred site of the *ka'beh*, a space already consecrated by pre-Islamic Arabs. The *mu'allaqat* represented an early form of mass communication but not through dissemination across space. Rather, this was a form of mass or at least group communication in which the "mass" came to the message, rather than the message being sent via medium to the mass. These poems, like much of the early Arabic poetry, had social function. (Babak Elahi)

#### **4-1 Sir William Jones and the Seven Odes:**

A young Welshman, the son of a distinguished mathematician and the grandson of an Anglesey farmer, William Jones was a barrister, poet and linguist who showed honest intention to write about the pre-Islamic literature in the Arab Peninsula, when he wrote on September 4<sup>th</sup> 1780, to his friend Edmund Cartwright: 'The hurry of the general election to a professional man, has obliged me to suspend till another long vacation, two little works, which I hoped to finish in the remainder of this. The first is a treatise On the Maritime Jurisprudence of the Athenians, illustrated by five speeches of Demothenes in commercial causes; and the second, a dissertation On The Manners of the Arabians before the Time of Mahomet, illustrated by the seven poems, which were written in letters of gold, and suspended in the temple of Mecca, about the beginning of the sixth century...'. It was until 1782 when his effort came to reality regarding the translation of the seven poems. (Arberry, 1956,7).

#### **5- Dryden's translation approach:**

An English poet and translator, John Dryden was marked as poet worth watching in 1659 by his contribution to a memorial volume for Oliver Cromwell. The son of a country gentleman, Dryden grew up in the country. When he was 11 years old the Civil War broke out. Both his father's and mother's families sided with Parliament against the king, but Dryden's own sympathies in his youth are unknown. (Britanica)

About 1644 Dryden was admitted to Westminster School, where he received a predominantly classical education under the celebrated Richard Busby. His easy and lifelong familiarity with classical literature begun at Westminster later resulted in idiomatic English translations. (Britanica).

In 1650 he entered Trinity College, Cambridge, where he took his B.A. degree in 1654. His "heroic stanzas" were mature, considered, sonorous, and sprinkled with those classical and scientific allusions that characterized his later verse. This kind of public poetry was always one of the things Dryden did best. (Britanica).

Although his early work is reminiscent of Abraham Cowley's later metaphysical works, Dryden developed a style that was closer to natural language and remained the dominant poetic form for over a century. He is known for standardizing the heroic couplets of English poetry and adopting them as conventions in a variety of works, including satires, religious dramas, fables, epigrams, prologues and plays. (Poets Encyclopedia)

As a translator, Dryden was perhaps the first ever to adopt a systematic study of translation. With an author-oriented description (write as the original author would have written had he known the target language), he came right after Cowley embraced Imitation only in translating poetry, pretending that "sticking to faithfulness and word for word translation of poetry would deprive it from its beauty". Such a very free theory however, was soon criticized by Dryden whose description of the translation process would have bigger impact on subsequent theory and practice. (Munday, 2000, 25)

Dryden reduced the translation process in three main categories: metaphrase, paraphrase and imitation. Forthcoming are the definition of them even though, in our case study we will get content of the two only: metaphrase and paraphrase.

### 5-1. Metaphrase:

Refers to word by word and line by line translation, which corresponds to literal translation (Munday, 25); which means that the translator is obliged to stick to the text structure and details and never improvise by giving a free style translation. The following example is a form of metaphrase from Arberry's translation of Am'r Ibn Kolthoum Ode; the chosen verse is as follows in Arabic:

مَلَأْنَا الْبَرَّ حَتَّى ضَاقَ عَنَّا      وَمَاءَ الْبَحْرِ نَمْلُؤُهُ سَفِينًا

Following is the phonetic transliteration of the verse in English:

Mal'ana lbarra hatta dhaka anna      wa maou'o lbahri namlao'ho safina

Arberry's translation is the following:

We have filled the land till it's too strait for us,

And we are filling the sea's back with our vessels. (Arberry, 208)

This translation is purely metaphrase, with other procedure employed. The translator chose not to risk by improvising in the language glamour at the expense of the sense. He therefore stuck to the word-for-word translation.

