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Foreign Affinities
Arabic Translations of English Poetry
and their Impact on Modern Arabic Verse: A Discursive Approach

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Abstract

This is the first discursive study to examine the Arabic translations of a number of major modern poems in the English language in particular T. S. Eliot's "The Waste Land" and Walt Whitman's "Song of Myself". These translations were done by the Arab translators who were themselves modernist poets, including Badr Shākir al-Sayyāb, to whom a separate chapter is dedicated as a case study.

The thesis begins by underlining the relationship between translation and modernity by reviewing some critical studies and translational strategies. The framework allows me to approach the given poems comprehensively, since this study argues that poetry is not only a linguistic composition but also a socio-cultural construct. Thus, this study treats each of these translations as a discursive process comprising three contexts: situational, verbal and cognitive.

The situational context highlights the background of these poems and each one's importance in its own system. It also reveals the reasons why Arab modernists were drawn to these poems. The verbal context studies the Arabic translations of the selected poems. It provides a comparative analysis, although its aim is to emphasize specific stylistic issues which function more than others in the target system. The cognitive context underlines the impact of these English poems on Arabic modernity on formal, stylistic and thematic levels.

Finally, the thesis covers the main trends in the translation of English poetry into Arabic, and in so doing it presents a new approach. It also paves the way for more studies to explore further aspects of these works of translation.

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Introduction

Translation, as a general concept, functions in most activities: writing, speaking, art, music, design and so on. All of them are regarded as forms of translation. We communicate with each other, whether artistically or ordinarily, by translating ideas, feelings etc. Literature and translation have always worked hand in hand. History shows us that these two activities have been practised in various ways in the classical world as ancient civilizations interacted with each other. Thus, the Sumerian Epic of Gilgamesh and other philosophic and scientific texts were translated into Babylonian languages. Greeks translated some Babylonian and Egyptian texts. Babylonians translated texts from Persia and so on. Translating literature was at the heart of their interaction since some sciences and philosophies were embodied or written in literary forms.

Furthermore, the history of literature has shown us that many poetic movements have been based on translation. In the West, Roman poets 'indirectly' translated Greek literature into their works. For example, Homer's *the Iliad* resembles Virgil's *the Aeneid* on thematic and stylistic levels. In an introduction to his translation of the *Aeneid*, David West notes that 'the first words of *the Aeneid* are "I sing of arms and of the man ..." (*arma virumque cano*). Since *the Iliad* is the epic of war, and the first word in *the odyssey* is "man", Virgil has begun by announcing that he is writing an epic in the Homeric style' (West, 2003: xi). Hence, for some Roman poets such as Horace, as Lawrence Venuti notes, 'the function of translating is to construct poetic authorship, and the immediate goal is a good poem in Horatian or Roman terms' (Venuti, 2004: 5). It seems that was the only way for classical Greek literature to be 'translated' and hence to survive. Likewise, Latin literature survived through these translations enabling it (and any target language) to develop new literary tools and techniques. This is because 'translation is a source of inspiration, rather than an end in itself; it stimulates reflection and acts as a point of departure

for further research' (Delisle and Woodsworth, 2012: 95). The importance of translation goes beyond literature. It also applies to western science as Henry Fischbach states 'translation was the key to scientific progress as it unlocked for each successive inventor and discover the mind of predecessors who expressed their innovative thoughts in another language' (Fischbach, 1992: 194).

Similarly, in Middle Eastern culture, translation was important for both literature and science. This was clearer after the spread of Islam, when translation was used as a means to learn about the philosophy and science of other cultures, especially Greek, Persian and Indian. However, the rise of translation as an essential movement in Arabic culture began in Baghdad in the 9th century when the Caliph al-Ma'mūn established *Bayt al-Hikma* (the House of Wisdom), a time when Greek texts in science and philosophy were being translated into Arabic. The House of Wisdom created an 'international' translational movement involving some five languages: Arabic, Greek, Syriac, Persian and Sanskrit. Abū 'Uthmān al-Jāhīz (c. 781-868), who is considered to be the first translation theorist, described the movement as follows:

The books of India have been transferred (*nuqilat*), and the Greek philosophies have been translated (*turjimat*), and the literatures¹ of the Persians have been converted (*ḥuwwilat*). [As a result,] some of these [works] have increased in excellence and some have not² lost a portion [of their original quality].

(Translated by Yücesoy, 2009: 536; brackets in the original)

Al-Jāhīz's translational system comprises three types: transference, translation and transformation. Translating al-Jāhīz's terms into English would widen the semiotic

¹ (s) is added to the translation because it comes in a plural form of 'أدب' in the original (see: *Kitāb al-Ḥayawān*, 1965: 75).

² (not) is added to the translation because it comes in a negative form in the original: 'وبعضها ما انتقص شيئاً' (ibid).

chain of each of these terms. Thus, *nuqilat* can be translated into move, transport, transplant, shift, convey; *turjimat* into interpret, treat, expound; and *huwwilat* into change, turn and so on (ibid). Therefore, al-Jāhiz's critical system, as Hayrettin Yücesoy notes, was 'aware that translation is not an uncritical transfer from monolithic language A to monolithic language B, but rather it is a creation of new meaning by transforming the source text through interfering with it' (ibid). Interestingly, al-Jāhiz did not use 'rigid' categories such as 'right' or 'wrong', 'faithful' or 'unfaithful', 'free' or 'unfree' which, according to Andre Lefevere, have dominated 'the European educational system' since Rome (Lefevere, 1992: 6). Instead, he used descriptive, critical, non-normative terms such as 'developed' 'completed' and so on. This system is not only still valid, but almost all modern translational schools use similar concepts. For example, for Ezra Pound, as Weissbort notes, translation is 'a form of criticism, the highest in his view since it represents a fusion of the creative and the critical' (Weissbort, 1989: x).

In his statement, al-Jāhiz claims that poetry is untranslatable; it can only be 'converted'. Its themes can be transferred from a language to another, but not its poetic form:

Poetry cannot be translated and does not render itself to transmission. And whenever it is converted into another language its concinnity (**naẓm**) is broken, its meter is rendered defunct, its beauty evaporates, and that something that inspires wonder and admiration simply absents itself.

This is unlike the case with expository prose, though it is likewise true that what was originally written as such is superior to and more genuine in its constitution than prose that has been written by converting metrically balanced poetry.

(Translated by Jackson, 1984: 101-2; see also *Kitāb al-Ḥayawān*, 1965: 75)

Here, al-Jāhiz speaks about the translatability of prose in a practical way; as he had seen the importance of translating Greek philosophy into Arabic and its impact on

Islamic culture as a whole. However, his view on the untranslatability of poetry has no basis as there is no mention in the historical record of any such activity at that time. Thus, al-Jāhiz's stance on the translation of poetry is not based on evidence, but on his loyalty to Arabic poetry. He states that: 'excellence with regard to the art of poetry is limited to the Arabs and those who speak the Arabic language' (ibid: 101). However, pre-Islamic Arabs did not live in isolation; the Romans and Persians were their neighbours, and translation was the only means to interact with each other. Artistically, poetry was the only literary form for Arabs. Hence non-Arabs could not ignore it because it was part of Arab life. In addition, the pre-Islamic poetry, which was considered to be a 'pure' Arabic form, was not free from hidden 'foreign' features as it had been, to use al-Jāhiz's terms, *nuqilat* or *huwwilat* to Arabic poetry and even *turjimat* into Arabic. Some Arab poets were originally Persian, and they had 'translated' some of their 'wisdoms' into an Arabic poetic form. The original form of a poem is, as al-Jāhiz posits, impossible to translate, but it is not impossible to translate a poem on other levels of. Al-Jāhiz himself states that: 'If the wisdom of the Arabs were to be translated, the marvellous rhythm would completely disappear. The ideas would all be ideas already expressed by the Persians in their books on wise and sensible living' (Jāhiz, 1969: 133). This statement, if we accept it as is, propounds the notion that Arabic poetry operates at two levels: form (rhythm and rhyme) which is originally Arabic, and content which is translated from other cultures. Most importantly, it concedes that poetry can be partially translated from a semantic point of view, and formally completed in the target language. This has been and still is a popular translational approach as will be highlighted in the first chapter. However, the phenomenon of the poet-translator in Arabic culture was not considered as an independent and important job as was the case with scientific and philosophic prose until the beginning of the last century when it began to be considered as such by a few poets. In the mid-1950s, translating poetry became more like a modern poetic project with the Lebanese poetry journal *Shi'r*. In the West, on the other hand, this phenomenon emerged quite early. Steven G. Yao summarizes the translational atmosphere before modernity in the English classical and romantic periods:

Literary translation functioned primarily as a means for renewing and strategically deploying the authority of the classics, which explains why the most renowned translators in English of earlier eras—Golding and Chapman in the Elizabethan, Dryden and Pope in the Enlightenment, and Browning, Rossetti, and Swinburne in the Victorian—all derive their reputations specifically as translators from their renderings of various Latin and Greek writers and other figures explicitly connected with the classical tradition

(Yao, 2002: 10)

In the period between the 16th and 18th centuries, poet-translators mainly translated Roman and Greek literature into ‘modern’ European languages. Thus, George Chapman and Alexander Pope translated Homer into English; John Dryden translated Ovid and Virgil in the 17th century; and in the 18th century, Friedrich Hölderlin translated Sophocles into German. Hölderlin’s translational work has been considered by many scholars for its importance to his own poetics. Like most poet-translators, as will be investigated in this thesis, Hölderlin, according to David Constantine, offered ‘no theory of translation and had no fixed way of translating either; it varied according to his varying needs’ (Constantine, 2011: 81). Nevertheless, his few comments are ‘suggestive’. In his letter of March 1794 to his friend Christian Ludwig Neuffer, who was translating Virgil, Hölderlin stated that ‘the great Roman’s spirit will surely be a wonderful strengthener of your own. In the struggle with his language yours must become more and more agile and vigorous’ (cited in *ibid*). Like al-Jāh̄z, Hölderlin believes that translation could enrich the target language. He developed this vision in his letter of July 1794: ‘Translation does our language good, like gymnastics. It gets beautifully supple when forced to accommodate itself to foreign beauty and greatness and also often to foreign whims’ (*ibid*). The term ‘foreign’ is central to Hölderlin’s translations. This is reflected, in particular, in his translations of Sophocles’ plays. He ‘reveals the strangeness of the Greek tragic Word [sic], whereas most “classic” translations tend to attenuate or cancel it’ (Berman, 2004: 276).

Friedrich Schleiermacher figuratively describes the necessity of the 'foreign' for his native culture:

Just as our soil itself has probably become richer and more fertile, and our climate more lovely and mild after much transplanting of foreign plants, so do we feel that our language, which we practice less because of our Nordic lethargy, can only flourish and develop its own perfect power through the most varied contacts with what is foreign.

(Schleiermacher, 1992: 53)

The importance of translation for the target culture was also highlighted by some Arab writers in the first half of the last century. For example, in his essay, "Let Us Translate" which was published in his book *al-Ghirbāl* (1923), Mīkhā'il Na'īma encourages Arab writers to translate the world's literary masterworks³:

Let us translate! And glorify the position of the translator because he is a mode of acquaintance between us and the greater human family. It is also because in his revealing the secrets of great minds and large hearts covered by the obscures of a language, the translator raises us from a small limited place, we wallow in its mud to an atmosphere that enables us to see the wider world. Hence, we can live its ideas, hopes, joys and sorrows.

(Na'īma, 1964: 126)

For some poet-translators, enrichment also means that they can use in their translational works what is 'strange' or forbidden, artistically and linguistically. The English poet Edward FitzGerald who is known more for his translation of *The Rubaiyat* of Omar Khayyam than for his own poems, used some non-English words in his translation. The Argentinian writer Borges explains that translation allows the

³ Translations from Arabic into English are mine unless otherwise stated.

translator to use what might be forbidden in his native language. He states that when the English poets Dante Gabriel Rossetti and Algernon Charles Swinburne discovered *The Rubaiyat*, they:

felt the beauty of the translation, yet we wonder if they would have felt this beauty had FitzGerald presented the *Rubāiyāt* as an original (partly it *was* original) rather than as a translation. Would they think FitzGerald should have been allowed to say, "Awake! For morning in the bowl of night..."? ... And I wonder if FitzGerald would have been allowed the "noose of light" and the "sultan's turret" in a poem of his own.

(Borges, 2000: 69-70)

For modernists, the concept of 'enrichment' was at the top of their poetic projects in both western and Arabic cultures. For example, Baudelaire's translation of Edgar Allan Poe, as Marilyn Gaddis Rose notes, allowed the French poet to use:

...full expression of desperation, morbidity, excess; full expression, in short, of the extravagance of feelings beyond the strictures of high bourgeois taste exemplified by his mother and stepfather. Poe allowed him to make verbal choice which the reader would not expect. Rhetorically, Poe's prose permitted Baudelaire to express himself rhythmically but with licence.

(Rose, 1997: 31-2)

This is because, as George Steiner explains, the poet-translator through his translation of other poets 'can modernize not only to induce a feeling of immediacy but in order to advance his own cause as a writer. He will import from abroad convention, models of sensibility, expressive genres which his own language and culture have not yet reached' (Steiner, 1975: 351). However, it seems that, to use Ana Mata Buil's words in her essay "Poet-translators as Double Link in the Global Literary System", 'affinity' is one of the main reasons that a poet translates another poet (Buil, 2016: 406). Thus, Baudelaire translated Poe, Eliot and Perse translated

each other, Octavio Paz and William Carlos Williams did the same, Borges translated Whitman, Adūnīs translated Perse and Eliot, Sayyāb translated Eliot and Sitwell, Sa'dī Yūsuf translated Whitman etc. For example, Adūnīs attributes his success in translating Perse to the type of French poet who 'writes poetry as he breaks the world [in order to] reshape it' (Adūnīs, 2010). In this statement, Adūnīs refers to the poetic kinship between him and Perse. Baudelaire states that he translated Poe because the American writer resembled him: *Savez-vous pourquoi j'ai patiemment traduit Poe? Parce qu'il me ressemblait* (cited in Buil, 2016: 406). Buil adds to 'affinity' two reasons that drive a poet to translate another poet. The first reason is that 'poetry is considered to be translated by poets'. This reason is 'related to the notion that the translation of poetry should be in turn a poetic composition in the target language, and not a meaning-explanation of the original' (ibid: 402). This also means that poets, who themselves approach foreign poetry, are more likely able to replace the 'missing' original artistic form than those who are translators but not poets. The second reason involves increasing the symbolic capital of the target text (TT) in translating a certain source text (ST). The latter underlines 'the will [of poet-translators] to win more symbolic capital through translation by association [with influential original poets]'. This occurs especially when 'the translated poets have a more central position inside [their] literary system' and can therefore 'increase the symbolic capital of their poet-translators, who see their name linked to the consecrated poet' (ibid). In modern Arabic poetics, Eliot and Perse, for example, are always associating with al-Sayyāb and Adūnīs respectively.

These reasons highlight not just the background of this phenomenon but also the importance of the poet-translator in world poetry. Despite this activity for the poet-translator being first and foremost a poetic job, it creates a type of modern creativity across different cultures since 'openness' to other cultures was the favourite modernists' slogan. This movement was established as a reaction to the classicism which glorified tradition and to the romanticism which mainly focused on the poetic 'self' as a source of inspiration for the poet. Thus, the modern poet-

translators 'explored alternative sources for such enabling models, employing translation as a strategy by which to underwrite their own cultural ambitions and advance their own aesthetic and ideological ends' (Yao, 2002: 10). Translation aesthetically fulfils poet-translators' own poetics, and ideologically voices their unspoken poetics. These are both equally important for Arabic modernists since translating 'other' poetry gave them a sense of freedom on both levels as will be underlined in this thesis.

In addition to these artistic and political quests, translation for modernist poets is also a way, to use Walter Benjamin's concept, to relieve the poet's 'existential poverty'. In his book *Baudelaire*, Claude Pichois underlines the importance of translation for Baudelaire as a 'vitalizing' activity and assures himself and his mother that he is working. Explaining Pichois' approach to Baudelaire, Alina Clej clarifies that translation for the French poet is:

...a representation of 'an "alibi", a means of compensating for his lack of creativity, as well as a form of self-justification: "a bourgeois guarantee", says Pichois, "meant to reassure his mother, Ancelle, and himself". Following Pichois, Baudelaire's "meager vitality", his "vertigo" in front of his blank white page, his fear of being confronted with his own "impotence" forced him into the activity of translation, which provided a prop to his self-confidence. In the case of translation, the score is already given, and the translator's imagination can play along the margins, or weave in and out between the blank spaces of the printed page, like a parasitic plant.

(Clej, 1997: 11)

Unlike previous movements, modernity looks differently at the past and how it can function artistically in the present. This issue has haunted the discourse of modernity since Baudelaire. Paul de Man explains that the French poet viewed modernity as 'an acute sense of the present, as a constitutive element of all aesthetic experience' (De Man, 1989: 156). This can be observed in both his original and translational works. Baudelaire states that 'the pleasure we derive from the

representation of the present (la représentation du présent) is not merely due to the beauty it may display, but also to the essential “present-ness” of the present’ (ibid: 156). Trying to define modernity by its historical and artistic opposites, de Man highlights:

Among the various antonyms that come to mind as possible opposites for “modernity”—a variety which is itself symptomatic of the complexity of the term—none is more fruitful than “history”. “Modern” can be used in opposition to “traditional” or even to “classical”. For some French and American contemporaries, “modern” could even mean the opposite of “romantic”.

(ibid: 144)

But modernity for poets like Rimbaud and Antonin Artaud, as de Man himself explains, is more than the opposite of ‘traditional’ or ‘classical’. It ‘exists in the form of a desire to wipe out whatever came earlier, in hope of reaching at last a point that could be called a true present, a point of origin that marks a new departure’ (ibid: 148). However, for other modernists such as Eliot and Pound, to use Roxana Birsanu’s words, ‘history, more precisely the interdependence of past and present, lies at the core of the modernist concept of culture’ (Birsanu, 2011: 181). She adds: ‘it is the awareness of the close connection between the two axes that ensures cultural survival and development not only at a European level, but at a universal scale as well’ (ibid). As we have mentioned, to ‘modernize’ the past was at the heart of world modernists, especially the Anglo-American poets such as Pound whose translational contribution will be reviewed in the first chapter. Like most world modernists, Eliot was a poet-translator as well. He treated the concept of ‘tradition’ and how it can be observed through ‘the creative eye’ of the translator to ‘digest’ and to use it in modern literature:

If we are to digest the heavy food of historical and scientific knowledge that we have eaten we must be prepared for much greater exertions. We need a digestion which can assimilate both

Homer and Flaubert. We need a careful study of renaissance Humanists and Translators, such as Mr. Pound has begun. We need an eye which can see the past in its place with its definite differences from the present, and yet so lively that it shall be as present to us as the present. This is the creative eye.

(Eliot, 1960: 77)

For Eliot, translation was also a 'fertilizing effect' in two ways 'by importing new elements which may be assimilated, and by restoring the essentials which have been forgotten in traditional literary method. There occurs, in the process, a happy fusion between the spirit of the original and the mind of the translator; the result is not exoticism but rejuvenation' (Eliot, 1917: 102). He developed this concept as a core of modernity in his address "Tradition and the Practice of Poetry", which was delivered at the London Book Fair in 1935:

There are two ways in which a literature may be renewed – I mean two purely literary ways: for literature of course needs also to be constantly [responsive] to the changing world about it, as well as to the things which are always the same. The two ways of cross-fertilisation are by a new contact with an older period of itself, or by contact with a foreign literature: and I think that both are desirable

(Eliot, 2017, V 5: 302)

The approach to 'tradition' and 'foreign' also formed modern Arabic poetics. In *An Introduction to Arab Poetics*, Adūnīs views modernity as resulting from these two sources:

Modernity in Arabic poetry had its origins in a climate which brought together two independent elements: awareness of new urban culture which developed in Baghdad in the eighth century, and a new use of the language to embrace this awareness and express it in poetry. It developed in a spirit of opposition to the ancient, at the same time interacting with non-Arab currents. The whole thrust of Arab civilization testifies to this, for it is a

synthesis of the pre-Islamic period and Islam, from whence it derives its origins and heritage, and of other cultures – Persian, Greek and Indian – through adoption and interaction, permeated by the most ancient elements deposited in historical memory: Sumerian, Babylonian, Aramaean and Syriac.

(Adonis, 1990:89)

Adūnīs refers here to what is known in Arabic poetry to be ‘the first modernity’, namely when poets such as Abū Nuwās and Abū Tammām in the 8th and 9th centuries renewed Arabic poetry formally and stylistically. Formally, Abū Nuwās broke what is called ‘*amūd al-shi’r*’ which can be defined as ‘principles and laws stipulated by some critics in the ‘Abbāsīd period to differentiate good from bad poetry’ (Faddul, 1992: 280). Abū Nuwās’ revolt, according to Adūnīs, ‘violated a firmly-rooted artistic standard which took a socio-cultural form with an authoritative dimension’ (ibid). Stylistically, Abū Tammām introduced new metaphors and images to the poetic language. As we have discussed the poetic interaction with other cultures, although it existed, was not classified as a translational one as in the case of prose. However, translation played a major role alongside Arabic tradition in ‘the second modernity’ which developed in Baghdad in the middle of the last century. Arabic poetry changed not just on a stylistic and a thematic level, but also formally, as will be reviewed in detail in the first chapter. Adūnīs explains:

The cultural background of Arab poets and critics has derived from two divergent traditions: that of the self (ancient, traditionalist) and that of the other (modern, European-American). These two traditions blur or blot out the values of modernity and creativity in the Arab literary heritage.

(ibid: 80)

Adūnīs acknowledges that he ‘was one of those who were captivated by Western culture’ (ibid). However, the Arabic tradition is present in his works in his application of new techniques. Adūnīs and his pioneering generation view modernity as a dialogic concept between their tradition and western poetics, and through this concept, Arabic tradition will be, to use Eliot’s words, ‘so lively that it shall be as present to us as the present’. In addition, Adūnīs was aware of the discursive⁴ contexts of modernity although he did not use this term. What I mean by this is that a poetic translational phenomenon should be treated both linguistically and from a sociocultural perspective. Adūnīs states that the only way ‘to reach a proper understanding of the poetics of Arab modernity’ is by ‘viewing it in its social, cultural and political context’ (Adonis, 1990: 76). This is because ‘the problematic of poetic modernity (*ḥadātha*) in Arabic society goes beyond poetry in the narrow sense’. This problematic ‘is indicative of a general cultural crisis, which is in some sense a crisis of identity’ (ibid). In *Bayān al-Ḥadātha* (Manifesto of Modernity), Adūnīs states that Arabic modernity cannot function unless it works in harmony with other discourses such as epistemology, psychology and science:

The problem of poetic modernity in the Arabic language is a central part of the problem of epistemology as a relationship between man and the unknown. It is also a part of the problem of science as a relationship between man and nature, and a part of the problem of technology as a practical experience. Therefore, [poetic modernity] cannot be separated from a general problematic which is linked to both the existence of the Arabs and their destiny as a civilization.

(Adūnīs, 1995: 64)

The Arab modernists were greatly interested in discussing these ‘problems’. They were also interested in exchanging, to use Birsanu’s words about Eliot, ‘ideas, as well as the concept of tradition which lies at the core of [their] poetics’. Those modernists ‘suggest a constant preoccupation with a form of cultural transfer, namely translation’ (Birsanua, 2011: 182). Like Eliot, some Arab modernists, in

⁴ The importance of the discursive approach will be explored further in the first chapter and applied in the following chapters.

addition to their main career as poets, worked as literary editors. For example, Yūsuf al-Khāl and Adūnīs established the journal *Shi'r* (Poetry) in 1957. *Shi'r* presented a huge effort to bring together young modernist poets and writers of Arabic culture such as al-Sayyāb, Nāzik al-Malā'ika, Buland al-Ḥaydarī Jabrā Ibrāhīm Jabrā, Sa'dī Yūsuf, Lūwīs 'Awaḍ and Ṣalāḥ 'Abd al-Ṣabūr. Like world modernists, translation for those poets, was at the core of their modernity. Thus, Walt Whitman, Pound, Eliot, Baudelaire, Rimbaud, Perse, Auden, Philip Larkin, Stephen Spender and so on were translated into Arabic by these poets themselves. This effort created a translational phenomenon in modern Arabic poetics. It is not only the pioneering generation that contributes to and benefits from translating poetry, but also the following generations whose poets are almost all translators, such as Ḥasab al-Shaikh Ja'far, Fāḍil al-'Azzāwī, Sargūn Būluṣ, Yasīn Ṭāha Ḥafīz, Sāmī Mahdī, 'Abd al-Karīm Kāshid. Clearly, many poets benefitted from world poetry through translations. For example, 'when asked about the poets who have influenced his work, the Palestinian poet Maḥmud Darwish ... listed, among others, Elouard, Aragon, Nazim Hikmat, Lorca, and Neruda' (Badawi, 1975: 262). M. M. Badawi describes this as an example of 'the international cultural background of the young Arab poet of today' (ibid).