### 5-2. Paraphrase:

Refers to translation with latitude, where the author is kept in view by the translator, so as never to be lost, but his words are not so strictly less corresponds to faithful or sense-for-sense translation. (Munday, 2000, 25) Contrary to the previous category, this type according to Dryden gives the translator much liberty in reformulating the source text language but with no subversion to the sense. Forthcoming is an example of the use of paraphrase in translation, the first verse Zuhair's Ode translated by Abbas Ibrahim:

أَمِنْ أُمَّ أَوْفَى دِمْنَةً لَمْ تَكَلِّمْ      بِحَوْمَانَةَ الدَّرَاجِ فَالْمُتَلِّمِ

Arabic transliteration :

Amin ommi awfa dimnatan lam takallami,      bi Hawmanat a' Darraj falmulathimi

Here is the paraphrased translation:

These ash-covered ruins, that did not talk to me, in Hawmanat Al-Darraj and Mutathallam, where they ever the dwelling place of *Um Awfa*? (Wata Forum)

Clearly, the word order is different from that in the Arabic poem, beside, the translator here made some addition that were implicitly evoked but not clearly seen, for instance: did not talk to me; “me” refers to the poet but not mentioned, yet, reinstated in the English version, which is a sort of adaptation yielded from the paraphrase in the first place.

### **5-3. Imitation:**

Imitation means forsaking both words and sense; this corresponds to Cowley’s very free translation and is more or less adaptation. (Ker, 238).

Here, Dryden agreed with Cowley’s approach in terms of maintaining both sense and words but with an equivalent sought and imitated then used in the target language.

John Dryden’s triadic model was meant to exert considerable influence on later writings on translation. Yet it is also true that Dryden himself changes his stance, with the dedication in his translation of Virgil’s Aeneid (1697) that marked a shift to a point between paraphrase and literal translation. (ker, 238).

He said in this regard: “I thought fit to steer betwixt the two extremes of paraphrase and literal translation; to keep as near my author as I could, without losing all his graces, the most eminent of which are in the beauty of his words”. (Ker). By describing his own translation approach, he bore similarity to the above mentioned definition of imitation: ‘I may presume to say: I have endeavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age’. (Ker)

### **6- Critical scope on the theory:**

It goes without saying that each theory encountered criticism whether praised or blamed, a process through which this approach assessed and valorized. Among those who spared no thoughts in giving a different viewpoint to the literal translation style that Dryden hugely recommended and adopted was Dr. Johnson who shows in *The Idler* (68,69) that faithfulness to the letter had been an English tradition in the art of translation, but he regards it as a bad tradition. He listed a number of translators qualifying them as literal translators amongst: William Caxton, Philemon, Chaucer, Holland, Ben Jonson, Thomas May, George Sandys, Barten Holyday, Owen Feltham, and Sir Edward Sherburne; who tried to be strictly literal in rendering their texts. They preferred “learning” to “genius” and “knowledge” to “delight”. (Kitagaki).

Dryden was also blamed for having adopted Imitation that he, himself, warned against when first theorized by Cowley, to find himself suggesting it as one of the three translation categories above defined in our research; which indicates the uncertainty that Dryden showed in terms of going through a pure literal translating style rather than a more or less free space to translators to imitate relying on their knowledge to the target language text.

### **7- The practical study:**

Dryden’s approach in translation couldn’t be more proven efficient without an empirical study. In our case, we have opted for a practical survey includes a number of chosen verses from the famous poem of Imru Al-Kais translated into English by Arthur.J.Arberry in his book ‘The Seven Odes’ first published in 1957, in which the author tackled the subject of pre-Islamic poetry, its history, their poets and background of the tribal life in the Arab Peninsula.