However, not all translations had the same impact on modern Arabic poetry. For example, Nazīk's translations of the Romantic English poets did not influence Arabic poetry. Also neither of al-Khāl's translational selection (1958) nor Tawfīq Ṣāyigh's selection of American poets (1961) had a direct impact on Arabic poetic modernity, although they included poets such as Robert Frost, Wallace Stevens, William Carlos Williams, Archibald MacLeish and E. E. Cummings. Ṣāyigh 's translation of Eliot's *The four Quartets*, as al-Musawi notices, 'did not have an immediate strong impression on young poets who had already searched for the new and the challenging in every poetry, Arabic, Persian, Turkish, Russian, Spanish, French, or Anglo-American' (al-Musawi: 234). In my opinion, the reason behind the impact of certain English poems such as Eliot's "The Waste Land", Whitman's "Song of Myself" and Edith Sitwell's "The Shadow of Cain" on modern Arabic poetry is that these poems were

approached discursively in the target culture. They were approached not as 'isolated' linguistic texts but, to use Eco's concept, as a 'world' which has non-linguistic contexts as well. Moreover, these English poems were chosen by Arab poet-translators because of their 'affinities' to Arabic poetic modernity thematically and stylistically albiet they were created in 'foreign' cultures.

Thus, this thesis entitled *Foreign Affinities, Arabic Translations of English Poetry and their Impact on Modern Arabic Verse: A Discursive Approach* will study these translations in a way that covers not only the textual issues that translation studies normally focus on, but the reasons behind choosing these translations and how they were approached in the first place. More importantly, this thesis will highlight the new poetics that these translations created in the target culture. Therefore, the discourse analysis which I advocate here can help me to analyse a translated poem as a discursive process, which does not happen in a vacuum 'but rather in the contexts of all the traditions of two literatures' (Lefevere, 1992: 6). This also means that poetry, although it is linguistically produced, can be viewed as a cultural production as well. Therefore, 'equivalence', as a translational approach whose linguistic aspects have dominated this field for long time, is used here to highlight certain verbal issues that affect the other contexts but not as a primary approach. This is because I am trying to discover why a poem in a certain situation creates a certain culture in its system and functions in a similar 'degree of success in another situation or culture,' to use Lefevere's words (ibid: 8). I believe that translating poets such as Eliot, Whitman, Pound and Sitwell has influenced modern Arabic poetics significantly. This influence needs to be studied on varied discursive contexts: situationally, verbally and cognitively. Hence, this thesis will be divided into the following chapters, with a conclusion.

The first chapter will be divided into four sections. The first section is an outline of studies that explore the interaction of Arabic poetic modernity with the western one. This will be divided into four sub-sections to review four books that dealt with

the change in Arabic poetry in the middle of the last century. The second section will highlight some of Ezra Pound's translational works and ideas. In this section, I will underline the importance of poetry translations for Pound as a modernist poet, and the impact of these translations on his own poetic experience and on world poetic modernity. As will be demonstrated, Arab modernists were influenced by Pound on translational and creative levels. The third section provides an outline of strategies and approaches which are commonly used in translating poetry by both English and Arabic cultures. These strategies and approaches are useful to draw attention to the issues relevant to the task at hand: Arabic translations of English poetry and their impact on modern Arabic verse. The fourth section outlines my methodology.

The second chapter is devoted to Arabic translations of Eliot's poem "The Waste Land". This poem has been translated into Arabic many times. I will, discursively study three of these translations which were made by four modernists in the 1950s and I will argue that translating this poem significantly inspired poetic innovation in Arabic. The importance of this poem in its English system and world poetry is also considered here. In addition, this chapter highlights Eliot's prose writings and the importance of their critical tools for Arab modernists. I selected Eliot because Arab modernists approached him before, more so than any other poet.

The third chapter studies three Arabic translations of Whitman's poem "Song of Myself". The manner in which this poem was received in the target culture will be demonstrated in its three discursive contexts. The question of why Arab modernists approached Eliot before Whitman will be raised in this chapter alongside their different impacts on Arabic poetic modernity.

The fourth chapter deals with al-Sayyāb's translations of major English and Anglo-American poets including Sitwell, Pound and Eliot. By choosing al-Sayyāb I aim to investigate the impact of his translations on his own poetics, as the 'first' modernist, and on modern Arabic poetry in general. Al-Sayyāb's translational work can be regarded as a case study and therefore it follows Eliot and Whitman. In my conclusion, I will highlight the key findings of the analysis of these Arabic

translations and underline their crucial roles in establishing Arabic poetic modernity. In the appendix, I will also highlight my involvement, as a poet-translator, in introducing some non-Arab modern poets to Arabic poetry.

Chapter 1 An Overview of Critical & Translational Studies

The first of the four sections of this chapter is an overview of studies that deal with the relationship between western poetry and modern Arabic poetry from a critical perspective. This section will be divided into four sub-sections which review four studies. Three of these studies deal with the transformation of Arabic poetry in the 1940s and 1950s. Although there are other studies dealing with the subject at hand, these books approach the question of poetic modernity in a rather comprehensive way, as will be demonstrated in the course of this review. The books that will be reviewed are: *Trends and Movements in Modern Arabic Poetry* by Salma Khadra Jayyusi (1977), *Placing the Poet Badr Shākir al-Sayyāb and Postcolonial Iraq* by Terri DeYoung (1998) and *Arabic Poetry Trajectories of Modernity and Tradition* by Muhsin J. al-Musawi (2006). The final book is *Huṣṣat al-Gharīb* (The Share of the Foreign) (2011) by Kāzīm Jihād which studies the translation of poetry in Arabic culture both theoretically and practically. Each of these books has its own features. Jayyusi's book is a pioneering study in this subject, first published in 1977, which reviews all the schools of modern Arabic poetry in detail. DeYoung's book is devoted to the study of al-Sayyāb's life and poetry. Al-Musawi's book, which is the recent one published in English, focuses on the influence of Eliot on modern Arab poets, especially al-Bayātī. It also highlights the role of translation as a modernist device. Lastly, Jihād's book is about poetic translation and the translation of western poetry by Arabs but it is reviewed here in particular because it studies Adūnīs' translation of the French poet Saint John Perse.

The second section will review Ezra Pound's contribution to world poetry translations. In this section, I will highlight the importance of poetry translations for Pound as a modernist poet and the impact of these translations on his own poetic experience. This section will underline the relationship between Pound's Chinese translations and his own imagist poems. The third section is an overview of translation studies that establishes specific translation strategies and approaches.

In this section, I will review James S Holmes' *Translated! Paper on Literary Translation and Translation Studies* (1970/ 1994), André Lefevere's *Translating poetry seven strategies and a blueprint* (1975) and Umberto Eco's *Mouse or Rat? Translation as Negotiation* (2004). It is impossible to review briefly such detailed and comprehensive critical and translational studies. However, it may be useful to draw attention to key issues pertaining to this study namely the Arabic translations of English poetry and their impact on modern Arabic verse. The fourth section will outline my methodology.

1.1 An outline of modern Arabic poetry studies

1.1.1 Modern Arabic poetry in the 19th and 20th centuries

In *Trends and Movements in Modern Arabic Poetry* (1977), Salma Khadra Jayyusi offers a comprehensive study of this subject. This two volume book covers almost all the poetic schools of the last two centuries. The first volume deals mainly with what she terms 'the cultural roots of modern Arabic poetry'. This is the title of the first chapter and is devoted to the poetic scene in the nineteenth century. The second chapter "Early developments in the twentieth century" focuses, in its first part, on the new classical poets such as Aḥmad Shauqī and Ḥāfiẓ Ibrāhīm. In the same section, Jayyusī studies the beginning of romanticism and the role played by the Lebanese poet Khalīl Muṭrān (1872-1949) as 'a pioneer in introducing innovations' to modern Arabic poetry (Jayyusi, 1977: 55). The second part of the same chapter "Arabic Poetry in the Americas" concentrates on what is known in Arabic literature as 'Mahjar poetry' in Latin and North America. In the beginning of the twentieth century, some of the most important Arab poets, such as Ilyās Farḥāt and Rashīd Salīm al-Khūrī in South America and Gibrān Khalīl Gibrān and Ilyā Abū Māḍī in North America, settled there and continued to write in Arabic.

The third chapter "The Breakthrough" is comprehensive covering the entire first half of the twentieth century. It also includes different contributions by poets and

critics of that time in different countries, such as al-Manfalūṭī, Ṭāhā Ḥusain and Dīwān Group in Egypt, al-Zahāwī, al-Ruṣāfī and al-Jawāhirī in Iraq, Badawī al-Jabal and Abū Rīsha in Syria, Al-Akhṭal al-Ṣaghīr and Amīn Nakhala in Lebanon, and Ibrāhīm Ṭuqān and Abū Salma in Palestine.

Jayyusi's second volume studies the main poetic movements and trends in the beginning of the twentieth century. In the fourth chapter "The Romantic Current in Modern Arabic Poetry", Jayyusi observes the differences between the groups and poets of this 'current'. She divides these groups and poets according to their different countries. In Arabic poetry, Romanticism developed from what Jayyusi calls the 'infiltration of Romanticism' into a 'Romantic Current'. In the same chapter, Jayyusi highlights the importance of the North American Mahjar group which was established by Gibrān Khalīl Gibrān, Mīkhā'il Nu'aīma, Abū Māḍī and Nasīb 'Arīḍa in the United States of America in the 1920s. She also underlines the significance of the Apollo group which was founded in Egypt in the 1920s by Aḥmad Zakī Abū Shādī, Ibrāhīm Nājī and 'Alī Maḥmūd Ṭāhā. These two groups played a vital role in shaping the Romantic Movement in Arabic poetry. The Tunisian poet Abū al-Qāsim al-Shābī engaged with the 'Romantic Current' during his residency in Egypt.

The fifth chapter entitled "The Rise of a symbolist Trend in Modern Arabic Poetry" highlights the contribution of poets such as Yūsuf Ghuṣb and Sa'īd 'Aql. The Romantic poets had a greater impact on the new poetry than the symbolists. This is because 'the symbolist school, under the leadership of its foremost protagonist, Sa'īd 'Aql, was still linked with nineteenth century French Symbolism and had little connection with the surrounding culture' (ibid: 562).

The sixth chapter "The Influence of 'Abbūd and Mandūr" is devoted to the contributions of Marmūn 'Abbūd and Muḥammad Mandūr and the impact of their critical writings on the poetic scene in the 1940s, especially Mandūr's *Fi al-Mizān al-*

Jadīd (1944). In this book, Mandūr discusses, among other things, two significant topics: myth and meters (ibid: 525). Concerning myth, Mandūr compares the use of myths by the Egyptian playwright Tawfīq al- Ḥakīm and European writers such as Bernard Shaw, Shelley and Gide. In an essay about ‘Alī Maḥmūd Ṭahā’s *Arwāḥ wa Ashbāḥ*, Mandūr discusses the same topic again and criticizes Ṭahā by saying that his use of Greek myths was, in Jayyusi’s words, ‘flat, inaccurate and hasty’ (ibid). Jayyusi underlines the fact that Mandūr ‘did not show real interest in the successful and sophisticated use of myths by the Avant-grade poets of the fifties’ (ibid). Mandūr also proposes a theory about the metrical structure of Arabic poetry. Jayyusi clarifies that Mandūr believes that ‘Arabic poetry, like any other poetry in the East or West, is made up of feet which combine to make metres’ (ibid: 526). According to Mandūr, ‘some meters in Arabic are either “*mutajāwibat al-tafā’īl*”, (i.e. made up of the combination of two feet), or “*mutasāwiyat al-tafā’īl*”, (i.e. made up of the repetition of the same foot)’ (ibid). Jayyusi criticises Mandūr’s theory by saying that we cannot use a single foot in the ‘mixed metres (“*mutajāwibat al-tafā’īl*”)’ (ibid). This is because their ‘pattern is formed by the various combinations of different feet’ (ibid), whereas the pattern of the unmixed metres (*mutasāwiyat al-tafā’īl*) is based on the use of a single foot (ibid).

The seventh chapter “Fundamental Changes After 1948” gives a background on the free verse movement. In a section called “Traditional and Modern”, Jayyusi briefly highlights the conflict between the classical poetic school as reflected in the poetry of al-Jawāhirī and Badawī al-Jabal, and the modern one as reflected by the new poets. In another section called “The Shift of the Centre of Poetry to Iraq”, she underlines the paradox of this shift since Iraq had for centuries been ‘a stronghold of poetry whose traditions had been kept alive in its Shī’a and Sunnī centres’ (ibid: 563-564). This is true, but Baghdad also witnessed the first modernist movement in Arabic poetry in the 8 and 9th centuries led by Abū Nawās and Abū Tammām. Thereafter in Iraq, Arabic poetry saw revolution at the end of 1940s (ibid) with the publication of al-Malā’ika’s second book *Shazāyā wa Ramād* (Sparks and Ashes) in 1949 as the beginning of the free verse movement (ibid: 557). Jayyusi also reveals

that the background of the founders of the new poetic movement, al-Malā'ika, al-Sayyāb and al-Bayātī, was a romantic one (ibid: 560).

Jayyusi's last chapter "The Achievements of the New Poetry" is devoted to the achievements made by modern poets on different levels, such as forms, themes and poetic images. she analyses poems mostly produced during the 1950s and 1960s as an 'achievement for all modern Arabic poetry', not as an 'exclusive attainment' of these two decades (ibid: 605). In terms of form, she asserts that al-Malā'ika was the first free verse poet 'who tried to assess the movement and show its prosodical significance' (ibid: 605). Al-Malā'ika underlines this issue several times, first in the preface of her second book *Shazāyā wa Ramād* and then in her *Qaḍāyā al-Shi'r al-Mu'āṣir* (ibid: 605-606). In these writings, al-Malā'ika explains how the new poets changed the poetic form from 'the traditional two hemistich *Qaṣīda*' with certain number of feet in each *bayt* of the poem to 'a varied number of feet in each line' (ibid: 606-607). Alongside the prosodical structure, Jayyusi highlights other features related to the free verse poetry. These features are *al-tadwīr* (enjambement) and *al-qāfīa* (rhyme). Referring to the critic Jabrā, Jayyusi explains that: 'The main reason given for this [enjambement] is the fact that a poet wants to stop only when the meaning is finished' (ibid: 620). There are other reasons for using this technique. One of these is when the word at the end of the line 'has a superfluous syllable which belongs, from a metrical aspect, to the next line' (ibid). This technique 'can spoil the correct vocalization of the rhyme, but modern poets have accepted it because rhyme has lost much of its old established value' (ibid). For example, al-Sayyāb uses this technique in his poem *Unshūdat al-Maṭar*:

mafā'ilun fa'al

فيرجع الصدى

mafā'ilun fa'al ma

كأنه النشيج:

fā'ilān

"يا خليج"

and the echo rings back

like a whimper

'O Gulf'

(Al-Sayyāb, tr. Iskander, 2013: 68)

As for rhyme, Jayyusi states that new Arab poets 'tried to break through the entrenched tradition of the monorhyme and succeeded in introducing greater variety to the rhyme-scheme of the modern poem' (Jayyusi, 1977: 622). This happened 'under the influence of Western poetry and revived the tradition of the Andalusian *muwashshah*' (ibid). Jayyusi mentions the Egyptian critic Muḥammad al-Nuwaiḥī's assertion 'that the liberation of the poet from rhyme is another achievement of free verse' (ibid). However, many modern poets still use rhyme in different ways 'the most common of which is the inter-variation of several rhymes in the poem' (ibid: 623). However, 'al-Malā'ika showed her preference for a rhyme which resounds at the end of the line' (ibid: 622).

From the 1950s onwards, the Arab poets of *Qaṣīdat al-Nathr* (prose poem), influenced by Western writers, rejected 'the notion that poetry can only be written in verse' (ibid: 627). In the preface of his translation of Saint John Perse's *Anabasis*, Eliot states that he considers *Anabasis* as a poem. He explains that:

It would be convenient if poetry were always verse---either accented, alliterative, or quantitative; but that is not true. Poetry may occur within a definite limit on one side, at any point along a line of which the formal limits are "verse" and "prose". Without offering any generalized theory about "poetry", "verse" and "prose". I may suggest that a writer, by using, as Mr. Perse, certain exclusively poetic methods, is sometimes able to write poetry in what is called prose.

(Eliot, 1949: 11; see also Jayyusi: 627)

Jayyusi refers to Eliot's preface again when he describes *Anabasis* as a prose poem. According to Eliot, this is because it contains two poetic features: sequences and logical imagery (Jayyusi: 631). Unlike free verse, prose poems as a literary genre were established in the 1960s by Adūnīs and Unsī al-Ḥāj. This seems 'to be the result rather of direct Western influences than of gradual and inevitable development [in Arabic poetry]' (ibid: 632), whereas free verse as a metrical form 'can be considered with any accuracy as the result of continual experimentation in the poetic form' (ibid: 632-633).

With regard to the themes of modern poetry, Jayyusi underlines that there are several new themes introduced by avant-garde poets. For example, the subject matter of the modern poem 'revolves around man and the human condition' (ibid: 656). New poets write their 'true experience, not so as to curry favour with either the authorities or the public' as is the case with classical poetry (ibid). In most modern poems 'The political theme ... was translated from the level of the event to the level of a general (but also highly personal) experience' (ibid: 657). Thus, themes such as freedom, rebirth and national redemption were adapted from archetypal patterns by the new poets to use in different styles (ibid: 658).

Concerning the imagery level, the author treats this level in long detailed sections, especially those of the metaphorical and the mythical techniques. She observes the change in the nature of the poetic image on different levels:

1. The Extended Image

Jayyusi explains that this technique is used by new poets where extended images 'sometimes spread over the whole poem' (Jayyusi, 1977: 678). She refers to *Al-Baḥḥār wa al-Darwīsh* (the Sailor and the Dervish) by the Lebanese poet Khalīl Ḥāwī's poem as 'an excellent example of this type of technique. This poem, which first appeared in *Nahr al-Ramād* (the River of Ashes) in 1957, describes 'two opposing personalities of the greedy and adventurous sailor and the lethargic dervish' (ibid). The use of the extended image, however, 'is not entirely a new technique in modern Arabic poetry. This is because it was used occasionally by pre-Islamic poets such as al-Nābigha al-Dhubayānī and al-A'sha but in classical form (ibid: 679).

Jayyusi is right that this technique was used by classical Arab poets, but what was new for Arab poets is the contribution of English poets in terms of new styles and themes. In 1940s and 1950s young Arab poets started to explore new poetic techniques, and one of these techniques was the extended image. It seems that Ḥāwī and his peers discovered the extended image through the Arabic translations of English poetry. For instance, Eliot's poem "The Love Song of J. Alfred Prufrock" and Robert Frost's "The Road Not Taken", which are considered clear examples of the use of this technique, were both translated into Arabic. Eliot's poem was translated by the Iraqi poet Buland al-Ḥaidarī and D. Stewart and published in 1958 by the Lebanese journal *Shi'r* (Poetry) in a book devoted to Arabic translations of Eliot's poetry. Frost's poem was translated by Yūsuf al-Khāl and published in two different titles *al-Ṭarīq al-Wa'ira* in 1958 and *al-Ṭarīq Ghair al-Maslūka* in 1962. Nevertheless, these poems alongside others which were translated by Arab poet-translators had no crucial impact on modern Arabic poetry.

2. The metaphor

Figurative language has been analysed by Arab and Western writers more than any other poetic techniques (Jayyusi, 1977: 679). This includes metaphor as the most

important type of figurative language in poetry. According to Jayyusi, the metaphor contains 'two operative terms' (ibid). She clarifies her definition by using R. Skelton's statement that the comparison is fused in the actual imagery structure of a text (ibid). In contrast to fusion which is typically associated with metaphor, George Whally adds the concept of identity to his definition:

Metaphor is the means by which feelings can be fused without losing their individual clarity ... the fundamental mode for transmuting feeling into words ... the process by which the internal relationships peculiar to poetry are established.

(Cited in ibid: 679)

Jayyusi attributes the poetic use of the metaphor to its 'adornment, liveliness, elucidation or agreeable mystification' (ibid). The author considers al-Malā'ika's poem *Ughniya li al-Qamar* (Song to the Moon) a highly metaphorical poem (ibid). However, Jayyusi criticizes al-Malā'ika's poem by saying it 'is not a passionate poem, although it reflects the poetess's aesthetic ecstasy' (ibid). She quotes George Rylands' idea about the right time to use metaphor which is "'when the passions roll like a torrent'" (ibid). Here, Ryland comments on Longinus' statement about the use of oratory in prose (ibid). However, poetry according to him is 'most simple when most terrible' (ibid). The author goes on to explain that these 'two ideas are valid in the poetic experience' (ibid). For example, al-Sayyāb's *Unshūdat al-Maṭar* is based on both emotional and metaphorical sides. He uses 'fewer images in some of his later and more personally tragic poetry' (ibid). In a poem called *al-Waṣīyya* published in his book *al-Ma'bad al-Gharīq* (1962), al-Sayyāb depicts his emotions in a direct way:

اقبال يا زوجتي الحبيبة
لا تعذليني، ما المنيا في يدي

ولست، لو نجوت، بالمخلد

كوني لغيلان رضى وطيبة

(Cited in *ibid*: 680)

Iqbāl, my beloved wife

Do not blame me, death is not in my hands

And if I survive, I will not be immortal

Be good and kind to Ghailān.

Jayyusi assesses the significance of the metaphors that were used by Arab poets in the 1950s and 1960s (*ibid*). This could be realized by assessing ‘the kind of inner liberation of the poet’ (*ibid*). In these two decades ‘the most important thing that happened to poets was the great liberation they found vis-à-vis their experience of the world’ (*ibid*). Liberation enabled new poets to open ‘the way to all kinds of experiments with metaphors’ (*ibid*: 681). This led to a new poetic experience and to what R. A. Foakes terms ‘inclusive poetry’. This poetry, according to Foakes, offers ‘an experience in its entirety, complex and full of contradictions’ (*ibid*). This complex experience enriched the poetic imagery, and enabled modern poets to explore ‘the metaphorical power latent in all objects’ (*ibid*). In this respect, paradox was a common metaphorical technique used by new poets to express the contradiction and ambivalence of modern life. Although, paradox ‘is connected with wit’, it sometimes contains a tragic vision of the paradoxical things of life, seen as a unified whole’ (*ibid*). This clearly appears in al-Sayyāb’s *Unshūdat al-Maṭar*, as in the following lines:

بلا انتهاء — كالدّم المراق، كالجياح

كالحب، كالاطفال، كالموتى — هو المطر

(Cited in *ibid*: 681)

Without end – like bloodshed, the hungry, love, children, and the
dead –

so is the rain.

(Al-Sayyāb, tr. Iskander: 67)

However, this is an example of a paradoxical simile not a metaphorical one, and the author herself will use the same example in the simile section.

Jayyusi underlines that ‘Another great change in the imagery of modern Arabic poetry was the new relationship between the subject and its image’ (Jayyusi, 1977: 684). Adūnīs is a master of this technique because he uses unpredictable and peculiar poetic images:

احضن الميتين

الذين افاقوا من العشب كي يبعثوا في التراب

نملة او كتاب

(Cited in *ibid*: 684)

I am holding the dead

Who have awoken out of the grass to be resurrected in dust

like an ant or a book

Jayyusi attributes the strangeness of Adūnīs’ images to the influence of Surrealists and French poets such as Rimbaud and St. John Perse. Jayyusi considers the description by K. Cornell of Perse’s images as ‘isolates, unrelated and juxtaposed’ applicable to Adūnīs (*ibid*: 687). Unlike Adūnīs, al-Sayyāb, who was influenced by

Eliot's concept "Objective Correlative", 'tends to use images which, through their precision and close relation to experience, can immediately evoke equivalent emotions' (ibid).

The author does not mention that those two pioneering Arab poets translated the two modernist Western poets. Al-Sayyāb translated Eliot, and Adūnīs translated Eliot and Perse. The Arabic translations of Eliot's "The Waste Land" will be analysed in the first chapter, and Adūnīs' translation of Perse will be highlighted later in this chapter.

3. The simile

According to the *Encyclopaedia of Poetry and Poetics*, simile is a 'comparison of one thing with another, explicitly announced by the word 'like' or 'as'' (cited in Jayyusi: 706). Jayyusi states that this type of figure of speech is unqualified by Arab critics (ibid). According to Ilī Ḥāwī, "Simile ("al-tashbīh") usually contradicts the nature of poetic experience" (ibid). This is because, Ḥāwī explains that the comparative procedure of the two different aspects of the simile is based on 'logical process which proceeds from introductions to conclusions through thinking and realizing and not through feeling and experiencing' (cited in ibid). Jayyusi affirms that simile has a different purpose 'from that of a metaphor, for it is more precise and can be easily limited to one aspect of comparison which may be all that poet wants to point out' (ibid). She exemplifies this in al-Sayyāb's passage:

فتستفيق ملء روعي، رعدة البكاء

ونشوة وحشية تعانق السماء

كنشوة الطفل اذا خاف من القمر

(Cited in ibid: 707)

My soul is fully awakened by a tremor of crying,
With a wild joy embracing the sky
Like the joy of a child when frightened by the moon!

(Al-Sayyāb, tr. Iskander: 66)

Jayyusi is correct in her treatment of the basic type of simile. However, simile can come in more complex types such as in *al-tashbīh al-balīgh* (the eloquent simile). This type occurs by omitting the tools of simile (like, as) and *wajhh al-shabah* (the ground of analogy). *Unshūdat al-Maṭar* is considered to be an excellent example of the second type of the eloquent simile, as it appears clearly in the opening of the poem:

عيناك غابتنا نخيل ساعة السحر
أو شرفتان راح ينأى عنهما القمر

(Al-Sayyāb, 2005: 119)

Your eyes are two palm tree forests at the early hour of dawn
Two terraces from which the moon has begun to fade.

(Al-Sayyāb, tr. Iskander: 65)

Al-Sayyāb sometimes uses (like, as) in his simile images, but they do not affect the poetic style of these images. Jayyusi provides an example from the same poem:

بلا انتهاء — كالدّم المراق، كالجياح
كالحب، كالأطفال، كالموتى — هو المطر

(Cited in Jayyusi: 708)

Without end – like bloodshed, the hungry, love, children, and the
dead –
so is the rain.

(Al-Sayyāb, tr. Iskander: 67)

This passage was already used as an example of paradoxical metaphors (Jayyusi: 681). However, Jayyusi uses it here as an example of paradoxical similes playing the role of intensifying the emotional aspect of the poetic image, not clarifying it (ibid: 708).

4. The myth and the Archetype

Jayyusi analyses the use of myths in modern Arabic poetry in the last section of her book. She uses *The Encyclopaedia of Poetry and Poetics'* definition to explain the term and concept of myth:

a story or a complex of story elements taken as expressing, and therefore as implicitly symbolizing, certain deep-laying aspects of human and transhuman existence.

(Cited in Jayyusi: 721)

The *E.P.P* adds that the narrative element is a critical part of the meaning of the myth (ibid). Jayyusi quotes the same book to clarify the use of myth in poetry by saying that the original sources of narrative element “lie somehow below or beyond the conscious inventions of individual poets” (ibid). Therefore, narratives themselves function “as partly unconscious vehicles for meaning that have something to do with the inner nature of the universe and of human life” (ibid).

In a footnote to this section, she states that Arabic writers were 'aware of the importance of myth in literature'. (ibid: 720). For example, the myth of Tammūz (Adonis) and Ishtār 'was used in Arabic creative writing at least as early as Gibrān's narrative piece, "Liqā", in *Dam'a wa Ibtisāma*, (1914)' (ibid). Jayyusi says that: 'Since the end of the eighteenth century, there has been increasing insistence upon the need for myth in poetry' (ibid: 723). The *E. P.P* attributes this need to the positive impact of myth on the poet in today's world:

The spiritual problems of the poet in contemporary society arise in part out of the lack of myths which can be felt warmly, envisaged in concrete and contemporary imagery, and shared with a wide body of responsive readers.

(Cited in Jayyusi: 723)

Jayyusi is revealing when she explains that the "mythical method," as seen in Eliot, plays a crucial role in art (ibid: 723). Jayyusi reiterates Eliot's acknowledgement that this method helps writers to demonstrate two significant aspects in their writings. The first aspect is how the writer symbolises and exhibits their personal experience as a 'general truth'. This happens by "'retaining all the particularity of his personal experience, to make of it a general symbol'" (ibid). This aspect was stated by Eliot in his lecture about the Irish poet W. B. Yeats (ibid). The second aspect, as explained in Eliot's essay on James Joyce's *Ulysses*, is that the mythical method helps the writer to control two parallel situations: one contemporary, the other ancient. Eliot clarifies that this method is 'a way of controlling, of ordering, of giving shape and significance to the immense panorama of futility and anarchy which is contemporary history' (cited in ibid: 723). Eliot's mythical method and his famous poem "The Waste Land" influenced modern Arab poets in the 1940s and 1950s. Jayyusi illustrates that the use of the fertility myth in his poem provided Arab poets with an answer to their 'search for an interpretation... of the dilemma and chaos of

Arab life' (ibid). Modern Arab poets also 'found in Eliot's implicit use of the fertility myth an expression of ultimate love and an emphasis on the potential of self-sacrifices' (ibid: 724). The comparison between 'the aridity of Arab life after the 1948 disaster in Palestine and the aridity of the land in the fertility myths' dominated the poetic scene from the mid-1950s when al-Sayyāb wrote his poem *Unshūdat al-Maṭar* (ibid).

The dominating image of rain in *Unshūdat al-Maṭar* reminds us immediately of the central image of water in "The Waste Land" (ibid: 724). However, the analogy in al-Sayyāb's poem is 'not the aridity of the land and the falling of the rain, but between the fertility of the rain-drenched land and the aridity of the human soul' (ibid: 725) as exhibited clearly in this passage:

ومند كنا صغاراً كانت السماء
تغيم في الشتاء
ويهطل المطر
وكل عام — حين يعشب الثرى — نجوع

(Cited in ibid: 725)

Ever since we were children,
The sky was cloudy in winter
And rain poured,
Despite the soil is burgeoning every year, yet we still hunger.

(Al-Sayyāb, tr. Iskander: 69)

This poem describes the tragic life of Iraqi people, but the poet ends *Unshūdat al-Maṭar* in an optimistic beautiful analogy ‘between the drops of rain and the tears of the starving and naked, as well as the drops of blood from the oppressed’ (Jayyusi: 726), as it appears in his *Dīwān*:

وكلّ دمة من الجياح والعراة
وكلّ قطرة تراق من دم العبيد
فهي ابتسام في انتظار ميسم جديد

(Al-Sayyāb, 2005: 124)

And every tear from the hungry and the naked
And every drop spilled from the blood of slaves
Is a smile awaiting fresh lips.

(Al-Sayyāb, tr. Iskander: 71)

However, Jayyusi omits to mention that, unlike *Unshūdat al-Maṭar*, the poetic image of “The Waste Land” was dominated by a gloomy and pessimistic atmosphere. Here is an example of Eliot’s poem which describes the drought of the earth and of Western life after the First World War:

Here is no water but only rock
Rock and no water and the sandy road
The road winding above among the mountains
Which are mountains of rock without water
If there were water we should stop and drink.

(Eliot, 1972: 40)

The mythical method of Eliot also influenced al-Sayyāb in many ways. For example, al-Sayyāb's use of myths developed in his poems at different stages. The first method was to copy and repeat the original elements of a given myth. This stage is reflected by using the same function (waiting) of Penelope's Ulysses in his poem *Ahwā* (1947) (al-Sayyāb, 2005: 276). The second stage is illustrated by transforming the original aspects of the myth and linking these aspects to social and political affairs as we have seen with *Unshūdat al-Maṭar*. The third stage of al-Sayyāb's 'mythical method' is represented by creating his own myths and legends. In this stage, the poet mixed his own personal experience with Iraqi local stories and ancient myths. This element is clearly revealed in his last poems such as *al-Ma'bad al-Gharīq* (The Drawing Temple) (1962) and *Madīna bilā Maṭar* (A City without Rain) (1963).

As we have seen Janyusi's *Trends and Movements in Modern Arabic Poetry* covers a wide period of modern Arabic poetry. In the last chapter of her book, she studies the impact of world modernists, in particular Eliot, on al-Sayyāb and his generation. However, she did not analyse that impact from a translational perspective. Translating Eliot into Arabic by a number of Arab modernists will be studied in the following chapter, while his influence on al-Sayyāb's poetry in relation to space as a poetic discourse will be reviewed in the next subsection.

1.1.2 Spatialization as a poetic discourse in al-Sayyāb's experience

In *Placing the Poet Badr Shakir al-Sayyab and Postcolonial Iraq* (1998), Terri DeYoung begins by quoting the eighth 'seal' of the sixth chapter of "the Revelation" of St John's. It describes the apocalyptic fate that awaits human beings. The first chapter of *Placing the Poet*, entitled "Empty Spaces and Unveiled Placeholders" highlights the apocalyptic element that dominates al-Sayyāb's poetry. DeYoung

clarifies that this element comes often in a temporal manner (DeYoung: 1998: 1). This is because al-Sayyāb's poetry has a 'hopeful gesture' that portrays optimistic images of 'a renewed and better future' (ibid). Nevertheless, the apocalyptic element 'hovers over the trajectory' of his great poems, in particular *Unshūdat al-Maṭar*, 'like a vengeful spectre waiting for the appropriate opportunity to emerge' (ibid). According to apocalyptic writings, whether religious or literary, almost all tragedies need a space in which to occur. DeYoung's book is a study of space as a poetic discourse in al-Sayyāb's experience. She studies al-Sayyāb's poetry and life in light of postcolonial literary theory (in contrast to postmodernism), where tropes such as "place," "space," and "spatialization" have become the privileged signifiers in the creation of analytical constructs' (ibid). The same tropes were studied partially by postmodernist writers 'under the pressure of attempts to think beyond, or against the grain of, the modernist valorization of temporality' (ibid: 2).

DeYoung states that the concept of place is central in al-Sayyāb's poetry. For example, Jaykūr, the poet's home village, was 'a symbol of salvation' for al-Sayyāb, and it also was the 'last refuge from the hell of the present' as stated by the Egyptian writer Lewis 'Awaḍ (ibid: 4). This village was described by al-Sayyāb's biographers, namely Iḥsān 'Abbās and 'īsa Bullāṭa, in long and detailed paragraphs (ibid). DeYoung also states that the poet revisited the landscape of this village 'as a reference point from which to theorize an identity and come to terms with the issues of self and other as they relate to his own existence once we recall that his life roughly parallels the period when Britain controlled Iraq' (ibid: 4-5).

In the second chapter, "This Other Eden," DeYoung traces al-Sayyāb's response to what she terms 'Eden discourse'. She argues that al-Sayyāb approached this discourse in an apocalyptic way, as Western writers had done before him (ibid: 23). Those writers 'have consistently used Biblical paradigms as a framework for reading Iraq's landscape and often for justifying their presence there' (ibid). In other words, 'Iraq was not simply for them a "blank spot" waiting to be mapped' (ibid). The

archaeological studies of the nineteenth century in the Middle East seem ‘to have been driven by the desire to produce restored historical spaces to serve as backdrops where familiar Biblical stories could be re-staged as a kind of theatrical spectacle in the observer’s imagination’ (ibid). However, searching for a setting ‘in Iraq for the Eden story ... was probably the most imaginatively enticing’ (ibid: 24). This appears clearly in the accounts of travellers and ‘descriptive sketches’ of Iraq, with assumptions about Eden’s location (ibid). Donald Maxwell’s *A dweller in Mesopotamia* is a good example of the ‘typical intermingling of travel description and allusions to the story of Eden’ (ibid). In a passage that DeYoung quotes, Maxwell describes Iraq as ‘a Paradise Lost’ needing a very long time to be ‘Regained’ (ibid). The author discovers that the discourse of Maxwell which is here ‘deflected from discussion of Eden (activated by an allusion to Milton’s epic poems, so that the literary connection is made quite specific) to the question of settler colonialism’ (ibid: 24)

In a poem called *Al-La’nāt* (Curses), al-Sayyāb, influenced by Western discourse about Eden, retold ‘Milton’s *Paradise Lost* from an Iraqi perspective’ (ibid: 25). This poem indicates that al-Sayyāb must have been familiar with Milton’s work (ibid: 25), and this is reflected in a long passage DeYoung quotes from al-Sayyāb’s poem. Here I will quote four verses with the Arabic original describing Satan descending ‘onto Mt. *Shirīn* [in northern Iraq] to look upon the world from its height (which would conveniently also open the site of Eden in southern Iraq to his gaze) and take counsel with his lieutenants, like the demon Beelzebub’ in Milton’s poem (ibid: 26):

170) Shīrīn rose into the darkness----you might have thought it
piles of clouds covering the side of the valley,

171) The ice had forged for it a crown, its pearls the shepherds’
fire and the reflection of a quiet star,

176) And Iblīs strutted in a robe, its colors blood red, coveted by
every executioner,

177) And said: "O company of Jinn, turn in any direction you would seek to raid, and leave me with my leaders".

(Translated by DeYoung, 1998: 25 - 26)

ولاح شيرين في الظلماء تحسبه أكداس غيم تغطي جانب الوادي
صاغ الجليد له تاجاً لآلهه نار الرعاة وظلّ الكوكب الهادي
واختال إبليس بالجلباب قانية ألوانه يشتبهها كلُّ جآد
وقال: "يا معشر الجنّ انتحوا جهة تغزونها واتركوني بين قوادِي"

(Al-Sayyāb, 2005: 436)

In the third chapter "Jaykur Stretches Out to Meet Margate Sands", DeYoung studies the influence of T. S. Eliot on al-Sayyāb. She says that 'Sayyāb was well acquainted with the writings of T. S. Eliot, and especially *The Waste Land*' (DeYoung: 65). DeYoung refers to the importance of Lūwīs 'Awaḍ's articles about English literature, when he was asked by Ṭaha Ḥusayn, the editor of *Al-Kātib al-Miṣrī* (The Egyptian Writer) journal, to write 'a series of articles on various recent English writers who had made a mark in their respective fields' (ibid). In 1946, 'Awaḍ started to write articles about different English writers including T. S. Eliot, Oscar Wilde, George Bernard Shaw and James Joyce (ibid: 68). His article about Eliot had a great impact on modern Arab poets. This is because it introduced the modernity of Eliot's writings to al-Sayyāb's and his generation (ibid). 'Awaḍ's translations of Eliot's poems will be underlined in the following chapter of the thesis.

In his first poems, al-Sayyāb was clearly 'impressed by the conclusions drawn by 'Awaḍ about Eliot's political convictions' (ibid: 70). In a poem written in 1946 called *Ilā Ḥasnā al-Qaṣr*, al-Sayyāb was seemingly influenced by 'Awaḍ's description of Eliot. In the poem, al-Sayyāb used Eliot's phrase 'waste land' and referred to it in a footnote by saying 'This is the title of a poem by the reactionary (*rajīʿ*) English poet

T. S. Eliot' (cited in *ibid*: 70; see also al-Sayyāb, 2005: 210). DeYoung reveals that undoubtedly 'the reference [in al-Sayyāb's poem] to a "land" laid waste has a great deal of resonance given his earlier ---and later---concerns with Eden discourse' (*ibid*):

97) Then, by the light of the sad star, let the waste land grow

98) Its cacti----we will fill the world of tomorrow with jasmine!

(Translated by DeYoung: 70)

فلتنبت الأرضُ الخرابُ على سنا النجم الحزين

صبارها .. إنا سنملأ عالم الغد ياسمين

(Al-Sayyāb, 2005: 210)

Al-Sayyāb continued to hold a negative attitude towards Eliot until the beginning of the 1950s when he told a literary friend that he had been influenced by Eliot's style rather than his themes (DeYoung: 72). This is "because I am his complete antithesis with respect to his ideas and with respect to my view of life" (*ibid*). By 'my view of life' al-Sayyāb meant that he was a member of the Iraqi Communist Party. In 1954, al-Sayyāb changed his view of Eliot's work when he reassessed it by himself, not by following the opinions of others; he considered 'himself conducting a parallel project, critiquing Arab/ Islamic civilization ... in much the same way, he believed, that Eliot had written a critique and a demystification of the sources of Western civilization after World War1 in *The Waste Land*' (*ibid*). He described Eliot's poem as a unique account of the consequences of the First World War (*ibid*). It seems that al-Sayyāb's change of mind took place after he read the main source for "The Waste Land", namely James Frazer's *The Golden Bough*, especially the part that deals with the myth of Adonis (Tammuz) which was translated by Jabrā Ibrāhīm Jabrā (*ibid*: 73). According to Jabrā, when al-Sayyāb read the sections about the myth of

Tammuz, he 'found in them a tremendous poetic instrument which he later used as a source for ideas for more than six years, writing during that period his most beautiful and deepest poetry' (ibid: 73). The author subsequently highlights the impact of Frazer's book on Eliot and al-Sayyāb.

DeYoung argues that al-Sayyāb's "Fukai" poems and "Song in the Month of August" were influenced by Eliot's adaptation of Frazer's ideas in "The Waste Land" (ibid: 76). Therefore, al-Sayyāb's poems should be 'read as cultural critiques, as representations, not exhortations immediately concerned with questions of how the land could be reclaimed by the colonized' (ibid). The technique of using Tammuz as a reference clarifies the meaning of the last section of al-Sayyāb's "From the Vision of Fukai" 'where the clerk reports the ravings of a patient suffering from the last stages of syphilis as he lies dying in Red Cross Hospital in Hiroshima' (ibid). In this section, the poet describes a man in a delirious state, 'haunted by the unwavering gaze of two black eyes that seem to stare out at him, disembodied, from the shadows' (ibid: 77). DeYoung points out that 'there is an element in these lines that attempts both to evoke and undercut the fleeting ideal of sexuality represented by the Hyacinth Girl in *The Waste Land*' (ibid). This new poetic atmosphere in modern Arabic poetry will be studied in the next chapter.

The fourth chapter "Odysseus Returns as Sindbad: The Quest for an Inner Landscape" investigates the shift that occurred in al-Sayyāb's use of myths in his later poetic output. As he himself said in an interview in 1963, 'I have stopped using any myths in my poetry now ... except for the mention of two personages ... the Arab Sindbad and the Greek Odysseus' (DeYoung: 97). To understand this change, DeYoung points out that the poet moved away from two space discourses that had been employed in his poetry during the 1950s: Eden as an apocalyptic discourse, and the wasteland, which 'does not mean that he had necessarily abandoned all interest in the question of reappropriating place' (ibid: 98). DeYoung refers to the functions of Sindbad and Odysseus in al-Sayyāb's last poems as a

discourse of land (ibid: 97). The importance of these two mythical figures lies not only in their being 'seafarers, exiles, and questers', but also on 'their journeys' which 'always seem to focus in the end on a desire to return to a definite place, a home, be it Ithaca or Basra or somewhere else entirely' (ibid: 98). Odysseus appears in a poem called *Ahwā* (Passions) written in 1947, while Sindbad features in the 1955 poem *Al-Asliḥa wa-al-Atfāl* (Arms and the Children) (ibid: 99 &102).

In the fifth chapter "This Boy's Life", DeYoung studies the factors which shaped al-Sayyāb as a poet and as a man. This chapter can be seen as a critical look at al-Sayyāb's childhood and how it was reflected in his poetry. DeYoung justifies her biographical study by asserting that there are 'crucial moments' in al-Sayyāb's life. Reviewing these moments is essential to understanding his work, although sometimes they 'are only incidentally related to the work at hand' (ibid: 119). In this chapter, the author returns to the discourse of place; the impact of birth place (Basra) on him. More particularly, how the tragic loss of his mother affected him, and how this was reflected in his poetry. DeYoung also indicates that al-Sayyāb's social background had a substantial impact on his education (ibid: 122). DeYoung refers to the Teachers College in Baghdad where he studied and she contrasts the difference between his financial situation (he did not have enough money to study or travel abroad), and the wealthy background of his fellows such as the poet Nāzik al-Malā'ika and the critic Jabrā Ibrāhīm Jabrā who both studied in the West (ibid).

The sixth chapter "Resisting Otherness: Colonialism and the Writing of Modern Arabic Literary History" analyses the last three schools of Arabic literature in the colonial and postcolonial contexts. These schools are Neoclassicism, Romanticism and Modernism (ibid: 151). DeYoung reveals the literary groups that were established by these schools during the period from the 1860s when the first school was founded by the Egyptian poet Maḥmūd Sāmī al-Bārūdī and later developed by Aḥmad Shawqī up until the 1920s, when the second school was established by the *Mahjar* group in South and North America. This period extended to the 1930s,

when the *Dīwān* and Apollo groups were established in Egypt. She points out, furthermore, that ‘postcolonial theory may supply us with some important conceptual tools that would allow us to see the course of modern Arabic literary history from a different perspective’ (ibid: 160).

The most relevant tools to this study, DeYoung says, are: ‘Activity of resistance’ and ‘identity formation’ ‘as they oscillate in a dialectic of power-seeking or hegemony between colonizer and colonized’ (ibid: 160). These two tools will help us to discover, for instance, the aim of Rifā‘a Ṭaḥṭāwī in *Takhlīṣ al-Ibrīz fī Talkhīṣ Bārīz* (1830s) which ‘is usually conceded to be the first such “modern” work ... was to present Western knowledge to Arab reader’ (ibid: 162). His work suggests that there is a possibility for Arabs to change their condition if they use Western ‘epistemic apparatus’ (ibid). Hence ‘Ṭaḥṭāwī’s work was not so much oriented toward resistance to Western hegemonic structures’ (ibid). Al-Bārūdī, on the other hand, ‘could be seen as fashioning his own image of self as strongly *Arab*—and therefore different from outsiders like the Western colonizing powers’ (ibid: 1970). DeYoung concludes this issue by saying that ‘Arab intellectuals had by the early twentieth century much more ready access to the discourse of the European metropolitan culture than their neoclassic predecessors’ (ibid: 174), as a result of the fact that almost all Arab writers studied in foreign languages such as English and French.

The seventh chapter “1948: Seeking Brave New Worlds” highlights the emergence of al-Sayyāb and the free verse movement at the end of the 1940s in a political context. DeYoung underlines the political problems of that difficult period in Iraq, and shows how Iraqi poets such as Muḥammad Maḥdī al-Jawāhirī and al-Sayyāb responded. It was in 1948 that the Iraqi Prime Minister went to a meeting in Portsmouth to establish ‘a new treaty of long-term alliance with the British’ (ibid: 188). It was during the Wathbah uprising, in which the Iraqi people demonstrated against the treaty, that al-Jawāhirī lost his brother, Ja‘far. His loss was reflected in a

famous poem called *Akhī Ja'far* (O My Brother Ja'far). Many demonstrations took place, mainly by the Iraqi communists. Al-Sayyāb played an active role in these demonstrations. He was invited to deliver a poem at the ceremony honouring Jawāhirī's brother' (ibid: 190). 'Sayyāb's private life was in a similar state of ferment. He had fallen in love ... [with the poet] Lamī'a 'Abbās 'Māra' (ibid: 190-191). His first free verse poem *Hal Kāna Ḥubban?* (Was It Love?) appeared in his first book *Azhār Dhābila* (Withered Flowers) which was published in Egypt at the end of 1947 (ibid: 191).

In the eighth chapter "The Epic Turn," DeYoung analyses the use of myths in al-Sayyāb's poetry, especially his two long poems *Ḥaffār al-Qubūr* (The Gravedigger) and *Al-Mūmis al-'Amyā'* (The Blind Whore). These two poems were written in the 1950s and published in *Unshūdat al-Maṭar* (Hymn of the Rain) in 1960. In the second poem, for example, al-Sayyāb uses the Greek myths of Medusa and Oedipus in different ways. Al-Sayyāb changed their classical functions, as mentioned in the previous section. These myths can be seen in *Al-Mūmis al-'Amyā'* 'as possessing the potential for a kind of oppositional counter-discourse to the ratification of epic values' (ibid: 235).

The last chapter entitled "Conclusion", highlights the 'increasing recognition' that al-Sayyāb received when he published his poem *Unshūdat al-Maṭar* in 1954. The publication of *Madīna Bila Maṭar* (City Without Rain) in 1958 in *al-Ādāb* (Literatures) journal in Beirut increased that recognition and enhanced his reputation as a modernist poet even further (ibid: 255-256).

As we have demonstrated, DeYoung's *Placing the Poet Badr Shakir al-Sayyab and Postcolonial Iraq* underlines al-Sayyāb's approach to Eliot's writings. However, DeYoung did not address al-Sayyāb's translation of Eliot which inspired him and other Arab modernists to create a new school in Arabic poetry. Al-Sayyāb's

translational works will be investigated in the fourth chapter, while Eliot's influence on al-Sayyāb and other poets such as al-Bayātī will be reviewed in the following subsection.

1.1.3 Tradition and modernity in Arabic poetry

Arabic Poetry: Trajectories of Modernity and Tradition (2006) by J. M. al-Musawi is a study of modern Arabic poetry and its two sources: tradition and modernity. In light of the relationship between these two sources and other cultural and political issues, the book focuses on the nature of the engagement of modern Arab poets with these issues. As al-Musawi explains: 'This book concentrates on the moment of anxiety and tension in Arabic poetry that occurs whenever poetic identity is in crisis, and whenever poets feel the urgency and need to engage their strong precursors' (al-Musawi, 2006: xiii). This book consists of seven detailed chapters, with a preface, a conclusion and beneficial notes, a list of works cited and an index.

The first chapter, "Poetic Trajectories: Critical Introduction," is an introductory study, as its title suggests, 'to familiarize readers with issues and controversies that receive further attention in the rest of the book' (ibid: xiv). It highlights the engagement of Arabic poetry with social and political issues such as nationalism, liberation and identity by questioning the relevance of poetry to people's lives in the second half of the twentieth century. This chapter also highlights other issues such as modernism and ideology, and the impact of T. S. Eliot and Ezra Pound on what are known in modern Arabic poetics as the Tammūzī poets such as al-Sayyāb and Adūnīs, in terms of how they should use their tradition and other cultures' traditions in modern and dialogical ways (ibid: 15). The impact of Eliot, especially his "The Waste Land", on modern Arab poets will be studied in the next chapter.