**The samples:****The metaphrase samples:**

1- **Pattern one** : This pattern is the nineteenth verse

وإن كنت قد أزمعت صرْمِي فأجْمِلِي      أفاطِمُ مَهْلاً بَعْضَ هَذَا التَّدَلُّلِ

Arabic transliteration:

*A Fatimu Mahlan Baa'da hada t'tadallouli*

*Wa in kounti Azm'ati sarmi fa Adjмили*

Arberry's translation:

Gently now; Fatima! A little less disdainful:  
even if you intend to break with me, do it kindly

- It is obvious the word for word translation that the translator had recourse to. Except for the proper noun, the author chose to mend it based on the poetic necessity saying “*Fatimu*” because he had to stick to the meter that the whole poem requires; whereas, the translator kept the original “*Fatima*” since he has no obligation to commit to the poetic rhyme and meter in the English version. As for the sense, apparently there is no ambiguity in the meaning of the verse which covers at a high rate the source text sense given by the author.

2- **Pattern two**: The second pattern is the twenty first verse:

وإن تك قد ساءتكَ مِنِّي خَلِيْقَةٌ      فَسُلِّي ثِيَابِي مِن ثِيَابِكِ تَنْسُلِ

Arabic transliteration:

*Wa in taku kad saatki minni khalikatun*

*Fa sulli thiabi min thiyabiki tansuli*

Arberry's translation:

If it's some habit of mine that's so much vexed you  
Just draw off my garments from yours, and they'll slip away.

- We see an utmost typical metaphrase, whether in syntax or in terms of lexis, except for the word “habit” which according to the translator to “*khalika*” which is more appropriate to “manner, attitude” rather than “habit”. Still, a huge similarity between the two versions, with a clear sense.

3- **Pattern three**: The next sample is the forty-fourth verse:

وَلَيْلٍ كَمَوْجِ الْبَحْرِ أَرْحَى سُدُولَهُ      عَلَيَّ بِأَنْوَاعِ الْهُمُومِ لِيَبْتَلِي

Arabic transliteration:

*Wa laylin ka mawji l'bahr'I arkha sudulah'u*

*Alay'a bi anwaai l'humumi li yabtali*

Arberry's translation:

Oft night like a sea swarming has dropped its curtains over me, thick with multifarious cares, to try me,

- Arberry relied on direct translation, or literalism in his translation of the chosen sample, which is the literal translation or the metaphor, including some deductions that clearly served the meaning. Differences, however, occur between languages like: “to try me”, the object “me” isn’t explicitly shown in the Arabic version. Nonetheless, the sense is still covered with no subversions; except that it is in the form of prosaic translation instead of poetic.

4- **Pattern four:** The next pattern is the verse sixty-nine:

فَبَاتَ عَلَيْهِ سَرْجُهُ وَلِجَامُهُ      وَبَاتَ بَعِينِي قَانِمًا غَيْرَ مُرْسَلٍ

Arabic transliteration:

*Fa bat’a alayhi sirdjuhu wa lijamuhu*

*Wa bat’a bi ayni ka’iman ghayra mursali*

Arberry’s translation:

All through the night he stood with saddle and bridle upon him,  
stood where my eyes see him, not loose to his will

- Here Arberry, in an attempt to describe the horse and the necessary accessories for the horseman to use in order to ride his horse, gave a quiet reasonable translation using always the same procedure metaphor where he employs a modulation in terms of syntax starting with: “all through the night “ in return to “*fa bata*”, this is the language genius of Arabic, and at the same time, we may call it “a good riddance” of Arberry to find an equivalent without subverting the sense or remain untranslated.

5- **Pattern five:** Verse seventieth is the subject of the final pattern:

أَصَاحُ تَرَى بَرْقًا أُرِيكَ وَمِيضَهُ      كَلَّمَعَ الْيَدَيْنِ فِي حَبِيٍّ مُكَلَّلٍ

Arabic transliteration:

*A sahi tara barkan orik’a wamidah’u*

*Ka lami’i l yadayn’i fi habyyin mukallali*

Arberry’s translation:

Friend, do you see yonder lightning? Look, there goes its glitter  
flashing like two hands now in the headed-up, crowned stormcloud.