The second chapter "The Tradition-Modernity Nexus in Arabic Poetics" has various sections, most of which deal with the traditional and modern aspects of Arabic poetry. According to al-Musawi 'although seemingly perpetuating an

epistemological break with the ancients, modern Arabic poetry since the 1940s has manifested an intricate and deep engagement with Arab-Islamic tradition' (ibid: 30). The first section "A Dynamic Tradition" argues that modern Arab poets learned the meaning of the dynamic tradition from western writers, and al-Musawi refers in particular to Eliot's and Pound's works. He also refers to the importance of Eliot's essay "Tradition and Individual Talent". This essay was translated into Arabic at least four times, including Rashād Rushdī's translation in 1951 and Laṭīfa al-Zayyāt's in 1964 (ibid: 30). Eliot's other essay 'The Function of Criticism' influenced modern Arab writers to become involved 'in writing on and searching the role of literature in the formation of political and cultural consciousness' (ibid: 31). These essays 'along with the translations and adaptations or appropriations were meant to serve as a poetics of challenge and innovation, which poets staunchly claim as their task to advance and explain' (ibid).

The second section of the same chapter "Mask" (*Qinā'*) offers some examples of how the modern poets employ ancient and mythological characters. This technique is used by the new poets 'to bring about change and fertility' (ibid: 31). Thus, we have seen new versions of Christ, al-Ḥallāj or al-Ḥusayn in the poems of al-Sayyāb, al-Bayātī and 'Abd al-Ṣabūr as an example. This technique helped the pioneer poets to energise their tradition. Al-Musawi acknowledges that 'the idea of the mask came mainly from Ezra Pound' (ibid: 32). The author reveals that the mask has more than one form in Pound's experience. It 'may turn into one image of a character, the persona', and especially in Pound's later poetic experiments it 'may evolve from an imagined character distinct from the poet' (ibid: 32). The Egyptian critic Jābir 'Uṣfūr defines this technique by saying that 'the mask is a character that the poet borrows from history or myth, to speak through it, but the mask is simultaneously not the poet's voice' (cited in ibid: 32). Al-Musawi clarifies this by saying that the use of the poetic persona involves the use of the first person pronoun 'I', 'which may well alternate with masks and images, achieving even greater multiple voicing' (ibid) The author adds that the mythical method of Eliot directed the Tammūzī Movement's Arab poets for a short time before the movement's demise (ibid).

However, almost all the modernist Arab poets engaged with their Arabic-Islamic heritages as well. For example, al-Bayātī's "Elegy to Khalīl Ḥāwī" underlines how using the technique of the persona, the poet can express himself through different scopes e.g. the goddess Ishtar and the poet Abū Tammām, the Nile and the Euphrates, Beirut and Jaffa:

She became the Nile and the Euphrates

Vows of the poor

Over the Atlas Mountains

A lyric in the poetry of Abu Tammam.

She became Beirut and Jaffa

An Arab wound in the cities of creativity

Vowed for love

Possessed by fire

She became Ishtar.

(Transkated by al-Musawi, 2006: 33)

صارت نيلاً و فرات
ونذور الفقراء
فوق جبال الأطلس،
قافية في شعر أبي تمام
صارت بيروت ويافا،
جرحاً عربياً في مدن الابداع
منذوراً للحب
ومسكوناً بالنار
صارت عشتار.

(Al-Bayāti, 1995: 450)

The second chapter also discusses the importance of translation for the modernist Arab poets. In a section entitled "Translation as a modernist engagement," al-

Musawi suggests that modern Arab poets became engaged with modernity via translation, but the engagement was much deeper than an artistic one. Translation was used by modern Arab poets as ‘a deliberate critique of the present’ (al-Musawi, 2006: 44). The moment of translation, al-Musawi relates, is like the moment of modernity; it is a ‘moment of anxiety and tension’. It ‘occurs whenever poetic identity is in crisis’ (ibid: xiii). It is also, according to Ezra Pound, an ‘elaborate mask’ (cited in ibid: 44) as translation ‘transplants methods and attitudes, and brings alien voices into new configurations’ (ibid). Al-Musawi highlights the fact that translation can create a different literary atmosphere since it can provide the local poetic scene with new concepts and techniques (ibid). For example, al-Sayyāb, in [1955?], translated a selection of poems by famous poets such as Pound, Eliot, Edith Sitwell, Rimbaud, Rilke, and Lorca. The title of the book is *Qaṣʿid Mukhtārah min al-Shʿr al-Ālamī al-Ḥadīth* (Selected Poems from Modern World Poetry). According to al-Musawi the unnamed editor of the second edition of this book noticed that these foreign poems had been affected by al-Sayyāb’s stylistic techniques (ibid: 44). The same editor adds that this is due to al-Sayyāb’s uniqueness and ability ‘to interact fully with world poetry through enough acculturation’ (cited in ibid: 44). However, al-Musawi reads al-Sayyāb’s translations differently, saying that the poet used his own style, images and themes in translating these poems. Therefore, this selection ‘can be easily confused [with his own work]’ (ibid). This view will be examined in the fourth chapter which is devoted to al-Sayyāb’s translational contribution.

The same section underlines how seriously Arab poets treated translation in the 1950s and 1960s. They engaged ‘in the effort not only in response to their strong precursors’ practice, but also because of textual pertinence’ (ibid: 45). Al-Musawi affirms that ‘translations from Eliot deserve attention, as their timely appearance helped in directing young Arab poets toward a non-romantic stance’ (ibid) In other words, translating Eliot into Arabic directed the young Arab poets towards modernity, towards ‘an objectification of experience that suited the pose of the poet as a public intellectual’ (ibid). The rest of this section is devoted to Eliot’s essay “Tradition and the Individual Talent” and its important ideas on how modernist

poets should challenge romantic sentimentality and how they should use tradition. With respect to romanticism, al-Musawi quotes Eliot: “poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality” (cited in *ibid*: 45). As for tradition, this essay led modern Arab poets to re-think their approach. Translation, alongside Eliot’s “The Function of Criticism” and his “Tradition and the Individual Talent”, helped Arab poets to launch ‘a systematic reading of heritage, with a view to identifying better affiliations and more intimate ancestry’ (*ibid*). This occurred, as Jabra said ‘by the interaction between the new and the old through individual talent, which acted as a catalyst’ (cited in *ibid*: 46). Both essays had a positive impact ‘on the literary consciousness, leading to an increasing interest in Middle Eastern mythology, classical poets, and poetics’ (*ibid*).

This section omitted any mention of the impact of the translational work of other pioneer Arab poets such as Adūnīs, al-Khāl, ‘Awaḍ, Jabrā and Sa’dī Yūsuf. Even al-Sayyāb’s translations were treated insufficiently. The role of the poet-translator in both Western and Arabic cultures and its relation to modernity was substantially ignored in this book. The translations of these poets will be the core of this study. The relationship between translation and modernity has been highlighted in the introduction, and it will be empirically exemplified in the following chapters.

The third chapter, “Poetic Strategies,” focuses on the response of the modern poets such as the Iraqi al-‘Abd al-Wahhāb al-Bayātī (1926-1999), the Syrian-Lebanese ‘Alī Aḥmad Sa’īd, pen named Adūnīs (b. 1930), the Egyptian Ṣalāḥ ‘Abd al-Ṣabūr (1931-1981) to their ‘glorious legacy’ (*ibid*: 71). Al-Musawi means by ‘the glorious legacy’, the legacy of the ‘Abbāsīd poets al-Mutanabbī and al-Ma’arrī, because they are considered the greatest poets in Arabic poetry. For example, al-Mutanabbī was always presented as a rebellious poet in al-Bayātī’s writings (*ibid*: 74). Al-Ma’arrī, however, was presented in a variety of ways in al-Bayātī’s poems (*ibid*: 75). The author traces al-Bayātī’s different perspectives on the ancient poets. He finds that

'at an early stage in al-Bayātī's life (1950-1956), there is faith in regeneration and revolution. His *Maw'id fī al-Ma'arrāh* (Appointment in Ma'arrāh, that is, Ma'arrat al-Nu'mān, al-Ma'arrī's hometown) places the addressee and the speaker in Tammūzī tradition' (ibid). Al-Bayātī says in this poem:

Like mythical heroes we met at al-Ma'arrāh

(Translated by al-Musawi: 75)

مثل أبطال الأساطير التقينا في المعرة

(Al-Bayātī: 252)

In 1965, al-Bayātī wrote *Miḥnat Abī al-'Alā* (The Ordeal of Abī al-'Aalā), which retraces 'al-Ma'arrī's autobiographical lamentation for being jailed in the triple prison of blindness, his house, and "this vile body" in which the spirit resides' (al-Musawi: 75):

I died, but you are still alive and the wailing wind

Shakes the house very evening

You deprived me of the bliss of eyesight

You taught me the weight of absent words and the agony of
silence and crying

The dead alley is covered with frost

And the door is closed forever

Three from which I look at you tomorrow

While kissing your hands: seclusion at my house, blindness and
the soul flaming in the body.

(Translated by al-Musawi: 75)

مئ وما تزال حياً أنت والريح التي تبيكي
تهزُّ البيت في السماء
حرمتني من نعمة الضياء
علمتني ثقل غياب الكلمات وعذاب الصمت والبكاء
الشارع الميت غطى وجهه الصقيع
والباب أُغلقت الى الأبد
ثلاثة منها أطل في غدٍ عليك
مقبلاً بديك:
لزوم بيتي وعماي واشتعال الروح في الجسد.

(Al-Bayātī: 25)

Also in the third chapter, al-Musawi returns to the use of the mask technique in modern Arabic poetry. In *Miḥnat Abī al-‘Alā*, ‘the mask here serves an agenda that remains central to al-Bayātī’s poetics despite some subsequent tendency to situate it within an ontological context of great complexity’ (al-Musawi: 75).

Al-Musawi continues to explore this technique in the fourth chapter “Poetic Dialogization”. In a section entitled “Persona and Voicing”, al-Musawi studies the use of this technique in a number of poems, including Adūnīs’ “*Ṣaḥrā, l’*”, Sa’dī Yūsuf’s “L’ Akhḍr Ben Youssef Wrote His Last Poem” and Maḥmūd Darwīsh’s “*Al-Mutanabbī’s Voyage into Egypt*”. All these poems retrace al-Mutanabbī’s experience with Kāfūr albeit in different ways. ‘Darwīsh manages a middle ground between Adūnīs’ projections onto al-Mutanabbī and Sa’dī Yūsuf’s discontents’ (ibid: 95). In the eleventh section “Al-Mutanabbī: Between al-Bayātī and Adūnīs from the fifth chapter “Dedication as Poetic Intersections”, al-Musawi concludes that ‘al-

Bayātī reads al-Mutanabbī as advanced to us through narrative’ (ibid: 156). Al-Mutanabbī should be read as a rebel not as a ‘poet of panegyrics’ (ibid). For Adūnīs, unlike al-Bayātī, al-Mutanabbī is multi-faceted. He is ‘the rebel, the rover, the lover, and the seer’ (ibid: 157).

In the sixth chapter “Envisioning Exile”, al-Musawi discusses the relationship between exile and poetry. He argues that there are three sources for the Arabic poetry of exile (ibid: 163). The first source is a literary one. For example, it is represented by the poetry of al-Mutanabbī and the prose of Abū Ḥayyān al-Tawḥīdī. It is also represented by brigand and Sufi poets. The second source is a political one, represented by the turmoil of the present scene ‘with its devastating results and impact’ (ibid). The third source is represented currently by what Hugo Friedrich terms the ‘landscape of ruins’ (ibid). This landscape is presented negatively in modern Arabic poetry and is signified by what Jonathan Culler called the ‘[d]eformation, depersonalization, obscurity, dehumanization, incongruency, dissonance, and empty ideality’ (cited in ibid: 163).

In chapter seven “The Edge of Recognition and Rejection: Why T. S. Eliot?” al-Musawi underlines the impact of Eliot’s poetry on modern Arab poets. He highlights the importance of “The Waste Land”, “Hollow Men”, *four Quartets* and other poems. He also discusses the concept of pioneering in Arabic modernity. In other words, who was the first Arab poet to be influenced by Eliot? The impact of Eliot, as a central issue in the study of modern Arabic poetry, will be underlined in the next chapter. Al-Musawi argues that al-Sayyāb’s famous poems ‘are typically Iraqi’ (ibid: 219). This is because of ‘their agitation, music, wit, pleasant reasoning, and local color’ (ibid). Al-Bayātī, on the other hand, ‘managed to subsume shreds and images into his poetry while devising a poetic space that opts for universality’ (ibid). Al-Musawi notes frankly that ‘al-Bayātī is closer to Eliot than al-Sayyāb’ (ibid). As Iḥsān ‘Abbās observed in 1955, the similarities between Eliot and al-Bayātī lie in ‘emphasizing the pictorial quality, the use of common speech not traditional poetic lexicons, and stylistic and structural patching in order to depict the emptiness and

sterility of the modern scene' (Paraphrasing by al-Musawi: 219). Al-Bayātī was also influenced by the dialogical technique that was used in "The Waste Land" to illuminate the relationship between tradition and modernity (ibid: 220). Al-Musawi emphasizes here how influential Eliot and other Anglo-American writers were over Arab modernist poets such as al-Sayyāb, al-Bayātī, Jabrā, al-Khāl and Adūnīs. Similarly, Adūnīs was influenced by the French poets he read, especially Perse whose poetry inspired Arabic modernity.

1.1.4 Translating Perse by Adūnīs

Jihād divided his book *Huṣṣat al-Gharib* (The Share of the Foreign) (2011) into three parts: in the first part, he highlights the relationship between translation and other fields such as philosophy, linguistics, and ideology; the second is a historical and theoretical revision of translation in Arabic culture; the third is a comparative analysis of Arabic translations of Western literature. In this latter section, Jihād studies translations of classical and modern Western writers such as Homer, Shakespeare Holderlin, Lorca, Rimbaud, Giuseppe Ungaretti and Valery. In *Adūnīs Mutarjiman Perse* (Translating Perse by Adūnīs), Jihād analyses Adūnīs' translations of the French poet Saint John Perse. Although Adūnīs has translated almost all of Perse's poetic works into Arabic, Jihād chooses only *Anabase* and two parts from *Images à Crusoe*. Choosing *Adūnīs Mutarjiman Perse* for review is because of the crucial role played by Adūnīs' translation of Perse in the development of modern Arabic poetry. This development resulted in a new form called *Qaṣīdat al-Nathr* (Prose Poem). However, Jihād completely ignored this in his study. Moreover, he claims that Adūnīs' translation contains 'linguistic mistakes' which occur, according to Jihād, because of his poor French. For example, Adūnīs translated this line from *Anabase*:

et l'idee pure comme un sel lient ses assises dans le jour

(Cited in Jihād, 2011: 515)

into:

والفكرة الناصعة كالمح ترفع قواعدها في النهار

(Perse, tr. Adūnīs, 1978:104; also cited in Jihād: 515)

According to Jihād, the poet-translator ignores what is known in rhetoric as personification (i.e. of animals or the inanimate by attributing human characteristics to them). Accordingly, *et l'idee* (the idea) is like a master holding his meeting in broad daylight (Jihād: 514). Jihād suggests a different translation for this line:

والفكرة الصافية كالمح تعقدُ مجلسها في وضح النهار

(ibid)

Interestingly, Eliot⁵, who translated the same poem into English, interpreted this line as follows:

And the idea pure as salt holds its assize in the light time

(Perse, tr. Eliot, 1949: 27)

It seems that each translation reflects its background. Thus, the English translation 'holds its assize' reflects the legal system and courts of the target culture. On the other hand, Adūnīs' translation used Qur'ānic language 'ترفع قواعدها' which appears in 2: 127:

وإذ يرفع إبراهيم القواعد من البيت وإسماعيل

⁵ This poem was translated into many languages. Eliot published his translation in 1930 and it was one of the sources of his poem "Journey of the Magi" as we will discuss in chapter 4.

And remember Abraham and Ismā'īl raised the foundations of the House⁶

This verse refers to the building of the *Ka'ba* by the prophet Abraham. In his translation, Adūnīs also uses Qur'ānic language to intensify the image of Perse's line which refers to the beginning of an important moment.

In the same context, this line:

comme it est dit aux tables du legiste

(Cited in Jihād: 517)

was translated by Adūnīs into:

كما يقال على موائد الفقيه

(Perse, tr. Adūnīs: 135, also cited in Jihād: 517)

Jihād claims that this is inaccurate and suggests that *aux tables* should be translated into *alwāḥ* (tablets), i.e. the tablets of Moses not *mawā'id* (tables), as Adūnīs rendered it (Jihād: 517). Thus, Jihād interpreted this line as follows:

مثلما هو مثبت في ألواح المشرع

(ibid)

⁶ For the Qur'ānic translations, I am using 'Abdallah Yūsuf 'Alī's *The Holy Qur'ān* unless otherwise stated.

Eliot translated the same line into:

As is said in the tables of the law

(Perse, tr. Eliot: 85)

Eliot and Adūnīs translate '*aux tables*' similarly, although they approach '*du legiste*' differently. Here again, this reflects the differences between the cultures of the two target languages: the 'religious' Arabic versus the 'secular' English.

Adūnīs and Eliot, offered more than a linguistic reading of Perse's poem. They considered its original background and how it could cognitively function in the target culture. In other words, they approached the poem discursively although they did not use this term.

Interestingly, Jihād criticised Adūnīs' 'linguistic errors', but he did not try to put these 'errors' in the context of the target culture as he did in his critique of Adūnīs for misunderstanding the background of Perse's poem *Images à Crusoe* (Images of Crusoe). He argues that Adūnīs mistranslated the importance of the black boy Friday's appearance in Daniel Defoe's *Robinson Crusoe*; it symbolises the end of Crusoe's isolation after he was left alone on a remote island after being shipwrecked. Friday is also a symbol of the 'other' who let Crusoe return to society and language (Jihād: 519). This, according to Jihād, is exemplified by:

vendredi! Que la feuille etait verte

(Cited in Jihād: 520)

In his translation, Adūnis interpreted 'Friday' as meaning that day of the week:

الجمعة! كم كانت الورقة خضراء

(Perse, tr. Adūnis, 1978: 18)

While Jihād interpreted it as the name 'Friday':

يا جُمعة! كم كانت الورقة خضراء

(Jihād: 520)

Undoubtedly, understanding the background of the poem is important in translation. This is because the poem, despite being produced textually, operates on more than one level. It is a result of different contexts which have been malted thematically, but ground together textually. Moreover, in this poem, the verbal context itself indicates that 'Friday' is a personal name:

Vendredi! Que la feuille était verte, et ton ombre nouvelle, les
mains si longues vers la terre

(Cited in Jihād: 520)

يا جُمعة! كم كانت الورقة خضراء، وظلُّك جديداً، ويداك ممدودتين بكاملهما الى الأرض

(Translated by Jihād: ibid)

While Adūnīs interprets it as follows:

الجمعة! كم كانت الورقة خضراء، وظلُّك جديد، ويداك مدينتان صوب الأرض

(Perse, tr. Adūnīs: 18)

Finally, Jihād criticized Adūnīs for the lack of documentation in his translations, by which he meant that Adūnīs discounts the non-linguistic features of Perse’s poetry. For example, Adūnīs’ translation of a part of *Images à Crusoe* called *Le Livre*, did not, according to Jihād, acknowledge the religious significance of the word beginning with a capital letter:

Alors, ouvrant le Livre
Tu promenais un doigt usé entre les prohéties

(Cited in Jihād: 522)

When he translated it into:

كنت آنذاك، وأنت تفتحُ الكتاب / تنقل إصبعاً واهنةً بين النبوات

(Perse, tr. Adūnīs: 24)

Jihād criticised Adūnīs for not explaining that *Le Livre* means the Bible and that using the Arabic word **الكتاب** (the Book) for a European reader would be incomplete without informing him that it refers to the Qur’ān (Jihād: 521). In his criticism, Jihād was not considering the situational context of the poem which in fact confirms its target interpretation. In this context, **الكتاب** means the Bible because this poem was generated in a ‘Christian’ culture. Furthermore, Adūnīs used the Arabic equivalent of capitalisation in European languages: he put the word **الكتاب** in boldface, thereby denoting the Holy Book. He also used boldface **مولاي** for My Lord in:

كيف أحرس، يا مولاي، الطرق التي فتحتها لي؟

(Perse, tr. Adūnīs: 23)

Hence Adūnīs was aware of the religious symbols in *Images à Crusoe*.

Jihād's analysis of Adūnīs' translation is contradictory. He criticised Adūnīs for not considering the cultural sources of two short parts of *Images à Crusoe*, but he himself focuses on very few of the linguistic issues in a long poem such as *Anabase*. In addition, he did not put these 'errors' in the context of its received system or try to understand cognitively the reasons behind them. Poetic translation has been approached in many ways, and such a 'fractional' reading would definitely produce an 'unfair' account for a major work like Adūnīs's translation of *Perse*. As we have seen, this work established a new Arabic poetics. Alas the issue was ignored by Jihād and he did not even examine it.

In this writer's view, Adūnīs' translational poetics is very pronounced in Arabic modernity and it needs to be reviewed holistically. A half century earlier, translation played a similarly significant role in establishing English poetic modernity especially with regard to Pound whose translational contribution to world poetry will be addressed in the next section.

1.2 Pound's translational contribution

Many scholars view Ezra Pound's contribution to translation as significant. For example, in his book *After Babel*, George Steiner states that Pound's translations have developed interactive approaches and 'relations between languages' (Steiner, 1975: 237). Susan Bassnett's *Translation Studies* affirms the significance of Pound's work 'in the history of translation' (Bassnett, 2002: 76). Pound's translational work has also been analysed and highlighted by many scholars, among them S. G. Yao, Edwin Gentzler, Daniel Katz, Ming Xie and Susan Bassnett. The work of Bassnett is especially helpful, not only for highlighting Pound's work in this area, but also for her analysis of poetry translation methods and strategies as we will see in the final section. Thus, it is impractical to review all the theoretical and practical aspects of Pound's poetry translations since they are so wide ranging. In practice, Pound translated many different texts, including some old Italian and Egyptian poems and some modern French works. Most of them are included in his anthology

Translations (1953). In the main, his theoretical concepts are to be found in various articles and letters. Therefore, this section will review three aspects of Pound's translational experience: the first will highlight the importance of translation for Pound as a modernist poet; the second will shed light on the relationship between Pound's translations of Chinese poetry and his own imagist poetry; the third will review the method that Pound adopted in his translations into English of the poems of the Italian Guido Cavalcanti (1255-1300) and others.

1.2.1 Translation as a vitalising tool in modernity

Translation was important for the modernists as a tool to create new poetic language. For example, T.S. Eliot, who alongside Pound is considered the pioneer of modern English poetry, described translation as a 'vitalising effect' (Eliot, 1960: 73). In his *Translation and the Language of Modernism: Gender, Politics, Language*, Steven G. Yao declares that translation for modernist poets was 'much more than either just a minor mode of literary production or an exercise of apprenticeship' (Yao: 2002: 6). Yao adds that although for some poets translation served to satisfy their traditional side, it also is a fundamental part of the modernist movement (ibid). Indeed, Yao considers Pound the most influential modernist poet because of the uniqueness of his translational work. He describes Pound's work as 'original composition,' possessing an 'explicitly and generative, rather than a derivative and supplementary, role in the process of literary cultural formation' (ibid: 2). In his *Contemporary Translation Theories*, Edwin Gentzler states that Pound's translational work centred completely 'on words in action and "luminous" details' (Gentzler, 2001: 15). In his book *American Modernism's Expatriate Scene*, Daniel Katz explains that 'translation is being viewed as a fundamental element of Pound's work and thought, and not just as an ancillary activity' (Katz, 2007: 71). As Bassnett states, translation for Pound as a modernist poet was, first and foremost, 'a work of art in its own right, for anything less is pointless' (Bassnett, 1998: 64). The influence of his translations on his own poetry, especially the impact of his translations of Chinese poetry on his imagist experience, will be reviewed in the next subsection.

1.2.2 Imagism and translation

Ezra Pound coined the term 'imagist' in 1912 to describe the styles of Hilda Doolittle's and Richard Aldington's poems. When he sent their works to be published in *Poetry*, a Chicago-based journal, Pound described them as 'objective – no slither; direct – no excessive use of adjectives, no metaphors that won't permit examination. It's straight talk, straight as the Greek!' (Pound, 1950: 11). In *Ezra Pound and the Appropriation of Chinese Poetry* (1999) however, Ming Xie suggests that imagist poetry developed in 1916 when Pound 'incorporated into his collection *Lustra* the four Chinese pieces of imagistic distillation from Herbert Giles's History of Chinese Literature' (Xie, 1999: 51). Xie calls this the moment of imagist poetry (ibid). Moreover, Xie considers Pound's earliest translations of Chinese poetry 'as part of the beginning of Imagism, not as [being] *influenced* by the theory and practice which Pound subsequently discovered had been advanced by Fenollosa' (ibid). Xie asserts that Pound's "Fan-Piece, for Her Imperial Lord" is based on Giles' version of "The Autumn Fan" by Pan Chieh-yu:

O fair white silk, fresh from the weaver's loom,
Clear as the frost, bright as the winter snow---
See! Friendship fashions out of thee a fan,
Round as the round moon shines in heaven above,
At home, abroad, a close companion thou,
Stirring at every move the grateful gale.
And yet I fear, ah me! That autumn chills,
Cooling the daying summer's torrid rage,
Will see thee laid neglected on the shelf,
All thought of bygone days, like them bygone.

(Cited in ibid: 50)

Pound shrinks Giles' ten line version into three short lines. His aim is to focus on the object which is described in the poem, namely the silken 'autumn fan' which 'disappears in Giles's treatment under a plethora of descriptive epithets' (ibid). Here is Pound's version of the same poem:

O fan of white silk,
Clear as frost on the grass-blade,
You also are laid aside.

(Cited in ibid: 51)

Xie contends that Pound directs his reader to 'the object itself, and connects the cooling white silk and the chilly frost standing precisely on a "grass-blade" into an explicit simile, thus intimating the abrupt change of season itself (from high summer to the season of frost)' (Xie: 52). Xie adds that use of the the present tense "are" in the last line draws 'direct attention to the lady's present predicament' (ibid). Pound uses the present tense in a passive form 'to intensify the lady's sense of being abandoned and forsaken by an implied but unnamed owner ("her imperial lord")' (ibid). This compressed and sharp image with its 'swiftness of perception' characterises Chinese poetic writings (ibid).

Edwin Gentzler offers a similar reading by saying that Pound used the imagist poetic techniques in his translations including 'the precise rendering of details, of individual words, and single or even fragmented images, [r]ather than assuming the single, unified meaning of the whole work' (Gentzler, 2001: 15). Pound calls this concept 'the energy of language' when 'the words on the page, the specific details, were seen not simply as black and white typed marks on a page representing something else, but as sculpted images – words engraved in stone' (ibid). Gentzler argues that Pound's early 'work on an imagist theory... seemed metaphysical' (ibid). This is because imagist poetry, according to Gentzler, is 'a form of poetry symbolizing ideas' (ibid: 16). Gentzler adds that Pound 'moved on to more and

more direct speech, to capturing exact, even miniature, details. Pound's poetic words referred to real objects – a painting, the pigment, a stone, a cut in the stone – and not to abstract concepts (ibid).

Pound's interest in Chinese poetry has been analysed differently by many scholars. For instance, Walter Benn Michaels approaches Pound's Chinese translations in different way. Michaels claims, in Daniel Katz's words, that Pound's aim was not to highlight the cultural differences in his Chinese translations, rather to confirm their total unimportance (Katz, 2007: 72). Katz adds that, for Michaels, 'translation becomes a centrepiece in his argument that Pound, like Eliot, is part of a strain of modernism notable for "the irrelevance of nationality"' (ibid: 73). Katz argues that Pound's contribution in the translations of Chinese poetry should be seen as an ethnographical and intercultural one (ibid: 72). In *Transpacific Displacement*, Yunte Huang sides with Katz on this point. Huang states that it would be a great mistake to accept 'that Pound's interest was only in poetry. It would be an even bigger mistake to regard his work on Chinese poetry as separable from the ethnographic interest that lies at the heart of Fenollosa's ambitious project' (Huang, 2002: 69-70). Lawrence Venuti, on the other hand, argues that Pound used an interpretive approach in his translating practice. He used this approach to refute 'the ideal of autonomy by pointing to the various conditions of the translated text, foreign as well as domestic, and thus makes clear that translation can make a culture difference at home only by signifying the difference of the foreign text' (Venuti, 1995: 202).

1.2.3 Pound's translation method

In "Guido's Relations" (1929), Ezra Pound reveals that when he rendered the poetry of the Italian Guido into English in 1911 he 'did *not see* Guido at all' (Pound 1929/2004: 87). Instead, Pound looked at Rossetti's English version of the *Vita Nuova* by Guido. Pound notes that Rossetti was 'in some places improving (or at least enriching) the original' (ibid). Rossetti's method led to the absence of

‘something’ in Guido’s poetry. For example, the absence of the *robustezza* (masculinity) was clear in Rossetti’s *Vita Nuova* translation (ibid).

Pound also observes that the ‘Victorian language’ used in Rossetti’s translation was inappropriate to render Guido’s poetry: what ‘obfuscated me was not the Italian but the crust of dead English’ (ibid: 88). Pound created a term ‘pre-Elizabethan English’ as a suitable solution for translating Guido’s poems. He states that ‘pre-Elizabethan English’ is clear and explicit language (ibid). He adds: ‘what happens when you idly attempt to translate early Italian into English, unclogged by the Victorian ear, freed from sonnet obsession, but trying merely to sing and to leave out the dull bits in the Italian, or the bits you don’t understand?’ (ibid: 88- 9). Instead, he suggests ‘playing with the simplest English equivalent’ (ibid: 89), and his ‘playing’ method is exemplified in his translation of the first stanza of this sonnet:

Madonna la vostra belta enfolio
Si li mei ochi che menan lo core
A la bataglia ove l’ ancise amore
Che del Vostro placer armato usico

(ibid: 89)

It was translated by Pound as follows:

Lady thy beauty doth so mad mine eyes,
Driving my heart to strife wherein he dies.

(ibid)

Pound exhorts the translator to ‘Sing it of course, don’t try to speak it. It thoroughly falsifies the movement of the Italian’. He opines that this method enables great poems to remain alive (ibid).

As for 'pre-Elizabethan English', Pound suggests that the first stanza of Lorenzo Medici's poem:

Onde si move e donde nasce Amore
Qual e suo proprio luogo, ov' ei dimora
Sustanza, o accidente, o ei memora?
E cagion d' occhi, o e voler di cuore?

(ibid: 92)

be translated by Pound as follows:

Who is she that comes, making turn every man's eye
And making the air to tremble with a bright cleareness
That leadeth with her Love, in such nearness
No man may proffer of speech more than a sigh?

(ibid)

Pound acknowledges that his translation method could face criticism. The first objection is 'the right to take a serious poem and turn it into a mere exercise in quaintness' (ibid). The second is 'the "misrepresentation" not of the poem's antiquity, but of the proportionate feel of that antiquity' (ibid). He means by that, that Italian has little changed since 'Guido's thirteen-century language' (ibid). This is unlike in the case of English which has changed much since the fourteenth century. Therefore, he was doubtful whether his translation 'of twenty years back isn't more "faithful", in the sense at least that it tried to preserve the fervour of the original (ibid). Pound described his translation method as interpretive. In other words, the translator makes his own version out of the original (ibid). Bassnett describes Pound's method as dynamic, because it reflects the poet's view about the lack of form equivalence across languages and cultures (Bassnett, 1998: 64). Thus Pound

insists that the translator needs to be 'aware of what the source text is, to understand both its formal properties and its literary dynamic as well as its status in the source system' (ibid).

Pound's method was adopted in some of the translations of Western poetry. Modern Arab poets used Pound's interpretive approach as a model in their translational works. The dynamic quality of this method, as practised by Pound, freed them poets from any methodical 'chains' to create new poetic texts in their language. This was reflected by the impact of these new texts on Arabic poetry as whole. These new translated texts will be analysed in the course of this study. The interpretive method will be reviewed in the following section, alongside other translation strategies.

1.3 Poetry translation strategies

1.3.1 Holmes' strategies

In *Translated! Paper on Literary Translation and Translation Studies* (1970/ 1994), James S Holmes used his experience as a translator of poetry across many languages to create a set of four strategies. He declares that almost all poetry translation 'is an act of critical interpretation' (Holmes, 1994: 24). However, there are translations of poetry which differ from all other interpretive forms' (ibid). These different forms deal with what he called the 'metapoem'. He defines this especial type of poetry as 'a nexus of a complex bundle of relationships converging from two directions: from the original poem, in its language, and linked in a very specific way to the poetic tradition of that language; and from the poetic tradition of the target language, with more or less stringent expectations regarding poetry, which the metapoem' (ibid: 24-5). According to Holmes, there are four traditional strategies for translating poetry: verse to prose; verse to verse of the target language; verse to verse of the original language; verse into verse (ibid). He suggests that the best way to deal with these problematic strategies is to look at all

the features of a given poem: linguistic and metalinguistic. To do so, he prescribes specific steps for these traditional strategies:

1. Mimetic: retaining the form of the source text in the target language. He calls this strategy a 'fiction', because the poetic 'form cannot exist outside language' (ibid: 25). To solve this problem, Holmes advises the translator to imitate the form of the original as best as he can' (ibid: 26).
2. Analogical: looking at 'the function of the original form within its poetic tradition', and then seeking its parallel in the target language. For example, an English translation of the *Iliad* should be in blank verse or the heroic couplet.
3. Organic: Holmes calls this strategy content-derivative. The translator focuses on the semantic level of the source text and lets it create its own poetic form in the target text. This strategy has been widely used since Pound's translations at the beginning of the twentieth century and is rooted in Shelley's Organic poetry concept. It has also been developed by the free verse movement (Bassnett, 1998: 63). In this strategy, the form of the original 'is seen as distinct from the content, rather than as an integral whole' (ibid).
4. Extraneous: where the form of the target text does not derive from the source text. This is why he classifies this form as deviant. 'The translator making use of this approach casts the metapoem into a form that is in no way implicit in either the form or the content of the original'(Holmes: 27). The problem of this strategy lies in utilising a completely new form in the translated text which does not relate to the original, neither on a formal level nor on a semantic one (Bassnett, 1998: 63).

Holmes' organic and extraneous strategies were widely used in Western and Arabic poetry translations, in large part because they focus on the target language which allows the poet-translators to create a new poem that is placed naturally in the target culture. The two strategies were used by the Arab free verse poets in their

translations and this did attract some negative criticism, albeit it also led to a beneficial discussion about the translator's creative freedom. This can be seen with the criticism of most of Arab poet-translators and earlier with Pound when he defended his method in "Guido's Relation". This issue will be discussed further in the next chapters.

1.3.2 Lefevere's strategies

In his *Translating Poetry: Seven Strategies and a Blueprint* (1975), Andre Lefevere established that the poem sixty-four of the Latin poet of the Italian Gaius Valerius Catullus (d. 54 BC) had been translated into English several times. Lefevere categorizes these translations according to seven strategies:

1. Phonemic: when the translator tries 'to capture the sound of the source text at the expense of many of its other features' (Lefevere, 1975: 4). This strategy is useless from a practical point of view, because it is reachable only by readers who are familiar with the source text (ibid: 95).
2. Literal: when the translator may 'decide that meaning is most important, basing one's translation on a principle of semantic equivalence' (ibid: 4-5). Lefevere calls this strategy 'a myth' (ibid: 96) because, to quote Nida, 'no two languages are identical, either in the meaning given to corresponding signals or in the ways in which such signals are arranged in phrases and sentences... hence there can be no fully exact translations' (cited in ibid: 96; see also Nida, 1964: 156). However, this strategy may suit a work of anthropology or history but not of poetry (Lefevere: 96).
3. Verse into prose: when a translator renders 'what is in verse in the source language into prose in the target language' (ibid: 5). Lefevere underlines that the problem of this strategy is that the translator 'is forced either to distort the equivalent word in the translation or to drag in modifiers, circumlocutions, metaphorical expressions ... which inevitably weighs down the syntax of the target text' (ibid: 98). However, this strategy is more

popular than other strategies because of the flexibility of the prose of the target form.

4. Metre: when the translator 'decide[s] that the main distinctive feature of the source text is its metre, and to preserve it, or at least transpose it as best as one can' (ibid: 5). This strategy faces the same problem as the previous one, but the other way around, as there is no such metrical equivalence between languages (ibid: 98)
5. Rhyming verse: when a translator 'decide[s] that only rhyming verse in the target language will do justice to the "poetic" value of the (not necessarily rhymed) source text' (ibid: 5). This strategy is unpopular, especially in Arabic translations because it is alien to the ear of the target audience. This is because the rhyme should be organic to the poem, not extraneous.
6. Verse into verse: when the translator chooses to translate a verse of source text into a verse in the target text 'either in a metre that is not identical with that of the source text, or in some form of "organic verse"' (ibid). Arabic poetry has witnessed this type of translation. For example, Shakespeare, al-Khayyām and Lorca's poems were rendered into Arabic as verses, but mainly in classical forms. Al-Sayyāb, as a modernist, adopted this strategy when he translated Pound's "The River-Merchant's Wife: A Letter" into the Arabic metre *al-Kāmil*, *albeit* in a free verse style, as will be studied in the fourth chapter.
7. Interpretive: when the translator retains the semantic level of the source text, but changes its original form. Lefevere calls the product of this strategy 'a version', where there are only two things in common between the original and the translated text: 'the title and point of departure' (ibid: 79; see also Bassnett, 2002: 84). It is not necessarily the case with all works translated using this strategy. In fact, interpretive strategy, unlike other strategies which mainly technically focus on the 'visible' levels of the text, significantly aims to decode the 'invisible' levels as well. This strategy is a popular one for translating poetry. Pound described his method as interpretive, and it was used by the pioneer Arab poets in their translations of western poetry.

Paraphrased by Susan Bassnett, Anne Cluysenaar states that the deficiencies of these strategies 'are due to an overemphasis of one or more elements of the poem at the expense of the whole' (Bassnett, 2002: 84). This is true when we focus on a single strategy, but Lefevere himself admits that the translations of Catullus' poem are insufficient separately. Each translation concentrates on an isolated level of the original poem (Lefevere, 1975: 99). He further explains this point in *Translating Literature* (1992) when he studies the translations of Catullus' poem thirty-two: when translating a text, we translate it as a universe, as a discourse, encompassing all. This includes its poetic, ideological and cultural features (Lefevere, 1992: 94). Similarly, this thesis argues that translating poetry is a discursive process which means it has to be approached as a 'world'. This issue will be highlighted in the following subsection and discussed in detail in the methodology.

1.3.3 Umberto Eco: translating old text into different modern translations

In *Mouse or Rat? Translation as Negotiation* (2004), Umberto Eco offers an approach which is a mixture of semantics and linguistics in order to analyse different translations of an original text. Eco uses this approach to understand and clarify the differences that arise when we have different translations of the same original text. He studies three English translations of one of Dante's *Vita Nuova* sonnets (Eco, 2004: 82-84). The first translation was done by the pre-Raphaelite writer Dante Gabriel Rossetti in the nineteenth century. The two other translations are both contemporary, done by Mark Musa and Marion Shores. Eco highlights that there are significant differences between the original Italian words and their meanings now (ibid). For example, the first four lines of this sonnet:

Tanto gentile e tanto onesta pare
La **donna** mia, quand'ella altrui salute
Ch'ogne lingua deven tremando muta,
E li occhi no l'ardiscon di guardare.

are translated in three quite different translations:

My lady looks so gentle and so pure
When yielding salutation by the way
That tongue trembles and has nought to say,
And the eyes, which fain would see, may not endure. (Rossetti)

Such sweet decorum and such gentle grace
attend my lady's greetings as she moves
that lips can only tremble in silence
and eyes dare not attempt to gaze at her. (Musa)

My lady seems so fine and full of grace
When she greets others, passing on her way
That trembling tongues can find no words to say,
And eyes, bedazzled, dare not meet her gaze. (Shores)

(ibid: 83)

According to Eco, these lines can be translated into English as 'My woman, when she greets a passer-by, looks so courteous [or polite] and so honest that every tongue can only babble and our eyes do not dare to look at her' (ibid: 82-83). Following Gianfranco Contini, Eco explains that 'all the terms I put in bold in the original had, in Dante's time, a different meaning, and a more philosophical one' (ibid: 84). Thus, '*gentile* did not mean, as in modern Italian, *courteous*, and in a way was closer to *gentile*, but in the sense of coming from a noble family. *Onesto* did not correspond to *honest* and meant rather *full of decorum and dignity* (in this sense Musa was 'honest'). *Donna* did not mean *woman* but *domina*, in the feudal sense, and in this context Beatrice was the *domina* of Dante's heart' (ibid: 84).

Contini suggests a paraphrasing strategy to render these lines (ibid). However, there is a problem in applying this, since the strategy's inclination to explain the words suits prose translation more. In addition, the paraphrasing strategy makes the target text contemporary, even if the source text is old. The issue of modernising or archaising the target text is controversial. For example, Lawrence Venuti observes the discussion between Mathew Arnold and Francis Newman regarding the translation of Homer in the nineteenth century. Arnold wanted to modernise Homer so as to make his work accessible to the current academic readership of the Greek text, whilst Newman insisted that Homer's poetry should be rendered in an old ballad metrical structure. According to Venuti, 'Newman was foreignising for populist reasons and Arnold wanted to domesticate for academic and elitist reasons' (cited in Eco: 99; see also Venuti, 1998: 240). Eco suggests that an approach of mixed situations such as foreignising and domesticating, and modernising and archaising would 'produce a range of possible combinations (Eco: 98). This latter approach is suitable for translating poetry, since the poetic text is usually composed of different layers. The different layers of a text need to be understood by the translator and therefore, it is often said that poetry should be translated by a poet. This mixed approach is reflected clearly in the translations of the American poet Pound; it is also reflected in the translations of Arab poets, as we will see in the following chapters.

1.4 Concluding remarks

This review has been structured in two parts: the critical and the translational. The first section reviewed four studies by Jayyusi, DeYoung, al- Musawi and Jihād. As we have seen, each author has his/her own perspective on modern Arabic poetics. This results from the different aims of their studies and from the different periods of their publications.

Jayyusi's study reveals, in particular, the effect of the Romantic Movement on the free verse poets such as al-Sayyāb, al-Malā'ka and Adūnis. These Arab poets were influenced by the romantic poets who had gone before them more than by any other. After all, the Arabic Romantic movement was rooted strongly in its culture. On the other hand, this movement paved the way for a change in Arabic poetry. This change occurred on two levels: form and imagery. The change in poetic form was very important, artistically, and it took place at the end of the 1940s. It did not stop at free verse; indeed, it opened the door to another formal experiment, resulting in the prose poem, which has become the most popular genre in modern Arabic poetics. It is also the most used form by Arab poet-translators in their translations of English (and world) poetry. This is because of the impossibility of rendering the metrical structure of the source text in the translated text. The change in Arabic poetry also happened in terms of the imagery level, and we can see this in three stylistic techniques: the extended image, the metaphor and the simile. The free verse poets challenged the metaphor which had dominated Arabic stylistic techniques for a long time. Moreover, we have seen the use of simile as a prominent figurative type, especially *al-tashbīh al-balīgh* 'the eloquent simile'. *Unshūdat al-Maṭar* is the most important example of this. We have also seen paradoxical types of simile and metaphor which have been influenced by the translations of English poetry. Translating these devices alongside the poetic form will be discussed in the following chapters.

Almost all studies of modern Arabic poetry point out the significance of the translations of Eliot's writings into Arabic. Such is their importance that modern Arabic poetry cannot be conceived without them. Eliot's 'mythical method' taught Arab poets how to search for an answer, through legends and fables, to the problems they faced after the Second World War. Thus, fertility, water and myths about self-sacrifice shaped modern Arab poetics. They were used as stylistic but also thematic devices to 'understand' the war's aftermath. Al-Sayyāb was a pioneer in introducing Eliot's techniques, especially those of "The Waste Land," in modern Arabic poetry. However, the Iraqi poet used these techniques to create his own themes dealing with Arab and Iraqi affairs. This is why some people claim that al-

Bayātī's poetic experience is closer to Eliot's than al-Sayyāb's, because the latter's poetic language and themes are 'typically Iraqi', whilst al-Bayātī included universal images in his poetry. The multi-stanza form of "The Waste Land" and its complex themes also influenced Arab poets in the 1940s and 1950s. They felt that this new poetic form could cover the many social and political problems arising from the Second World War, and this was reflected clearly in al-Sayyāb's *Unshūdat al-Maṭar*.

The second part of our review indicates that poetry can be potentially translated in different forms and using different strategies. However, some of these strategies affect the poetics of the target text. As we have seen, the prose poem is the most popular form, as far as translations of Arabic and world poetry are concerned. We will go into this in more detail in the following chapters. This second part also demonstrates the crucial role that translation played in shaping English modernism. For modernist poets, translation added a new spirit to their experiences and offered a new way of approaching their own heritage. Pound's translations, in particular, have been viewed from many different angles, and the impact of his work on world poetry can be attributed to its artistic quality. His translations concentrate totally 'on words in action' to energise and illuminate the poetics of the text. Thus, translation for him was ultimately an artistic job, and his translational work and his own creative output are interrelated. The Imagist movement in English poetry originated, as we have seen, in Pound's Chinese translations as a result of his production of direct but extensive poetic images. Pound went further in his translational adventure when he created what he called 'pre-Elizabethan English' in his Italian work. He used this 'appropriate language' to bridge the gap between the early Italian of the original and modern English. Pound used this old-new language because of its clarity, and he described his method as interpretive.

Although Pound's translational works seem to focus on the target text, his approach had more than one task. Pound used every possible technique to translate the text poetically. Accordingly, he treated the non-textual aspects of a poem as equal to the textual level. Understanding the cultural background of the source text would help it to function cognitively and poetically in a new system.

Thus, Pound viewed the translated text as a 'world' or as a discourse which can work powerfully in the received culture. This explains the influence of Pound's translations, not only on modern English poetry but on world poetry more generally. In light of the above, I have chosen the following methodology to facilitate my study of these translations.

1.5 Methodology

The main aim of this study, *Foreign Affinities, Arabic Translations of English Poetry and Their Impact On Modern Arabic Verse: a Discursive Approach*, is to study the translations of some major English poems by pioneering Arab poets, including Badr Shākir al-Sayyāb, Jabrā Ibrāhīm Jabrā, Adūnīs Yūsuf al-Khāl, Lūwīs 'Awaḍ and Sa'dī Yūsuf. These translations will form the core of this research. Within this context, I will analyse these translations situationally and textually. Equally important, this research will observe the emergence of a new poetic atmosphere, influenced by these translations, in the pioneers' own output and in the work of other poets. This research will study how these translations have led to changes in modern Arabic poetry from the mid-twentieth century onwards, at both formal and thematic levels. They also led to the creation of new poetic schools:

1. *Al-Shi'r al-Ḥurr* (Free Verse). This school was influenced formally and thematically by modernist English poets, notably Eliot, Pound and Sitwell.
2. *Qaṣīdat al-Nathr* (Prose Poem). Although the impact of French poetry is very significant, especially in terms of this genre's Lebanese proponents, this school was also influenced, in its Iraqi variant, by the American poet Walt Whitman and by others who were inspired by him e.g. Allen Ginsberg.

This research is thus both a translational and a comparative study. It requires a comparative analysis of the source texts and the target texts. However, this comparison is of a discursive type, as it analyses both texts according to their

backgrounds and their cultural impacts on both systems. As Umberto Eco said: 'translation does not only concern words and language in general but also the world, or at least the possible world described by a given text'. (Eco, 2004: 16). In addition, this research will investigate how poet-translators artistically and thematically manipulate the source texts in the target literature. This treatment sometimes goes against the dominant aesthetic themes, such as the political, ideological or religious, and sometimes it is in compliance with them.

This approach will encompass the three main contexts which operate in any discursive process: situational, verbal and cognitive. Since this thesis attempts to be comprehensive, I will adopt Michel Foucault's definition of discourse as it serves this purpose. Unlike the linguistic definition which focuses on one level, Foucault's concept is more inclusive and dynamic. In *The Archaeology of Knowledge*, Foucault uses the term 'discourse' to refer to 'the general domain of all statements, sometimes as an individualizable group of statements, and sometimes as a regulated practice that accounts for a number of statements' (Foucault, 1972: 80). As an authority on Foucault, Sara Mills opines that the French thinker intends that 'discourse' 'can be used to refer to all utterances and statements which have been made which have meaning and which have some effect' (Mills, 2003: 53). According to Mills, Foucault 'used the term discourse to refer to "regulated practices that account for a number of statements"' (ibid). In addition, there are certain 'rules and structures' which create certain 'utterances'; and 'statements' (ibid). For the analyses undertaken in this thesis I have approached these 'rules, utterances and statements' in distinct contexts which can be defined as follows:

1. The situational context focuses on the background and reasons behind choosing these poems. One of the reasons is the crucial role of the source texts as modernist poems, not only their native poetic context, but in world poetry as a whole. Andrea Kenesei explains that 'the more common features the two cultures share, the easier the adaptation of the poem to the target culture' (Kenesei, 2010: xxi). Arabic culture was ready to receive and adapt

such poems. It is also because the subject matter introduced new 'humanistic' themes of importance to world poets. For example, Eliot's "The Waste Land", which was written in the aftermath of the First World War, found echoes in modern Arabic poetry after the Second World War.