- In the first part of the verse, Arberry used an interrogation that was insinuated to in the Arabic version according to Al-Zawzani’s interpretation of this Muallaka. The translator used a word-for-word translation with a tiny modification on the sense to introduce to the simile in the second part of the verse, from which, he omitted the translation of “*orik’a wamidah’u*” which is “I show you its flash” using instead a gerund “flashing” to replace the verb. As for the simile, it’s more likely a paraphrase that has been used than a metaphor, as we see here a meaning reformulation with adaptation through introducing some extra words such as: “now”, and the translation of “*habyy*” which means ‘the cumulative clouds’ as said Al-Zawzani, is for him ‘crowned stormcloud’, another way to express his genius in mastering the two languages.

Those were the samples we chose on purpose in our study concerning the metaphor, and following are those related to the paraphrase.

**The paraphrase samples:****1- Pattern one:**

This pattern is the verse thirteen from the poem:

وَيَوْمَ دَخَلْتُ الْخِدْرَ خِدْرَ عُنَيْزَةَ      فَقَالَتْ لَكَ الْوَيْلَاتُ إِنَّكَ مُرْجِلِي

**Arabic transliteration:***Wa yawma dakhdaltu l'khidra khidra Unaizatin**Fa qalat laka l'waylat innaka morjili***Arberrry's translation:**

Yes, and the day I entered the litter where Unaiza was  
and she cried, 'out on you! Will you make me walk on my feet?'

- Here, the verse is begun with an interjection that doesn't exist literally in Arabic, 'yes', it refers to certainty and confirmation, it also could be removed without affecting the sense. It's, therefore, another way of paraphrasing via adaptation, where Arberrry gave himself much liberty to translate the meaning in most suitable form he estimated. For the word 'litter', it is doubled in Arabic to keep up with rhythm, but in English, the translator maintained only once in a way he didn't ruin the meaning; another divergence point between Arabic and English, namely in poetry. In the second part of the verse, Arberrry translated 'innaka mordjili' with an exclamatory interrogation: 'Will you make me walk on my feet?' reformulating resentment and anger to crying and wondering.

**2- Pattern two:** The following verse of the precedent will make the subject of this pattern:

تَقُولُ وَقَدْ مَالَ الْعَبِيْطُ بِنَا مَعًا      عَقَرْتُ بَعِيْرِي يَا امْرَأَ الْقَيْسِ فَاَنْزِلْ

**Arabic transliteration:***Taqulu wa qad mala l'ghabito bina ma'an**A'qarta ba'iri ya mraa l'kaisi fa'nzili***Arberrry's translation:**

She was saying, while the canopy swayed with the pair of us,  
'There now, you've hocked my camel, Imr al-Kais. Down with you!'

- The use of past continuous is a form of adaptation in translating a simple present to mean past simple, as one first aspect of paraphrasing used here in : 'she was saying' in return of 'takulu'. Also, the expression: 'there now' plays the role of an interjection included just like the interjection already seen in the precedent sample; which to my theory could be a poetic imitation to satisfy the aesthetic sign of the poem. The expression: 'down with you' here refers to: go down immediately that reminds of a quick must-obey order, which paraphrases according to Arberrry: get down, or descend.

**3- Pattern three:**

The third pattern, is the following verse which is the verse eighteenth:

وَيَوْمًا عَلَى ظَهْرِ الْكُتَيْبِ تَعَدَّرْتُ      عَلَيَّ وَالَّتْ حَلْفَةٌ لَمْ تَحَلَّلْ

**Arabic transliteration:***Wa yawman ala dahri l'kathibi taddaran**Alayya wa alan halfatan lam tahllali*

Arberry's translation:

Ha, and a day on the back of the sand-hill she denied me  
Swearing a solemn oath should never, never be broken.

- Starting with 'ha' is similar to the two previous cases of interjection, that we said they have a link to poetic function of the translation. One would think in the beginning that there is an eminent paraphrase in 'she denied me' to translate 'ta'addarat alaya' which is more likely 'asking for excuse from me', but Arberry gave a meaning that might serve both the context and the target text implications and found in the interpretation of this poem since he always relied on Al-Zawzani's interpretation of the seven odes. Solemn oath refers to a serious and tough unbreakable oath, which is paraphrased with 'should never, never be broken', which to my opinion a bit fluffy style word-for-word translation.