2. The verbal context addresses the linguistic levels of these translations and underlines the stylistic impact of the original texts on the poet-translators' own writings. We will trace this textual inspiration in order to identify the change which occurred in Arabic poetry and to locate it cognitively in the received system. In terms of technicality, a comparative analysis will serve to highlight the translational strategies that applied in this context and their poetic nature. However, as Susan Bassnett states, the comparative analysis 'should not be used to place the translations in some kind of league table, rating x higher than y, but rather to understand what went on in the actual translation process' (Bassnett, 1998: 70). Therefore, the question of the 'linguistic' accuracies of these translations, and how close they are to the originals is of secondary importance. That said, any inaccuracies in these translations will be flagged up if they affect the discursive reception of the source text in the target culture. Here, it is worth mentioning the difference between the text and discourse. Jacob L. Mey argues that 'discourse is different from text'. In the first instance, this is because discourse 'embodies more than just the text', and secondly 'discourse is what makes the text context-bound, in the widest sense of the term' (Mey, 1993: 187). However, Bronislaw Malinowski adds that text can be studied as form 'divorced' from its whole discourse (Malinowski, 1935: 8). In fact, the two other discursive contexts can be studied separately, either by highlighting the background of the given texts in a situational context, or by underlining their impact on a certain culture in a cognitive sense. However, this type of approach would discursively produce a partial reading. Hence this thesis aims to study each translation contextually and comprehensively.
3. The cognitive context covers the new cultural roles that these translations played in the target culture. This context is especially important in terms of developing any cultural phenomenon (for many cultures, including in

particular Arabic, poetry is the oldest and most important cultural form). Any discourse is incomplete without this context, as it focuses on the resonance of a 'foreign' culture in a 'native' one. Cognitive poetics is so important and popular in literary analysis and is described by many scholars as the 'cognitive turn' of modern studies. A linguistic analysis can no longer approach the complexity of modern texts. Hence the linguistic level of a text is treated initially, albeit it is merely as a result of the workings of the cognitive and situational contexts. According to Peter Stockwell, there are six principles of cognitive poetics which can be observed partially or wholly in any discursive process:

- i. Experientialism which indicates that 'there are objects and relationships in the world that are available to be discovered and understood'.
- ii. Generalisation. This principle is 'perhaps the most important principle in cognitive [poetics]'. This is because it explains the 'common aspects of humanity'. However, it does not 'deny cultural, ethnic, racial, gendered, geographical, historical, ideological or other myriad differences across humanity but the broad window of human possibilities is constrained by the common way in which our minds work and our bodies interact with reality'.
- iii. Stylistics. This principle functions in 'the detailed attention to textuality and its textural effects in the reader'.
- iv. Continuity. This principle is also of great importance in cognitive poetics. It highlights the relationship between language as a natural system and literature as a linguistic production of that system. In my opinion, this principle can be also used to underline the relationships between distinct literary texts on socio-cultural contexts, as will be demonstrated in the following chapters.
- v. Embodiment underlines the fact that people 'are products of our evolution, and our human size, shape and configuration, in relation

to the world, provides the framework within which our brains understand the world, and ourselves. The mind is not limited to the brain ... but is a combined notion made up of what brains and bodies together do in the world’.

- vi. Ecology. According to this principle, ‘human beings’ have ‘extraordinary adaptability ... [and] soaring creativity, imagination and invention’. This is because of their capacity for metaphorical projection, which allows immediate objects to become transformed into ideas, speculations, rationalisations, hypotheses, and rich imaginary worlds’. However, ‘the business of cognitive poetics is not to reduce any of this to structural types or labels’. Instead, it is ‘to understand [their] intricate workings and marvel at the new adaptations that our capacities continue to allow’.

(Stockwell, 2009: 2-5)

I should mention that the principles of the cognitive context are not used here as ‘rigid’ abstract ones, but rather as flexible and representative. Stockwell himself explains that:

All of these principles of connection and continuity, a holistic and ecological sense of our place in the world and our literary articulations, entail a key new form of analysis. It is not possible to talk about a literary text as if it were a thing, other than in very elementary and uninteresting terms as paper or screen and print. It is equally not possible to talk about a reader in isolation, without a sense of the whole person and viewpoint of which that reader is partial avatar.

(ibid: 5)

In this study, I will adapt and focus on some principles more than others. For example, ‘generalisation’ will be used here as ‘common aspects’ of Arabic modernity which are influenced by English poetics, i.e.: how ‘common aspects’ of the source culture influenced and created ‘similar’ aspects in the target culture. In addition, ‘continuity’ is used here as a link between the literary generations of the

target culture. This principle can be extended to include the continuity of other cultural forms in modern poetry. For example, using and adapting other semiotic forms is very popular in both English and Arabic poetry. Both principles function cognitively through 'experientialism' which can be regarded as a 'situational' principle, because it explains the reasons for 'discovering' and 'understanding' certain English poems on the part of Arab modernists. These principles obviously function by 'stylistics' as a 'verbal' principle which attracts the readership's initial attention. As we can see, all discursive contexts and cognitive principles often overlap owing to their dynamic natures. Hence, these contexts and principles, alongside other translational strategies, will assist me to develop an analytical discursive approach to the study of Arabic translations of English poetry.

Needless to say, this thesis will consider the translators' introductions, comments footnotes, interviews and so on. These materials can be used as probes to explain (and sometimes to examine) their translational productions. They can also be used verbally to explain (or develop) a new register and textual variations which have been received by the target language. In addition, these extra-text materials can also be employed to 'situationalise' cognitively the translations by relating them to the environments in which they were constructed. Malinowski terms this 'the context of situation', which includes 'the totality of the culture surrounding the act of text production and reception' (Hatim & Mason, 1990: 36-37). In my opinion, it is more than a 'situational' one, and also shows the organic relationship between the discursive contexts. Finally, this approach should serve to answer the question of this thesis which consists of three principles:

1. What encouraged pioneer Arab poets to translate these poems in the first place?
2. How did modernist Arab poets approach these poems textually?
3. Why did these poems influence modern Arabic poetry more than others?

These questions will be answered in the conclusion alongside identifying other translational propositions.

Chapter 2 The Arabic Waste Lands

As we have seen, Eliot's writings had a major impact on modern poetry across the world. Some scholars define poetic modernity by Eliot's poetry, in large part because of his masterpiece "The Waste Land". This poem was first published in October 1922 in the opening issue of *The Criterion*, a British literary journal founded and edited by Eliot himself. In November 1922, the poem was also published in *The Dial*, an American modernist magazine. The poem

... was drafted during a rest cure at Margate [in England]... and Lausanne [in Switzerland] ... during the autumn of 1921 by a convalescent preoccupied partly with the ruin of post-war Europe, partly with his own health and the conditions of his servitude to a bank in London, partly with a hardly exorable apprehension that two thousand years of European continuity had for the first time run dry.

(Kenner, 2007: 7-8)

But it seems that most of the poem was written in Lausanne. Eliot himself explains in a letter, dated 25 June 1922, to the American lawyer John Quinn who bought the manuscript of "The Waste Land":

I have written mostly when I was at Lausanne for treatment last winter, a long poem of about 450 lines, which, with notes I am adding, will make a book of thirty or forty pages. I think it is the best I have ever done, and Pound thinks so too.

(Eliot, 2011:681)

The poet also explained that some passages 'date from as far as 1914. Part One probably completed by October 1919. The body of the poem was written and assembled November 1921-January 1922' (cited in Southam, 1996: 126). As a book, the poem was first published in New York by Boni and Liverlight in 1922, and then

in London in 1923 by Hogarth Press (which was founded by the English novelist Virginia Woolf and her husband Leonard in 1917 to publish modernist authors).

As its manuscript illustrates, “The Waste Land” is a poem obviously written by Eliot, but its final version was a result of a collaboration with his mentor Ezra Pound. In her introduction to *T. S. Eliot The Waste Land: A Facsimile & Transcript*, his second wife, Valerie Eliot highlights Pound’s impact on the poem ‘Early January [1922] Eliot returned to London, after spending a few days in Paris, where he submitted the manuscript of *The Waste Land* to Pound’s maieutic skill’ (Eliot, 1971: xxii). Pound described the manuscript of the poem: ‘*The Waste Land* was placed before me as a series of poems. I advised him what to leave out’ (cited in Kenner: 7). Eliot himself described “The Waste Land” as ‘a sprawling chaotic poem ... which left [Pound’s] hands, reduced to about half its size, in the form in which it appears in print’ (cited in *ibid*: 7-8). Both poets did not wait for the poem to be ‘completed’ and born naturally, instead they decided to ‘deliver’ it by a ‘caesarean operation’. In a letter to Eliot in 24 December 1921 to discuss his collaboration with Eliot, Pound included his poem “Sage Homme”⁷ which has a double meaning: ‘wise man’ and ‘male midwife’. It seems that Pound preferred the latter:

These are the poems of Eliot
By the Uranian Muse begot;
A Man their Mother was’
A Muse their Sire.

⁷This poem provided the basis on which Eliot was described as a homosexual poet by some of his critics such as John Peter in “A New Interpretation of *The Waste Land*” (1952/1969), and James E. Miller Jr. in *T. S. Eliot’s Personal Waste Land: Exorcism of the Demons* (1977) and “T. S. Eliot’s “Uranian Muse”: The Verdental Letters”. In the latter, which included Pound’s poem, Miller interprets Eliot’s relationship with his French friend Jean Verdental as a homosexual one and he argues that this is clearly reflected in section IV of “The Waste Land”. However, Arab poet-translators did not accept this interpretation, either because they did not want to limit the readings of such a complex poem or because homosexuality is a taboo subject in Arabic culture.

How did the printed Infancies result
From Nuptials thus doubly difficult?

If you must needs enquire
Know diligent Reader
That on each Occasion
Ezra performed the Caesarean Operation.

(Pound, 1950: 170)

In *Eliot*, Stephen Spender explains Pound's task in revising "The Waste Land", or as he puts it, Pound's 'Caesarean Operation':

What Pound did essentially was to release the energy of the poem and suppress what was distracting, superfluous, slovenly, or rhythmically or imagistically obstructive in it. He cut through the undergrowth. Eliot though not always agreeing with him, acted on the same principle; and if he insisted on retaining a line which Pound had deleted, this was because he saw that the deletion was contrary to Pound's own principle of retaining what was dynamic.

(Spender, 1975: 93)

Pound was, for Eliot, not only a poetic guide but also his cultural mind. In *T. S. Eliot and the Art of Collaboration*, Richard Badenhausen states:

In March of 1922, T. S. Eliot wrote to Ezra Pound to solicit his assistance in launching *The Criterion*, the influential quarterly Eliot

eventually edited for over sixteen years. Eliot envisioned the journal as a vehicle that would allow for the collective articulation of the modernist program, yet with a decidedly internationalist slant: the same week he posted the Pound letter, Eliot contacted both Valery Larbaud and Hermann Hesse seeking contributions for the review. In this regard, he was following the lead of Pound, who had earlier understood the importance of trying to unite modernism's work under the umbrella of a single publication.

(Badenhausen, 2005: 61)

"The Waste Land" was created in such an interactive cultural environment. '[It] is the best-known example of modernist collaboration, an affiliation that was not fully understood until Valerie Eliot's 1971 publication of drafts that detail the evolution of the poem' (ibid: 62). The manuscript of "The Waste Land" also shows us that the original title of the poem was "He Do the Police in Different Voices". This line was borrowed from Charles Dickens's *Our Mutual Friend*. But inspired by Jessie L. Weston's *From Ritual to Romance*, Eliot finally settled on "The Waste Land" which has appeared as the poem's title since its first publication in 1922.

As mentioned in the previous chapter, the phrase 'waste land' was interpreted by some of Eliot's critics as the fall of 'Western civilization' in the aftermath of the First World War (1914-1918). As Spender explains, the main theme of "The Waste Land" 'is the breakdown of civilization and the conditioning of those who live within it by that breakdown, so that every situation is a symptom of the collapse of values'. Therefore, it is not a 'private' theme even though 'the personal grief is transcended [and] felt there' (Spender: 106). Stylistically, this theme 'is prevented from being journalistic (expressing the despair of a post-war generation merely) by the vision of the whole past civilization within which the contemporary examples of modern life are enclosed' (ibid). Thus "The Waste Land" can be regarded as an elegy for post-war Europe intensified by Eliot's mental and physical pains at that time. As Ronald Tamplin explains, this poem 'had mapped and given some structure to the spiritual chaos Eliot perceived outside himself and felt inside himself. It indicated

the thirst only and did not slake it' (Tamplin, 1988: 27). This 'chaos' is depicted by 'fragmented' images to reflect the collapsed civilization. Furthermore, the 'fragmentariness' formally 'suited' such a long poem, as Spender suggested. This technique poetically functions in "The Waste Land" when it is 'projected into many scenes, with shifts of centre of attention and mood, lends force to the obsession, gives the poem its apocalyptic visionary force (Spender: 106). However, these 'fragments are organized in order to stress the contrast between prophetic and contemporary voices' (ibid). Indeed, the voices of "The Waste Land" are not of one type. On the one hand, this poem was considered a manifesto of modernity, and on the other hand it, as Seamus Heaney notes, 'reproduced ... a sense of bewilderment and somnambulism, a flow of inventive expressionist scenes reminiscent of those which Virgil and Dante encounter in the divine comedy' (Heaney, 1989: 98). It also ranged through other cultures such as 'the Eastern texts that Eliot had first come across in his Harvard classes' (Tamplin, 1988: 27). It seems that these Eastern texts helped to present "The Waste Land", to use Ted Hughes' terms, in its 'most fully, most nakedly' vision which was written by a 'seer of a very rare kind'. Hughes further explains that this poem 'is precisely the clairvoyant quality of [Eliot's] vision of contemporary urban reality, the hallucinated depth and complexity and actuality of it, which sets him apart from, and perhaps a little above, all other poets of the last three hundred years' (Hughes, 1992: 12). Indeed, "The Waste Land", as the American poet William Carlos Williams described its first publication in America in 1922 by *The Dial*, 'wiped out our world as if an atom bomb had been dropped upon it and our brave sallies into the unknown were turned to dust' (Williams, 1967: 146). He further described the impact of the poem on his generation:

There were the years just before the great catastrophe to our letters – the appearance of T. S. Eliot's *The Waste Land*. There was heat in us, a core and a drive that was gathering headway upon the theme of a rediscovery of a primary impetus, the elementary principle of all art, in the local conditions. Our work staggered to a halt for a moment under the blast of Eliot's genius which gave the poem back to the academics. We did not know how to answer him.

(Williams, 1967: 146)

The English poet C. D. Lewis describes “The Waste Land” as Eliot’s greatest work ‘and probably a greater one than any other poetry of the century’ (Lewis, 1969: 22). But he attributes the influence of this poem ‘on present-day verse ... to its subject matter – more so, perhaps, than to the novelties of technique’ (ibid). Some writers regard “The Waste Land” not as an original poem, in a sense this technique ‘will be found in novels and poems by other writers’ but as F.B. Pinion clarifies:

... never in all probability at the same sustained intensity. What is peculiar to *The Waste Land* is the collocation of images and scenes in a manner calculated to evoke feelings and accordant ideas, without overt statements of meaning. There is no contextual narrative or thought ... to give more explicit significance to the imagery. Coherence depends on imaginative interlinking and unification, Eliot’s ‘logic of the imagination’.

(Pinion, 1986: 119)

Indeed, the ‘novelty’ of Eliot’s technique is reflected in his ability to form these ‘fragmented’ images, ideas and feelings and to orchestrate them in such a unique ‘symphony’. I. A Richards called Eliot’s poetic technique ‘music of ideas’ (Richards, 1960: 233). He clarified that these ideas:

... are of all kinds, abstract and concrete, general and particular, and, like the musician’s phrases, they are arranged, not that they may tell us something, but that their effects in us may combine into a coherent whole of feeling and attitude and produce a peculiar liberation of the will. They are there to be responded to, not to be pondered or worked out.

(ibid)

Alongside his choice of themes, Eliot's technique inspired modernist poets to develop similar styles and subject matters. Modern Arabic poetry was greatly influenced by Eliot's writings. In his essay "Modern Arabic Literature and the West", Jabrā explains that the impact of Eliot on the generation of pioneering Arab poets

...was eruptive and insistent. This influence came, at first, through his early poetry and was partly responsible for the great change that has since overtaken Arabic forms. This was so because it happened that the people who read him most and translated him and commented on his work were themselves the leading young writers and poets of the new generation.

(Jabra, 1971: 81)

The poets of this generation were fascinated by Eliot 'mainly because he seemed to be an articulate and concise advocate of their incipient thoughts' (ibid: 82).

Therefore, they 'responded so passionately' to Eliot's works, and especially to "The Waste Land", 'because they, too, went through an experience of universal tragedy, not only in World War II, but also, and more essentially, in the Palestine debacle and its aftermath' (ibid: 83). Thus, "The Waste Land" was translated in its entirety three times by Arab poet-translators⁸. First, Eliot's poem was translated by Adūnīs and Yūsuf al-Khāl and published in the Lebanese journal *Shi'r* (Poetry) in 1958.

⁸ Eliot's poem was also translated by other translators (we can call them critic-translators to distinguish them from poet-translators). Those critic-translators are Fā'iq Mattā (1966/1991); Yūsuf S. al-Yūsuf (1975/1986); 'Abd al-Wāḥid Lu'lu'a (1980/1995); Māhir Shafiq Farīd (1996); Muhammed Abdulsalām Maṣṣūr (2001) which is the only translation I have not seen yet; 'Adnān Abdulla and Ṭalāl Abd al-Rāḥmān Ismā'īl (2006). This is a collaborative verse translation done by a poet and a critic; Nabīl Rāghib (2011). Partially, "The Waste Land" was approached by many Arab translators and writers. Some of these works are used here to clarify certain translational issues.

Second, it was translated by Lūwīs ‘Awaḍ and likewise published in *Shi’r* in 1968⁹. Third, the poem was translated by Tawfīq Ṣāyigh in the 1950s, but he did not publish it during his lifetime. The manuscript of this translation was discovered by his family after his death in 1970. Unfortunately, Ṣāyigh’s *Al-‘Arḍ al-Kharāb* had to wait a long time to be edited by the Iraqi poet Mūḥammad Maḥlūm and published by al-Jamal Publishing House in Beirut in 2017. According to his own notes, Ṣāyigh approached “The Waste Land” in Beirut in 1951 and finished it in Cambridge in 1953. This translation was only published recently and raises the question of its impact on Arabic poetry from the middle of the last century. Nevertheless, I include it here because it shows Ṣāyigh’s early involvement with Eliot’s poetry. Therefore, it is worth exploring its textual level as well as Ṣāyigh’s contribution to Arabic poetic modernity. Hence, this chapter is divided into three contexts: the situational, the verbal, and the cognitive to allow us to scrutinise these three translations of “The Waste Land”.

2.1 The situational context

As we have seen in the previous chapter, Arab modernist poets began to approach Eliot’s writings, especially “The Waste Land”, in the middle of 1940s. It seems that ‘Awaḍ pioneered the encounter with Eliot’s works when he was asked by Ṭāhā Ḥusayn to write some essays on influential modern English authors ‘who had made a mark in their respective fields’, with a view to publishing them in *Al-Kātib al-Miṣrī* (DeYoung, 1998: 68). Thus, ‘Awaḍ published a number of articles in this journal, and

⁹This translation was sent by ‘Awaḍ in 1964 to *Shi’r* but the journal was suspended at that time and this delayed its publication until 1968. It was also published in *Fī al-Adab al-Ingilīzī al-Ḥadīth* (On Modern English Literature) in 1987, with the preface signed by ‘Awaḍ as follows: Cairo: 13/ 5/ 1950. It seems that ‘Awaḍ published some sections of the poem in the 1950’s version of his book, and then when he translated the full poem in 1964, he sent it to *Shi’r*. The same translation also appears in the second edition of his book in 1987.

his essay about Eliot came to have a huge influence on young Arab poets. In the same essay, he translated the whole text of “the Hollow Men”, and some sections from the middle and the end of “The Love Song of J. Alfred Prufrock”. The essay also includes his translation of the first fifteen lines of “Burnt Norton” from Eliot’s poem “The Four Quartets”, in addition to a short section from the third part and some other lines from “The Dry Salvages”. As for “The Waste Land”, he translated the first eighteen lines of the poem (De Young: 281). It was later that ‘Awaḍ produced a complete translation of “The Waste Land”. In *Fī al-Adab al-Ingilīzī al-Ḥadīth*, he also published a complete translation of “Ash-Wednesday”.

These translations, with their critical introduction, show ‘Awaḍ’s strong relation to Eliot. He had contradictory views of Eliot’s writing and life, however. On the one hand, the Egyptian communist translator criticises the socio-political beliefs of the Anglo-American poet. As mentioned in the first chapter, ‘Awaḍ published an article in 1946 setting out his views of Eliot as a *rajī* (reactionary) poet and critic. ‘Awaḍ repeated his views of Eliot in his book. In *For Lancelot Andrewes*¹⁰, Eliot describes his ‘general point of view’ as ‘classicist in literature, royalist in politics, and anglo-catholic in religion’ (Eliot, 1928: ix). ‘Awaḍ singled out for criticism Eliot’s statement in *After Strange Gods*:

The population should be homogeneous; where two or more cultures exist in the same place they are likely either to be fiercely self-conscious or both to become adulterate. What is still more important is unity of religious background; and reasons of race and religion combine to make any large number of free-thinking Jews undesirable. There must be a proper balance between urban and rural, industrial and agricultural development. And a spirit of excessive tolerance is to be deprecated.

(Eliot, 1934: 19- 20)

¹⁰The impact of Andrewes on Eliot’s works, and on his poem “Journey of the Magi” in particular, will be explored in the fourth chapter.

'Awaḍ translated this statement and compared 'Eliot's fascist views' to Hitler's ones in *Mein Kampf* ('Awaḍ, 1987: 206-7).

On the other hand, 'Awaḍ expressed his admiration for Eliot's writings. In the same book *Fī al-Adab al-Ingilīzī al-Ḥadīth*, he describes Eliot as the pioneer of English modernism, because his poetry 'was a historical turning point in English poetry' ('Awaḍ, 1987: 293-4). 'Awaḍ theoretically benefited from Eliot's modernity, but he failed to employ it poetically, as we will see in the cognitive context. In *Tradition and English and American Influence in Arabic Romantic Poetry*, Muhammad 'Abdul-Hai notes that 'Awaḍ's view of Eliot drew on certain English writers, including C. D. Lewis, in his book *A Hope for Poetry* (1939) and his essay "Revolutionaries and Poetry" (1936). In the essay, Lewis described Eliot bluntly as a 'reactionary bourgeois' who wrote a 'revolutionary' poem:

The first qualification of a poem is that it should be a good poem – technically good, I mean. A badly designed, badly constructed house is not excused by the fact that it was built by a class-conscious architect and workman. Equally a poem may have been written by a reactionary bourgeois and yet be a very good poem and of value to the revolutionary; *The Waste Land* is such as one. Any good poem, simply because every good poem is a true statement of the poet's feelings, is bound to be of value; it gives us insight into a state of mind of a larger or a smaller of people.

(Lewis, 2017: 52)

Like 'Awaḍ (or perhaps inspired by him), al-Sayyāb had a contradictory attitude towards Eliot. In his earlier career as a member of the Iraqi Communist Party (ICP), al-Sayyāb used the same term *rajīl* to describe Eliot. Al-Sayyāb changed this view later, apparently after he left the ICP, and showed his admiration for Eliot's writings on both stylistic and thematic levels. In *Kunt Shiyū'iyyan* (I used to be a Communist), al-Sayyāb criticized himself for having been a communist, claiming that he had to 'defend' communist poets and degrade Western poets such as 'the genius English

poet Eliot' (al-Sayyāb, 2007: 105). In addition, many critics considered al-Sayyāb as the most important modernist Arab poet who used and developed Eliot's poetic techniques. Indeed, al-Sayyāb inspired many other poets to do likewise¹¹.

Interestingly, Sa'dī Yūsuf, whose modernity was inspired by al-Sayyāb's approach to Pound and Eliot, continues to apply the term *rajī* to Eliot. In a recent interview, Yūsuf not only rejected the notion of Eliot's importance to modern Arab poets, or even to his own poetics, he also criticised certain poets, notably Jabrā, for introducing Eliot's writings to Arabic culture (Yūsuf, 2014: 79).

In contrast to 'Awaḍ and al-Sayyāb, Adūnīs and al-Khāl admired Eliot's writings from the start. Their translation of "The Waste Land" appeared in 1958 in *Tī. As. Alyūt: Tarjamāt min al-Shī'r al-Ḥadīth* (T. S. Eliot: Translations from Modern Poetry). This book was edited by al-Khāl and printed by the publishing house *Dār Majallat Shi'r*. This book includes, alongside their translation of "The Waste Land", the Arabic translations of some of Eliot's poems such as "The Love Song of J. Alfred Prufrock" by Buland al-Ḥāidarī and D. Stewart, "Ash-Wednesday" by Munīr Bashshūr, "The Hollow Men" by Yūsuf al-Khāl and Eliot's verse play *Murder in the Cathedral* by Ibrāhīm Shukr Allah.

The book's postscript notes that the new style created by Eliot was not only important for the English poetic scene, but also for the Arabic one. This description forms part of Bashshūr's postscript of his translation of "Ash-Wednesday" which was published earlier in *Shī'r* in spring 1957. Bashshūr observes that 'in his new style, Eliot destroyed what the romantic poets were considering as facts in life' (Bashshūr, 1957: 66): 'Eliot had started a trend in modern poetry and thought whose effect was not confined to the Anglo-Saxon world, but spread to the French and Latin worlds, to the extent that we could notice its effect on many contemporary Arab poets' (cited in Faddul, 1992: 82-3). *Shī'r's* poets were,

¹¹We will explore this issue in the fourth chapter, which is devoted to al-Sayyāb's translational works.

enthusiastically, among those poets. For example, for al-Khāl, 'it was clear from the concentration on Eliot that his poetry was ... the poetry that actualized the concept of poetry that he wanted to implement and that he wanted the *Shi'r* poets and Arab poets in general to adopt' (Faddul, 1992: 81). Therefore, al-Khāl encouraged Adūnīs to become involved in translating "The Waste Land" 'in order to introduce him more intimately to the world of Eliot' (ibid). In his introduction to *Ti. As. Alyūt: Tarjamāt min al-Shi'r al-Hadīth*, al-Khāl records that they started by translating those of Eliot's poems which were the most well-known and which had had the greatest impact on contemporary poetry (al-Khāl, 1958a: 3). However, in the same introduction, al-Khāl said that starting with Eliot was unintentional (ibid: 4). In my opinion, al-Khāl subconsciously selected Eliot first, because his writings taught Arab poets how to approach other world modernists. The question of whether to approach Eliot before other poets such as Whitman will be studied in the next chapter. Al-Khāl opines that 'every forward-thinking poetic movement, such as that adopted by *Shi'r*, should be naturally open to the world ... this is the proper interaction between cultures which we are inciting to be one of our key purposes' (ibid: 3). Thus, Eliot was for al-Khāl a 'forward-thinking' poet, unlike for 'Awaḍ. Inspired by the collaboration of Eliot and Pound, al-Khāl's partnership with Adūnīs was fundamental to the establishment of modern Arabic poetry. But it seems that it is al-Khāl rather than Adūnīs who should be 'termed the first conscious promoter of modern poetry; he himself gave it the name of "Modern Poetry" (Al-Shi'r al-Hadīth) in 1957 and described its major attributes' (Jayyusi, 1987: 17). In his Beirut lecture in the spring of 1957, al-Khāl defined in critical terms 'the whole attitude of the moderns and their concepts of poetry, and laid the foundation for the modern [Arabic] movement in clear and sophisticated terms' (ibid: 17-8). But when he spoke about modern Arabic poetry, it was with the English modernists, namely Eliot and Pound, in mind. Eliot died in 1965, during that year *Shi'r* was on hold, but when it re-appeared two years later, the Lebanese journal published an unsigned obituary of the Anglo-American poet. This obituary was probably written by al-Khāl and Adūnīs together:

In our absence, in those two years, a face, known to our readers, was missing. Our readers knew him by “Murder in the Cathedral”, “The Waste Land”, “the Love Song of J. Alfred Prufrock”, “the Hollow Men” and “Ash-Wednesday”. These works are among his most important poetic works; some of which were published in our review before being collected in a book [published by Shi’r] which is now out of print. *From the first moment, T. S. Eliot (1888-1965) was present with us, together with his comrades Ezra Pound, Andre Breton, and other main figures of modern poetry. He was a hero who fought alongside us fully armed. He walked in the front defeating the ghosts standing in his way. He knew of us in his last days, and was happy to be one of those poets whose names are related to the renaissance of modern Arabic poetry. He allowed us to translate and publish some of his poems without asking us for the rights. In this, he was a role model like Andre Breton, Saint John Perse and other poets to whom we opened our windows. Even for Ezra Pound a silent agreement [to publish his poems] was not enough. Moreover, he wrote to us saying: “Welcome to the Cantos”! We were badly in need of Eliot, because the renaissance of Arabic poetry needed the things that we learned from him: unique personal human experience connected with the experience throughout history of the human being as a human being.*

(Shi’r, 1967: 189; in italic translated by Faddul: 81)

The obituary highlights the importance of Eliot for the Arabic poetic ‘renaissance’ in the middle of the last century. In particular, he was a ‘role model’ for young Arab modernists. However, al-Khāl was closer to Pound than to Eliot as he considered him a key figure in changing English poetry. Thus, Pound inspired al-Khāl ‘to transform Arabic poetry’ (Faddul: 76). More than other poets of Shi’r, Eliot’s modernity is clearly reflected in Adūnīs’ writings, although his influence was rarely acknowledged in Adūnīs’ interviews and articles. It seemed al-Khāl himself planned this, as he saw in Adūnīs ‘the “Eliot” of his movement in which he planned to play the role of Pound’ (ibid: 102). Thus, some of Adūnīs’ poems, which were written after translating Eliot, such as *Aghānī Mihyār al-Dimashqī* (The Songs of Mihyar, the Damascene) were described as an Arabic “Waste Land”. Adūnīs’ novel style is similar to that of al-Sayyāb whose poem *Unshūdat al-Maṭar* is often compared to Eliot’s “The Waste Land”.

Like other Arab modernists, Tawfīq Ṣāyigh was aware of the significance of Eliot's writings. The manuscript of his translation of "The Waste Land" shows us that he approached Eliot as early as 1951, but unfortunately, it has no introduction or comments which might have shed light on the process of his work. Ṣāyigh also did not mention his translation of "The Waste Land" in the introduction to his translation of Eliot's *Four Quartets*. However, as Maḥmūd Shuraiḥ notes, in his 14 May 1954 correspondence with his former professor in Oxford, Edwin Honig, Ṣāyigh mentioned that he had just finished his first book *Thalāthūn Qaṣīda* (Thirty Poems) and his translation into Arabic of Eliot's *Al-Arḍ al-Yabāb* (The Waste Land), and was ready to go to Beirut in the summer for a holiday (Shuraiḥ, 1989: 50). In Beirut, Ṣāyigh did publish his own book, but it seemed he forgot or ignored his translation of "The Waste Land". We do not know if Ṣāyigh initially used *Al-Arḍ al-Yabāb* as a translation for the title of Eliot's poem before he settled on *Al-Arḍ al-Kharāb*, or if it is an interpretation by Shuraiḥ. But we do know, as the editor of Ṣāyigh's translation of "The Waste Land" notices, that *Al-Arḍ al-Kharāb* as an Arabic title of Eliot's poem was mentioned by Ṣāyigh three times: in his introduction to his translation of *Four Quartets* (1970), in his introduction to Ezra Pound in his translational selection *50 Poems from American Contemporary Poetry* (1963) and in his introduction to Jabrā's book *'Araq wa-Qiṣaṣ Ukhrā* (Wine and Other Stories) (1956) (Maḥlūm, 2017: 7). Interestingly, the title of this introduction is *'Abr al-Arḍ al-Bawār* (Through the Waste Land). Ṣāyigh's translations of Eliot, alongside those of his modernist colleagues, show the active contribution they made in introducing Eliot's work to the Arab world. Eliot's modernist concepts, in particular those which were associated with "The Waste Land", dominated Arabic poetry in the latter half of the last century and helped to develop it stylistically and thematically.

2.2 The verbal context

“The Waste Land” consists of five sections: The Burial of the Dead; A Game of Chess; The Fire Sermon; Death by Water; What the Thunder Said, as well as a title, an epigraph and a dedication. In this context, I will first investigate the Arabic translational treatment of the title, the epigraph and the dedication. Secondly, I have chosen from this 433 line poem the first section “The Burial of the Dead” and the fourth “Death by Water”. These two sections cover the main features of the poem. Some lines from the second and third sections will also be analysed in this context to highlight other translational issues.

2.2.1 The title, the epigraph and the dedication

The title of “The Waste Land” was replaced with *Al-Arḍ al-Kharāb* in ‘Awaḍ, Adūnīs-Khāl and Ṣāyigh (albeit in the last case, the title does not appear in the manuscript). *Al-Arḍ al-Kharāb* is used as the title, except in few cases, principally, the translations of al-Yūsuf and Lu’lu’a which use *Al-Arḍ al-Yabāb*. Interestingly, Nabīl Rāghib interpreted it as *Arḍ al-Ḍayā’* (The Land of Loss). Rāghib and al-Yūsuf did not attempt to justify their choices, whilst Lu’lu’a asserts that *Al-Arḍ al-Yabāb* is better than *Al-Arḍ al-Kharāb*, because it is stronger in tone (Lu’lu’a, 1995: 104). However, he did not explain why the former is more poetic than the latter. He himself states that ‘waste’ as an adjective to go with ‘land’ was taken from the Old Testament and translated into ‘خربة’ as exemplified in Ezekiel 6: 14 (ibid). In ‘classical’ Arabic, as Lu’lu’a notices, there is no difference between *Yabāb* and *Kharāb*. For example, in *Lisān al-‘Arab* (The Tongue of The Arabs) أرض يباب أي خراب (A land which is *Yabāb*, is *Kharāb*). However, in my opinion, in ‘modern’ Arabic language, *al-yabāb* is denotatively used as a specific adjective which refers to the absence of water (i.e. an arid land), while *al-Kharāb* is connotatively used for several meanings although it is commonly interpreted as ‘ruin’. Therefore, *Al-Arḍ al-Yabāb* is a ‘literal’ translation

which decodes “The Waste Land” as a title, while *Al-Ard al-Kharāb* is an ‘interpretive’ one which decodes the central theme of the poem and which goes beyond ‘land’ to encompass the devastation of men, buildings and civilization as a whole.

As for the epigraph, it was ignored by these poet-translators. Eliot adopted it from *Satyricon* which was believed to be originally written in prose by the Roman writer Gaius Petronius (c. 27 – 66 AD), and he wrote it in a mixture of two languages: Latin and Greek:

‘Nam Sybillam quidem Cumis ego ipse oculis meis vidi
in ampulla pendere, et cum pueri illi dicerent:

Σίβυλλα τί θέλεις; respondebat illa: ἀποθανεῖν θέλω .’

(Eliot, 1972: 25)

These lines were, as Grover Smith pointed out, versified in English by Rossetti as follows:

I saw the Sibyl at Cumae

(One said) with mine own eye.

She hung in a cage, and read her rune

To all the passers-by.

Said the boys, “what wouldst thou, Sibyl?”

She answered, “I would die”.

(Smith, 1956: 69)

Here, the Sibyl ‘symbolizes death in life because the land is dead (ibid: 69-70). In Greek mythology, the Sibyl of Cumae was a woman of prophetic powers, and was ‘granted long life by Apollo...; but carelessly she forgot to ask for eternal youth. Hence, she aged and her prophetic authority declined’ (Southam, 1996: 133). The translations also ignored the dedication of Eliot to Ezra Pound which is enshrined in English and Italian:

For Ezra Pound
il miglior fabbro.

(Eliot, 1972: 25)

This phrase was translated by Eliot's critics into English as follows:

For Ezra Pound
The better craftsman.

In the dedication, Eliot used 'Dante's tribute to the twelfth-century troubadour poet Arnaut Daniel, emphasizing his superiority over all his Provençal rivals' (Southam: 136). For this part, Pound was the 'closest mentor and critic' to Eliot, and he shaped Eliot's style from the beginning (ibid: 135). For me, the title, dedication and epigraph are used by the poet not only as illustrative tools to make "The Waste Land" easier to appreciate, but also as stylistic features to intensify and multiply the voices of his poem. They have their own poetic values. Therefore, decoding only the main text and ignoring those features will affect the poetics of the ST by producing an incomplete TT. Furthermore, in applying this 'strategy', we lose the historical connection between Eliot's poem and the Greek myth, and the personal connection between Eliot and Pound, who played such a crucial role in moulding "The Waste Land". The dedication and the epigraph were translated into Arabic by others who can be termed critic-translators. For example, al-Yūsuf translated the epigraph as follows:

أبصرت سبيل بأم عينيّ معلقة في قفص صغير، وحين سألتها بعض الأطفال العابرين: ما الذي
تريدينه يا سبيل، أجابتهم: "أريد أن أموت".

(Al-Yūsuf, 1986: 95)

While Lu'lu'a translated the same epigraph into:

بعينيّ أنا رأيت "سبييلاً" في "كومي" معلقة في قارورة، وعندما كان يصيح بها الأولاد:
"سبييلاً ماذا تريدون"؛ كانت تجيهم دوماً: "أتمنى أن أموت."

(Lu'lu'a, 1995: 35)

Lexically, Lu'lu'a uses a number of different words e.g. 'قارورة' (flask) instead of 'قفص' (cage) which was used by Rossetti's poetic translation of the same epigraph. The name of the city 'Cumae' was ignored by al-Yūsuf, but Lu'lu'a included it in his translation. It appears in the original and in Rossetti's translation. These different lexical choices obviously led to the differences in the translations of al-Yūsuf and Lu'lu'a on a semantic level. Al-Yūsuf's translation is static, and this is reflected in his choice of the perfect tense i.e. 'سأل، أجاب', whereas Lu'lu'a's is more active. He opts for the use of *kāna* with the imperfect 'كان يصيح، كانت تجيهم دوماً' and this expresses the past continuous. In other words, it indicates motion in Arabic. The dedication was similarly translated by both critic-translators as:

الى عزرا باوند
الصانع الأمهر

(Al-Yūsuf: 95 & Lu'lu'a: 35)

Lu'lu'a criticised 'Awaḍ and Adūnīs–Khāl for not translating the epigraph and dedication. He felt that that their approach 'affects the meaning of the poem and its stylistic value', and this in turn affects its comprehension by the Arabic readership (Lu'lu'a: 74). He explains that although Eliot himself put the epigraph and dedication in different languages, and they became part of the poem's style, the 'average' English readership questioned this style when the poem was published in 1922 (ibid: 68). Thus, in Lu'lu'a's view, they should be translated into

Arabic so that they can be understood by the 'average' Arabic readership. However, rather than omit the epigraph and the dedication, the modernist poet-translators ignored them. Neglect is not a common translational strategy, while omission is. Omitting a word or phrase means we leave a trace or a pointer to it. Mona Baker explains this strategy by saying there is no harm in applying it, 'if the meaning conveyed by a particular item or expression is not vital enough to the development of the text to justify distracting the reader with lengthy explanations' (Baker, 1992: 40). In addition, the Arab poet-translators, notably Adūnīs–Khāl and Ṣāyigh, did not translate the non-English lines which were used in "The Waste Land", as we will see in the following subsection.

2.2.2 The Burial of the Dead

"The Burial of the Dead" derives from the Anglican service. The resurrection theme, which was 'proclaimed through Saint Paul's subtly moving assurance that "the dead shall be raised incorruptible, and we shall be changed"', finds here its counterpoint in the rhythmic annual return of spring' (Smith, 1956: 72). Taken as a whole, the first section of "The Waste Land" can be considered an 'exposition in which Eliot establishes both the theme of the 'stony rubbish' of modern life set against the prophetic biblical questioning, and also the pattern of his method and procedure, followed in other sections' (Spender, 1975: 106).

Here is the original:

The Burial of the Dead

April is the cruellest month, breeding

Lilacs out of the dead land, mixing

Memory and desire, stirring

Dull roots with spring rain.

Winter kept us warm, covering 5
Earth in forgetful snow, feeding
A little life with dried tubers.

Summer surprised us, coming over the Starnbergersee
With a shower of rain; we stopped in the colonnade,
And went on in sunlight, into the Hofgarten, 10
And drank coffee, and talked for an hour.

Bin gar keine Russin, stamm' aus Litauen, echt deutsch.
And when we were children, staying at the arch-duke's,
My cousin's, he took me out on a sled,
And I was frightened. He said, Marie, 15
Marie, hold on tight. And down we went.

In the mountains, there you feel free.
I read, much of the night, and go south in the winter.

What are the roots that clutch, what branches grow
Out of this stony rubbish? Son of man, 20
You cannot say, or guess, for you know only
A heap of broken images, where the sun beats,
And the dead tree gives no shelter, the cricket no relief,
And the dry stone no sound of water. Only
There is shadow under this red rock, 25
(Come in under the shadow of this red rock),

And I will show you something different from either
Your shadow at morning striding behind you
Or your shadow at evening rising to meet you;
I will show you fear in a handful of dust. 30

Frisch weht der Wind

Der Heimat zu,

Mein Irisch Kind,

Wo weilest du?

'You gave me hyacinths first a year ago; 35

'They called me the hyacinth girl.'

—Yet when we came back, late, from the hyacinth
garden,

Your arms full, and your hair wet, I could not

Speak, and my eyes failed, I was neither

Living nor dead, and I knew nothing, 40

Looking into the heart of light, the silence.

Oed' und leer das Meer.

Madame Sosostris, famous clairvoyante,

Had a bad cold, nevertheless

Is known to be the wisest woman in Europe, 45

With a wicked pack of cards. Here, said she,

Is your card, the drowned Phoenician Sailor,

(Those are pearls that were his eyes. Look!)

Here is Belladonna, the Lady of the Rocks,

The lady of situations. 50

Here is the man with three staves, and here the Wheel,

And here is the one-eyed merchant, and this card,

Which is blank, is something he carries on his back,

Which I am forbidden to see. I do not find

The Hanged Man. Fear death by water. 55

I see crowds of people, walking round in a ring.

Thank you. If you see dear Mrs. Equitone,

Tell her I bring the horoscope myself:

One must be careful these days.

Unreal City, 60

Under the brown fog of a winter dawn,

A crowd flowed over London Bridge, so many,

I had not thought death had undone so many.

Sighs, short and infrequent, were exhaled,

And each man fixed his eyes before his feet. 65

Flowed up the hill and down King William Street,

To where Saint Mary Woolnoth kept the hours

With a dead sound on the final stroke of nine.

There I saw one I knew, and stopped him, crying: 'stetson!

'You who were with me in the ships at Mylae!

70

That corpse you planted last year in your garden,

Has it begun to sprout? Will it bloom this year?

'Or has the sudden frost disturbed its bed?

'Oh keep the Dog far hence, that's friend to men,

'Or with his nails he'll dig it up again!

75

'You! Hypocrite lecteur!--- mon semblable,---mon frère!'

(Eliot, 1972: 27-9)

This section was translated by 'Awaḍ as follows:

دفن الموتى

أبريل أفسى الشهور، فهو ينبت

الزنبق من الأرض الموات، وهو يخلط

بالشهوة الذكرى، وهو يوقظ

الجزور الخاملة بأمطار الربيع.

والشتاء أدفأنا حين دثر

الأرض بثلوج النسيان، وغذى

ذبالة الحياة بدران النبات الأعجم

والصيف فاجأنا إذ جاد على بحيرة شتارنبرجرزي

بشأبيب المطر: فاحتمينا منها ببهو الأعمدة،

10 ثم مضينا حين بزغت الشمس في حديقة "الهوفجارتن"،

وشربنا القهوة، وأخذنا نلغو نحو ساعة:

"ما أنا بالروسي، وإنما أنا ألماني من لتوانيا".

وعندما كنا اطفالا نقيم في قصر الأرشيدوق،

قصر ابن عمي، خرج بي على مزلقة الجليد،

15 فأنتابني الذعر. قال: يا ماري، يا ماري،

تشبثي بقوة. ثم انزلقنا إلى

أسفل

وفي الجبال هنالك تحس بالحرية.

وأنا اقرأ أثناء الليل طويلا، وفي الشتاء أرحل الى الجنوب.

الجزور المتشبثة ماذا تكون؟

20 وأية أغصان تنبت من هذه الحثالة الصخرية؟

يا ابن آدم!

إنك لا تعرف لهذا جواباً، ولست مستطيعاً له حدساً.

لأنك لا تعرف الا كوماً من مهشم الأوثان،

حيث الشمس تلفح،

25 والشجرة الداوية لا تعطى فيئاً، والجندب لا يسري الهموم،

والصخر الجاف لا يغمغم منه صوت المياه.

فما هنالك الا ظل تحت هذه الصخرة الحمراء

(تعال في ظل هذه الصخرة الحمراء)

وأنا أريك شيئاً يختلف عن ظلك في الصبيحة

30

وهو يمشي وراءك،

ويختلف عن ظلك في المساء وهو ينهض للفانك:

أرك الخوف في قبضة من تراب.

"عليلة تهب

ريح الوطن

35

الى طفلاتي الايرلندية:

أين تقيمين يا طفلاتي؟"

"منذ عام، كان زهر الياسنت أول ما أعطيتني،

فسموني فناة الياسنت".

ولكن حين عدنا متأخرين من حديقة الياسنت

40

ذراعاك مليئتان وشعرك مبتل.

عجزت عن الكلام، وكلت عيناى،

فلم أكن بالحياة ولا بالميتة، ولم أعرف شيئاً،

وأنا اتفرس في قلب الضياء، في الصمت.

"عميق وفارغ هو البحر".

45

مدام سيزوستريس، قارئة الغيب الشهيرة،

أصابها زكام شديد،

ومع ذلك عرفت بأنها أحكم امرأة في أوروبا،

معها كوتشينة فطبعة تفتحها؛ قالت:

هذا هو الكارت الذي يخصك: البحار الفينيقي الغريق،

50

(انظر! هاتان لؤلؤتان، كانتا من قبل عينيه)

وهذه بيلادونا، السيدة الجميلة،

سيدة الصخور، سيدة المواقف.

هذا هو الرجل ذو العصي الثلاث، وهذه هي العجلة،

وهذا هو التاجر الأعور، وهذا الكارت الأبيض

55

شيء يحمله التاجر على ظهره،

شيء محجوب عني.

ولست أرى المشنوق، فاحذر الموت غرقاً.

أرى جمهرة من الناس تمشي في مثل دائرة.

شكراً. إن رأيت مسز إكيتون

60

فقل لها إنني أعد الطالع بنفسني،

ففي أيامنا هذه لا بد من الاحتياط.

يا مدينة الوهم،

تحت الضباب الأسمر، ضباب فجر شتاء،

على جسر لندن تدفق جمع غفير،

65

لكثرته نسبت أن الموت حصد جمعاً بهذه الكثرة

وصعدت أهات قصيرة كل حين طويل،

وثبت كل بصره أمام خطاه.

على التل تدفق الجمع، ثم هبط إلى شارع كنج وليم

إلى حيث ضبطت الساعات أجراس كنيسة سانت ماري وولنوت

70

بصوت خامد حين دقت تسع دقائق

هنالك رأيت رجلاً أعرفه، فاستوقفته صائحاً:

"أي ستيتسون!

يا من كنت معي على السفائن في ميلاي!

هل بدأت الخضرة تنبت

75

من الجثة التي زرعتها في حديقتك في العام الماضي؟

أتراها ستزهر هذا العام؟

أم ترى الصقيع فاجأها فأتلف مرقدتها؟

ألا فلتطرد الكلب، صديق البشر، بعيداً عن جنباتها،

وإلا نبش بأظافره فأخرج الجثة من جديد!

80

وأنت! أيها القارئ المنافق! يا شبيهي، ويا شقيقي!

(Eliot, tr. 'Awaḍ, 1968: 107-110)

Adūnīs-Khāl translated the same section as follows:

دفن الموتى

نيسان أفسى الشهور، يُنبِت

ليلكاً من الارض الميّتة، يمزجُ

الذكرى والرغبة، يُحرّك

الجنور الراكدة بمطر الربيع.

5

الشتاء دفناً، عطى

الأرضَ بتلجج الكثير النسيان، مُغدياً

بالكمأة اليابسة حياةً بسيطةً.

فاجأنا الصيف، أتياً عبر الـ "ستارنيرجرسي"
مع وابلٍ من المطر، توقفنا تحت القناطر،
10 وواصلنا السير في نور الشمس، في "الهوفغارتن"
ثم شربنا قهوة، وتحدثنا ساعة.

.Bin gar keine Russin, stamm' aus Litauen, echt Deutsch

وحيث كنا صغاراً، في ضيافة الارشيدوق
قريبى، صحبني على زلاجة،
15 فتملكني الخوف. قال، ماري،
تمسكي يا ماري. وانحدرنا.
في الجبال، هناك تشعر انك خَر.
أقرأ، معظم الليل، وأمضي الى الجنوب في الشتاء.

ما هي الجذور التي تُمسك، أية اغصان تنمو
20 من هذا الرُكام الحجري؟ يا ابن الانسان،
أنت لا تستطيع قولاً، أو ظناً، فلست تعرف
إلا كومةً من الصور المحطمة، حيث تضرب الشمس،
والشجرة الميتة لا تُعطي ملجأً، الجراداة راحةً،
والحجرة الجافة سقسقة ماء. ما من

25 ظلٍ إلا هناك، تحت هذه الصخرة الحمراء
(تعال الى ظلّ هذه الصخرة الحمراء)
وسأريك شيئاً ليس ظلّك
الذي يخطر وراءك في الصباح
او ظلّك الذي يأتي لملاقاتك في المساء؛

30

سأريك الخوف في حفنة من الغبار.

Frisch weht der Wind

Der Heimat zu ,

Mein Irisch Kind ,

Wo weilest du ?

35

"سنة واحدة مضت منذ أعطيتني زنابقك الاولى؛

"سموني الفتاة الزنبقية."

— لكن حين عدنا متأخرين من حديقة الزنابق،

ذراعاك مليئتان وشعرك مبلل، ما استطعت

أن أقول شيئاً، ووهنت عيناى، لم أكن

40

حيأ ولا ميتأ، ولم أكن اعرف شيئأ،

أنتطع الى قلب النور، السكينة.

.Oed' und leer das Meer

السيدة سوزوستريس، العرّافة الشهيرة.

اصابها زكام شديد، مع ذلك

45

عُرفت كأحكم امرأة في اوربا،

بالخبيث من ورق اللعب، قالت، ها هي،

ورقتك، البخار الفينيقي الغريق،

(هذه هي اللأى التي كانت عينيه. تأمل!)