- 4- **Pattern four:** The verse twenty seven represents the subject of this pattern:

فَقَالَتْ يَمِينُ اللَّهِ مَا لَكَ حِيلَةٌ      وَمَا إِنَّ أَرَىٰ عَنكَ الْغَوَايَةَ تَنْجَلِي

The transliteration writing of the verse in Arabic:

*Fa kalat yamin Allah malaka hilatu'n*

*Wa ma in ara anka l ghiwayata tandjali*

Arberry's translation:

And she cried: "God's oath, man you won't get away with this!  
The folly's not left you yet; I see you're as feckless as ever".

- 'she cried' is used instead of using the verb 'to say' as clearly shown in the source text 'fa kalat' (she said), another form of paraphrase. Then, another addition 'man' to insinuate that the addressee is a man. The second part of the verse means: I wish you get fool for what you're doing. Here the translator used his genius to paraphrase it differently in a way that he employs a poetic tone along with the remaining phrase 'I see you're as feckless as ever' which is the equivalent of 'wa ma in ara anka l ghiwayata tandjali'.

- 5- **Pattern five:** This final pattern is taken from the verse forty-first:

إِلَىٰ مِثْلَهَا يَرْنُو الْحَلِيمُ صَبَابَةً      إِذَا مَا اسْبَكَّرَتْ بَيْنَ دِرْعٍ وَمِجْوَلٍ

Arabic transliteration:

*Ila mithliha yarnu l'halim sababatan*

*Ida ma sbakarrat bayna dir'in wa midjwali*

Arberry's translation:

Upon the like of her the prudent man will gaze with ardour  
Eying her slim, upstanding, frocked midway between matron and maiden

We find the paraphrase in the translation of 'al-halim' which is 'the prudent man', as well as 'yarnu' which is 'will gaze with ardour'. The whole second half of the verse was entirely paraphrased in an interpretative way, deduced from Al-Zawzani's interpretation of the ode. So, it's a two birds one stone work of Arberry using his mastery of the two languages in order to satisfy the meaning, which is what we sensed in his description of the gorgeous shape of the girl between the elegance of female nurse and the servant woman in a hotel or a restaurant.

## 8- RESULTS AND DISCUSSION

The practical study helps the researcher to spot the light on the common and divergent points through Dryden's theory in Arberry's translation to Imro Al-Kais poem (*Muallaka*). Initially, and contrary to what has been hypothesized, the methods used are efficient particularly when we see that there is no abnormality in the meaning when comparing it to the Arabic version. Literalism that involved particularly metaphrase or word-for-word translation is used efficiently by the translator, which explains the perfect understanding of Arberry to the source text, using all the necessary tools just to keep the sense wanted to be rendered into English. The same remark could be noted for the use of the paraphrase by the translator, a much bigger freedom he took advantage from, and tried to adapt in some difficult situations based on the good absorption of the story behind the verse interpreted by researchers in the seven odes namely Al-Zawzani in his book '*Charh Al Muallakat*'.

Another important we have noticed that is related to the specificity of this type of texts, the over use of interjections along side with few optional additions Arberry used and that covered a huge aspect of the poetic character, for the translator used: ha, there now: man,... These additions are the core of the translator's specialty when it comes to paraphrasing, especially when the situation implies it.

To sum up, Arberry has perfectly applied Dryden's two methods in translating poetry, using both all along the poem, in a process that fluctuated between good and ideal, what undoubtedly echoed his biggest interest in Arabian literature incarnated in his mastery of Arabic, besides the time and effort dedicated to the pre-Islamic life style and culture in the Arab peninsula, otherwise, how could he be much aware of the traditions and customs of the then era commonly admitted as the cradle of literature from which the West borrowed many fields of knowledge.

## 9. CONCLUSION

Translation of poetry should be entrusted to tailor made translators due to its complexity and high accuracy that cannot be attributed to any translator. Linguists have long dealt with this issue due to its weight in literature as a text type holding all aspects: cultural, communicative, linguistic and namely aesthetics. Therefore, the difficulty of translating poems cannot be given by no means to anyone. Ergo, our study held on Dryden's two categories of translation: metaphrase and paraphrase, and practiced by Arthur Arberry on the famous Seven Golden poems of pre-literature Arabia, has led us to see the differences in rendering a source text from Arabic into an English target text, where the above mentioned aspects should be maintained the possible the translator could. Nonetheless, Dryden's theory does not care much about the poetic form except if the translator included it within the paraphrase properties whenever he felt capable not to lose the pace in terms of joining both form and sense, which what Arberry did not solemnly practiced during his translation. We saw him focusing on the sense using both metaphrase and paraphrase along the translation of the poem, from which we meticulously opted for the ten patterns used in our empirical survey.

Accordingly, Dryden's theory is reliable in rendering poetry only if the translator sticks with the utmost faithfulness besides his good mastery of the two languages so as to avoid falling in the untranslatability due to any kind of misunderstanding or ambiguity that might lead him astray causing eventually sense subversion, and hence, the loss of translation.

## Bibliography List :

1. J.C.Catford, 1978, A Linguistic Theory of Translation. 5<sup>th</sup> Edition, Oxford University Press
2. Roger Allen, 2000, An Introduction to Arabic Literature. (Cambridge: Cambridge University Press) .
3. W.A.Clouston, Introduction, Arabian Poetry For English Readers, Glasgow Privately Printed.
4. C.J. Lyall, 1930, Translation of Ancient Arabian Poetry. Williams & Norgate Ltd, London
5. J.Munday, 2001, Introducing Translation Studies, Routledge, London.
6. A.J.Arberry, 1956, The Seven Odes, London
7. Ibrahim Al-Mumayaz, 2010, Society, Religion and Poetry in Pre-Islamic Arabia, Garant, Belgium.
8. Suzanne Stetkevyc, 2009, Introduction, Early Islamic Poetry and Poetics. 1<sup>st</sup> Edition, Routledge. London.
9. A-Zawzani, Interpreting the Odes.
10. W.P.Ker, Essays of John Dryden, Oxford University Press.
11. Oxford Dictionnary, 2002, Oxford University Press.
12. Cambridge Dictionary, 2004, Cambridge University Press.

### Journal article :

- Muneharu Kitagaki, Some Problems In Dryden's Theory Of Translation.

### Internet websites:

- 1- Wata forum, translation of Muallakt Zuhair, 2016  
<http://www.wata.cc/forums/archive/index.php/t-78062.html>,  
visited in September 6<sup>th</sup> 2022, at 3.45.
- 2- John Dryden  
<https://poets.org/poet/john-dryden>  
visited in September 5<sup>th</sup>, 2022 at 23.59
- 3- John Dryden, Verse-Satire  
<https://www.britannica.com/biography/John-Dryden/Verse-satires>  
Visited in September 5<sup>th</sup>, 2022 at 23.45
- 4- Babak Elahi, Suspended Poetics: Echoes of the Seven Odes in Arabic E-Literature,  
<https://electronicbookreview.com/essay/suspended-poetics-echoes-of-the-seven-odes-in-arabic-e-literature/>  
visited in September 7<sup>th</sup>, at 21.18

### Citations:

- “A public Register of the Arab people: by its means genealogies are remembered, and glorious deeds are handed down to posterity” Charles Lyall.
- ‘the records of the Arabs are the verses of their bards’ W.A.Clouston.
- ‘The hurry of the general election to a professional man, has obliged me to suspend till another long vacation, two little works, which I hoped to finish in the remainder of this. The first is a treatise On the Maritime Jurisprudence of the Athenians, illustrated by five speeches

of Demosthenes in commercial causes; and the second, a dissertation On The Manners of the Arabians before the Time of Mahomet, illustrated by the seven poems, which were written in letters of gold, and suspended in the temple of Mecca, about the beginning of the sixth century...’ William Jones.

- “I thought fit to steer betwixt the two extremes of paraphrase and literal translation; to keep as near my author as I could, without losing all his graces, the most eminent of which are in the beauty of his words” John Dryden.
- ‘I may presume to say: I have endeavoured to make Virgil speak such English as he would himself have spoken, if he had been born in England, and in this present age’ Dryden.