ها هي بيلادونا، سيدة الصخور،

50

سيدة المآزق.

ها هو الرجل ذو العكاكيز الثلاث، وها هو الدولار،

وها هو التاجر الأعور، وهذه الورقة

الفارغة، شيء يحمله على ظهره،

حُرمت عليّ رؤيته. لا أجدُ

55

الرجل المشنوق. حذار من الموت غرقاً.

ارى جموعاً من الناس، تجري في حلقة.

شكراً. حين ترون السيدة العزيرة "اكيون"،

قولوا لها إنني أجب "الهوروسكوب" بنفسى:

على المرء ان يكون شديد الحذر هذه الايام.

60

مدينة وهمية،

تحت الضباب القاتم في فجر شتائي،

جموعٌ تدفقت على جسر لندن، بكثرة،

لم أكن أظن أن الموت قد أبادَ مثل هذا العدد.

تأوهات، قصيرة ومتقطعة، كانت تُصعد،

65

وكلٌ سمرٌ عينيه أمام قدميه.

تدفقت تصعد التلة وتبط شارع الملك وليم،

الى حيث "القديسة مريم وولوث" تعدّ الساعات

بصوت ميت عند الضربة التاسعة الاخيرة.

هناك رأيت واحداً اعرفه، استوقفته، صارخاً: "ستانسن!"

70

"يا من كنت معي بحاراً في ميلاي!

"تلك الجثة التي غرستها السنة الماضية في حديقتك،

"هل بدأت تنبت؟ هل ستورقُ هذه السنة؟

"أم أنّ الصقيع المفاجئ أفضّ مضجعها؟

"أوه دع الكلب بعيداً من هنا، إنه صديق للناس،

75

"وإلا نيشها بأظفاره مرة أخرى!

"انت يا

Hypocrite lecteur!--- mon semblable,---mon frère!"

(Eliot, tr. Adūnīs-Khāl, 1958a: 129 -132)

While Ṣāyigh translated this section as follows:

دَفُنُ الموتي

شَرُّ الشُّهُورِ نَيْسَانُ، يَبْعَثُ

الليلك من الأرضِ البوارِ، ويمزجُ

الدُّكْرِيَاتِ بالرَّغَائِبِ، ويُحرِّكُ

الجدورَ الخاملةَ بِأمطارِ الرَّبِيعِ

5

إنَّ الشِّتَاءَ حَلَى لَنَا الدِّفْعَاءَ، وراحَ يغمُرُ

الأرضَ بتلجِ النَّسِيَانِ، وَبَقَيْتُ

بِالجدورِ الجافَّةِ حَيَاةً زَهِيدَةً

وَفَاجَأَنَا الصَّيْفُ وَنَحْنُ نجتازُ فوقَ ستارنِ بَرَجِيرِسي

بوابلٍ مِنَ الْمَطَرِ فَوْقَنَا فِي "colonnade"¹²

10

ثُمَّ تَابَعْنَا السَّيْرَ تَحْتَ ضَوْءِ الشَّمْسِ، إِلَى الْهُوفْكَارْتِن

وَشَرَبْنَا الْقَهْوَةَ، وَتَحَدَّثْنَا لِسَاعَةٍ مِنَ الزَّمَنِ.

Bin gar keine Russin, stamm' aus Litauen, echt Deutsh.

وَإِنَّمَا كُنَّا بَعْدَ أَطْفَالًا، نُقِيمُ عِنْدَ الْأَرَشِيدِوَق.

ابْنُ عَمِّي أَحَدَّنِي عَلَى مَزَلَّةٍ

15

فَارْتَعَبْتُ. وَقَالَ: يَا مِيرِي

تَمَسَّكِي بِهَا، الْتَصِّقِي يَا مِيرِي. وَهُوَ بِنَا.

فِي الْجِبَالِ، هُنَاكَ تَشْعُرُ بِالْحَرِيَّةِ.

أَنَا أَكْثَرَ اللَّيْلِ أَطَالُغُ، وَأَتَوَجَّهُ لِلْجَنُوبِ فِي الشِّتَاءِ.

مَا الْجُذُورُ الَّتِي تَنْشُبُ؟ أَيُّ الْغُصُونِ تَنْمُو

20

فِي هَذِهِ الْمَزْبَلَةِ الصُّلْبَةِ؟ يَا ابْنَ الْإِنْسَانِ،

لَيْسَ بِمَقْدُورِكَ أَنْ تَقُولَ، أَوْ تَحْزَرَ، فَإِنَّكَ إِنَّمَا تَعْرِفُ

كَوْمَةً مِنَ الْأَخْيَلَةِ الْمَكْسُورَةِ، حَيْثُ تُضْرَبُ الشَّمْسُ،

وَلَا تَشْلُحُ الشَّجَرَةَ الْمَيْتَةَ مَلْجَأً، وَلَا يَمْنَحُ الصَّرْصُورُ رَاحَةً

وَلَيْسَ فِي الْحَجَرِ النَّاشِفِ صَوْتٌ لِمَاءٍ. إِنَّمَا

25

تَحْتَ هَذِهِ الصَّخْرَةِ الْحَمْرَاءِ ظِلٌّ،

(اعْبُرْ تَحْتَ ظِلِّ هَذِي الصَّخْرَةِ الْحَمْرَاءِ)

وَسَأْرِيَّتُكَ شَيْئاً يَخْتَلَفُ عَنْ

ظِلِّكَ الَّذِي يَحْطُو خَلْفَكَ صُبْحاً

¹² The editor translated the lines Šāyigh had omitted, as well as the lines which he had retained from the original. In this chapter, I use Šāyigh's version, and I refer to the editor's version, if required. I also kept *tashkil* (vowelization) of the words which is, I believe, mostly done by the editor.

30

وَظِلِّكَ الَّذِي يَنْهَضُ لِيَلْقَاكَ عَشِيًّا،
سَأُرِيكَ الْخَوْفَ فِي حَفْنَةٍ مِنْ عُبارِ.

Frisch weht der Wind

Der Heimat zu,

Mein Irisch Kind,

Wo weilest du?

35

قَدَّمْتُ لِي السَّوسِنَ، أَوْلَى، لِعَامٍ خَلا.
وَسَمَوْنِي غَادَةَ السَّوسِنِ.

لَكِنْ عِنْدَمَا عُدْنَا، مُتَأَجِّرِينَ، مِنْ جُنِينَةِ السَّوسِنِ.

وَكَانَ ذِرَاعَاكَ مُمْتَلِنِينَ، وَشَعْرُكَ مُبْلَلًا، لَمْ أَقْوِ

عَلَى الْكَلَامِ، وَخَانْتَنِي عَيْنَايَ، وَكَنْتُ

40

لَا حَيًّا وَلَا مَيِّتًا، وَلَمْ أَعْرِفْ شَيْئًا،

وَأَنَا أَنْظَرُ إِلَى قَلْبِ النُّورِ، الصَّمْتُ.

Oed' und leer das Meer.

45

إِنَّ مَدَامَ سُوستريسَ، العَرَافَةَ، لَدَائِعَةُ الصِّيْتِ.

مُصَابَةٌ بِرُكَامٍ شَدِيدٍ، وَمَعَ هَذَا فَهِيَ

مَعْرُوفَةٌ بِأَنَّهَا أَحْكَمُ امْرَأَةٍ فِي أَوْربَا.

جَينَمَا تَحْمَلُ رُزْمَةَ أَوْراقِ اللَّعِبِ، قَالَتْ:

هَذِهِ وَرَقَتُكَ: الْبَحَّارُ الْفِينِيقِيُّ الْعَرِيقُ.

تلك لآلى، وكانت عيونته، التفث.

وهذه ببلادونا سيده الصخور.

50

The lady of situations.

وهنا الرجل ذو العكايز الثلاثة، وهنا العجالة.

وهنا التاجر الوحيد العين، وهذه الورقة

ال فارغة شيء يحمله على ظهره

منعت عيني رؤيته، لست أرى

55

الرجل المعلق. اخش الموت عن طريق الماء.

أرى جماهير من الناس، يدورون في حلقة.

أشكرك. إذا رأيت السيدة «أكتون» عزيزتي،

فقل لها بأبي سأحضر لها «الهورسكوب» بنفسي:

فعلى المرء أن يبالغ في الحيلة هذه الأيام.

60

بلدة أو هام

تحت الضباب الأسمر، في فجر شتوي.

كان جمهور يجري فوق جسر لندن، جمهور هذا مقدار.

ولم أكن أظن الموت قد فتك بعدد هذا مقدار.

كانت الأهات تنبعث، قصيرة منقطعاً.

65

وكل يثبت ناظره أمام قدميه.

وراحوا يجزؤون صعداً في التل، ونزولاً في شارع الملك وليم.

إلى حيث، تضبط الوقت، القديسة ماري ولنوث.

وتترك صوتاً مائتاً مع القرعة التاسعة الأخيرة.

وهناك رأيت رجلاً، كنتُ أعرّفهُ، فاستوقفتهُ صائِحاً: ستتنسون!

70

أنتَ الَّذي كنتَ معي في السفنِ في ميلاي.

هاتيكِ الجنَّةُ التي زرعتُ، في العامِ الفائتِ، في حديقَتِكَ.

هل بدأتِ تُفَرِّخُ؟ وهل تُزهرُ هذهِ السَّنَةُ.

أم إنَّ الصَّيِّعَ المُفاجئَ أزعجَ مَهْدَهَا؟

أن ابعِدِ الكلبَ بَعِيداً، صديقَ البَشَرِ ذاكِ،

75

وإلا، فبأظفاره سينبئُها من جديد!

'You! Hypocrite lecteur!--mon semblable,---mon frère!'

(Eliot, tr. Şāyigh, 2017: 87-93)

All three translations use "دفن الموتى" for "The Burial of the Dead". In fact, almost all the Arabic translations of this poem used this phrase, because of its closeness to the original and its familiarity in the target culture. The Christian and the Islamic rituals have many similarities. In ST 1, 2 and 3 the verbs 'breeding, mixing, stirring' were changed from the English present participle form to the imperfect in Arabic by each of above translations. Thus, these verbs were, respectively, replaced by 'Awaḍ with 'يُنبت، يخلط، يوقظ' by Adūnīs-Khāl with 'يُحرك، يمزج، يُنبت' and by Şāyigh with 'يبعث، 'ويمزج، ويُحرك'. The Arabic form is usually used as an equivalent to the English present continuous. In the TT1, 'Awaḍ interpreted the 'hidden' adverb (therefore) into 'ف' and added it to the Arabic distinctive pronoun 'هو' which is also an interpretation of the latent pronoun of the English participle form. Thus, 'Awaḍ's line can be back-translated as follows:

April is the cruellest month therefore it breeds

However, this strategy does not help to reflect the dynamism of the original as it was replaced by a stative Arabic form alongside 'ف' as an explanatory tool. Sometimes, the 'invisible' tools of the original are only needed to be understood; they do not need to be interpreted 'visibly'. Such interpretation affects, to use Ezra Pound's words, the 'energy of poetry' which is produced by a certain 'movement of the words'. In this case, such tools are either being poetically interpreted or not. In addition, the English present participle form is usually equivalently replaced by the Arabic اسم الفاعل (active participle). In ST 1, 'Awaḍ maintains the Latin name of the month 'April' which is used in the Egyptian dialect, while Adūnīs- al-Khāl and Ṣāyigh use the Arabic standard 'نيسان' which is commonly used in Levantine Arabic. In ST 2, Ṣāyigh interprets 'breeding' as 'يبعث' (resurrects) which semantically suits 'the dead land', while Adūnīs-Khāl and 'Awaḍ replaced it with 'ينبت' (grow) which is semantically appropriate for the 'lilacs' in the same line. The plant was replaced by Adūnīs-Khāl and Ṣāyigh with 'ليلك' (lilac), as the English and the Arabic use the same name. Interestingly, 'Awaḍ tried to 'localize' his target poem but he used a different plant 'الزنبق' (lilies) to replace it. This is an untenable strategy, because 'ليلك' or 'ليلج' are widely used in Arabic.

In ST 3, 'Awaḍ also interpreted 'desire' as 'الشهوة' (lust) which has a sexual connotation in Arabic. It seems that 'Awaḍ offered this reading because it reflects the theme of the opening lines as the birth of the 'lilacs' can be interpreted as a result of a sexual activity. However, Eliot did not use 'lust'; instead, he used 'desire' which was translated by Adūnīs-Khāl into 'رغبة' (desire), and by Ṣāyigh into the plural 'رغائب' (desires). Ṣāyigh applied the same strategy in the same line with 'memory' which he translated into the plural 'تكريات' (memories). This is also not justified, because the Arabic infinitive 'ذكرى', as translated by 'Awaḍ and Adūnīs-Khāl, semantically and stylistically suits the original. In ST 5, 'Awaḍ uses the incorrect verb form 'أدقأنا' for 'kept us warm', while the Arabic verb is 'دقأنا' as used by

Adūnīs -Khāl. Ṣāyigh translated the same phrase into 'خلى لنا اليفء' ([winter] left for us the warmth'. In the same line, Ṣāyigh replaced 'covering' with two words 'وراح يغمر' (it has begun to flood/overflow). This choice might be more appropriate for the significance of 'winter' and 'snow' in the original than the literal terms 'دثر' and 'غطى' which were respectively used by 'Awaḍ and Adūnīs-Khāl in TT 5.

In ST 6, 'Awaḍ and Ṣāyigh changed the form of the noun-adjective 'forgetful snow' into an *idāfa* construction 'تلاج النسيان' (the snows of oblivion) in 'Awaḍ's translation and into 'تلاج النسيان' (the snow of oblivion) in Ṣāyigh's. This strategy clearly altered the significance of this line and stylistically changed the 'personification' of Eliot's metaphor to a general one, unjustifiably. Adūnīs-Khāl translated 'forgetful snow' into 'تلاج كثير النسيان'. Here, the translators kept the original form (noun-adjective). However, they replaced the adjective 'forgetful' by two words 'كثير النسيان'. They could have replaced it by one word 'نساء', as al-Yūsuf and Lu'lu'a did. In ST 7, 'Awaḍ translated the plural 'tubers' (درنات) by the singular 'درن' (tuber). This strategy is commonly used in English-Arabic translations, as the English plural noun is changed into an Arabic generic noun. Adūnīs-Khāl changed the plural form of 'tubers' into a singular noun 'كمأة' (truffle). Ṣāyigh formally replaced it by an equal plural form, but he semantically interpreted it as 'جذور' (roots). In the same line, Adūnīs-Khāl and Ṣāyigh semantically and grammatically replaced the noun-adjective 'little life' by 'حياة بسيطة' and 'حياة زهيدة' respectively. 'Awaḍ changed it into an *idāfa* construction 'ذبالة الحياة' (the wick of life). This change not only occurs on the grammatical level, but also on a stylistic one as he replaced the everyday word 'little' by the classical (or even archaic) 'ذبالة'. This strategy affected the modernity of the poem. In "The Waste Land", Eliot constructed varied linguistic levels as he used neutral and colloquial words and phrases to multiply and, to use Ted Hughes' words, to 'dramatize' the voices of the poem. However, 'Awaḍ has not always been loyal to his 'classicizing' strategy, as will be demonstrated in this context.

These first seven lines are thematically constructed on the theme of 'birth and death'. Stylistically, metaphor is the dominant technique that was used to reflect this. From the 18th line onwards, the theme has changes to 'memory'. The new theme is stylistically produced by a narrative technique which normally suits it. Translationally, this technique should be easier than the metaphorical one. This is because the relationship between words and their significances is direct and logical. However, in ST 8, 'Awaḍ rendered the German name of 'Starnbergersee' (Starnberg Lake) into 'بحيرة شتارنبرجرسى' (lit 'lake of Starnberg Lake'). This is because, as Lu'lu'a notes, the German see is a lake in English (Lu'lu'a, 1995: 77). Adūnīs-Khāl and Ṣāyigh Arabized it as 'ستارنبرجرسى' and 'ستارن برجيرسى' respectively. In the same line, 'Awaḍ kept the same grammatical order of the nominal sentence 'Summer surprised us' 'فاجأنا الصيف', while Adūnīs-Khāl and Ṣāyigh changed that order to a verbal one 'فاجأنا الصيف'. In Arabic, this order is more common than the nominal one. However, both structures are stylistically different and therefore they imply a different significance. In ST 9, 'Awaḍ replaced the singular everyday word 'shower' with an Arabic classical (if not archaic) plural form 'شآبيب' (showers). This strategy marks the style of the target text as he used an 'outdated' word in a modern poem. Thus, it affects the significance of the source text, although it was lexically replaced by an 'equivalent' item in the target text. The same word was translated by Adūnīs-Khāl and Ṣāyigh as 'وابل' which lexically and semantically mirrors the original image of a sudden shower. In ST 10, 'Awaḍ repeated the same 'strategy' that he used in ST 8 when he simultaneously translated and transliterated 'Hofgarten' into two words 'حديقة الهوفجارتن' (lit 'the Garden of Hof Garden). In English, the German word means Hof Garden. In ST 12, 'Awaḍ altered the feminine first pronoun in Eliot's German line into a masculine:

Bin gar keine Russin, stamm' aus Litauen, echt deutsch,

ما أنا بالروسي، وإنما أنا ألماني من لتوانيا

The German line can be translated, as B.C. Southam suggests, as: 'I am not Russian at all; I come from Lithuania; I am a real German' (Southam: 1996, 142). This is not only problematic lexically, it is significant inasmuch as it changes the gender of the narrator of the stanza and therefore its poetic voice, and this affected the whole poem. Adūnīs-Khāl and Ṣāyigh kept this line in its original German. This strategy can be regarded as an 'extended type', to use Holmes' concept, of 'mimetic' form. As we mentioned in the last chapter, Holmes describes 'mimetic form a fiction'. According to him, the poetic 'form cannot exist outside language' (Holmes, 1994: 25). This is correct because it is impossible to retain the whole form of the source text in the target text without it becoming a copy, rather than a translation. However, as just demonstrated, this strategy is not only possible but also effective as it retains both the form and the language of this line in the translated texts to highlight that these linguistic variations are intentionally used here to multiply the poem's voices. In addition, in a complex poem like "The Waste Land" which uses different languages such as Greek, Latin, Italian and German, these foreign languages can be treated semiotically as para-textual items such as pictures and other visual materials. Pound uses this 'mimic strategy' in his translations of poetry, as he kept the original shape and language of some titles. Eliot's strategy of using foreign languages in his own works inspired some Arab modernists such as Adūnīs, al-Bayātī, Ṣāyigh and Sa'dī Yūsuf to do the same. For example, Yūsuf wrote the title of his poem, "America America", alongside other words and phrases, in English. This poem in which he addresses the American poet Walt Whitman will be studied in the next chapter.

In ST 13, Adūnīs-Khāl translates 'when we were children' into 'حين كنا صغارا'. This phrase, which links the past to the present, influenced Arab modernists to imitate this style in their own poems. For example, al-Sayyāb widely applied this technique, and in *Unshūdat al-Maṭar* he even used almost the same phrase. 'Awaḍ translated it as 'عندما كنا اطفالا', while Ṣāyigh added 'بعد' (then) to the sentence 'و'عندما كنا بعد اطفالا'. In ST 14-18, the narrative tone of the poem continues, and these Arabic translations

stylistically conveyed that 'tone' and formally used a similar layout of the poem, except for some changes in the length of the lines in 'Awaḍ's translation.

In the following lines, Eliot returns to his metaphorical tone. In ST 20, 'stony rubbish' was interpreted by 'Awaḍ as 'الخُثَالَة الصخرية' (stony dregs), while Ṣāyigh rendered it as 'المزيلة الصلبة' (stony dump). Adūnīs-Khāl replaced it by 'الركام الحجري' (stony heap). This last translation suits the context of this stanza more than the others, because it intensifies 'death' as the main theme; this is embodied in particular in STs 23-4 'dead tree' and 'the dry stone no sound of water' respectively. In addition to 'stony rubbish' in ST 20, the line shifted to address 'son of man'. This loaded Christian expression was translated by Adūnīs-Khāl and Ṣāyigh into 'يا ابن الإنسان' (O son of man). In TT 21, 'Awaḍ interpreted it into an 'Islamic' form 'يا ابن آدم!' (O son of Adam!). This emphasizes the importance of understanding the situational context of the original in regulating the verbal context of the translated poem. In ST 22, 'Awaḍ used the same strategy to replace 'broken images' by an Islamic term 'مهشم الأوثان' (broken idols). Localizing the translation should not mean adding unfamiliar concepts to the poem. Adūnīs-Khāl translated it literally as 'الصور المحطمة' (broken images). Indeed, they applied this approach in most of their translations to convey the beauty of the original without 'injecting' it with alien words. Ṣāyigh interpreted it into 'الأخيلة المكسرة' (broken shadows) which suits the meaning of the rest of this line because 'where the sun beats', it makes shadows.

In ST 30, 'Awaḍ translates 'I will show you fear in a handful of dust' as 'أريك الخوف في قبضة من تراب' (I show you fear in a handful of soil). The translator not only chooses a different word 'تراب' to render 'dust', he also changes the form of the verb from the future 'I will show' to the present 'أريك' (which mistakenly appears in *Shi'r's* version 'أرك'). This theme was used by many writers, including John Donne, Alfred Tennyson and Joseph Conrad, and it refers, in this poem, as Ethel M. Stephenson explains, not to the fear of death, but to 'the fear of what the embryonic life, contained in a handful of dust, is likely to produce' (Southam: 145). In accordance

with this notion, Adūnīs-Khāl translated it as 'سأريك الخوف في حفنة من الغبار', while Ṣāyigh added ن of emphasis to the verb 'سأريتك الخوف في حفنة من الغبار' (I will surely show you fear in a handful of dust). In line with this strategy, Ṣāyigh has doubled the emphasis since 'س' has the same significance in Arabic.

In ST 31-4, Adūnīs-Khāl and Ṣāyigh maintained their strategy of not translating the German quotations from *Tristan und Isolde* (*Tristan and Isolde*), the opera by Richard Wagner (1813 - 1883). Southam explains that these lines are a part of a song sung by a sailor 'about the sweetheart he has left behind' (Southam, 1996: 145), and he translates them as follows:

The wind blows fresh
To the homeland.
My Irish girl,
Where are you lingering?

(ibid)

'Awaḍ translates 'Mein Irisch Kind' (my Irish girl) as 'طفلي الايرلندية', and this indicates that he was not aware of 'the properties' of the original poem 'and its literary dynamic as well as its status in the source system' (Bassnett, 1998: 64). The phrase 'Mein Irisch Kind' was included in German by Eliot for a specific purpose, namely to multiply the poem's voices. By rendering this phrase in Arabic and omitting the original German, 'Awaḍ kills a technique which was much used in "The Waste Land".

In ST 35, 'Hyacinth' was rendered as different flowers 'الزنايق' (lilies) and 'السوسن' (iris) by Adūnīs-Khāl and Ṣāyigh respectively. It could more correctly be translated as 'الياقوتية'. 'Awaḍ Arabized 'hyacinth' as 'الياسنت'. This strategy was applied wholesale by

'Awaḍ in his translation of "The Waste Land". In *Thaqāfatunā fi Muftaraq al-Ṭuruq* (Our Culture at the Crossroads), 'Awaḍ stated that there was no harm in using some foreign words in Arabic. In the last chapter of *Thawrat al-Luḡha* (Revolution of the Language), he explained that Arabic was not structurally affected when it 'imported' 'pharaoh' from ancient Egyptian or 'Caesar' from Latin in the same way as it is when it 'imports' modern words such as 'television' and 'radio' ('Awaḍ, 1974: 169). According to 'Awaḍ, these borrowed words, although digested and ingested by Arabic, merely serve to expand its vocabulary. The radical change which developed in Arabic can be seen in the new styles of literary writings. These new styles were principally influenced by English and French languages through translation and by Arab writers who were able to approach these languages directly (ibid: 168-70). Consequently, when he came to translate the third section, "the Fire Sermon", 'Awaḍ did not hesitate to replace 'weekend, combinations, camisoles, and gramophone' by 'الويك اند الكومبينزون، الكاميزول، فونوغراف،' (Eliot, tr. 'Awaḍ: 116). This 'visible' strategy, to use Venuti's term, differentiates from the 'invisible' one he used previously in "The Burial of the Dead" in order to 'classicize' the style of the target text. He also used a 'classicizing' strategy to translate "A Game of Chess". At the end of this section, Eliot even used Cockney to make a pastiche of the voice and shape of this dialect. Instead of conveying this colloquial style by an Arabic 'equivalent', 'Awaḍ replaced 'goonight' and 'good night' by classical expressions 'طابت ليلتك / طابت ليلتك' respectively (ibid: 114). By contrast, Adūnīs–Khāl tried to differentiate between these two styles by translating them as 'تصبح على خير' (good night) and 'عَمَنَ مساءً' respectively (Eliot, tr. Adūnīs–Khāl: 137). In Arabic, the former is regarded as a neutral style, whilst the latter is a decidedly classical expression. Ṣāyigh's translation did not consider this stylistic transition in Eliot's poem, and therefore he translated these expressions into 'طَبِيتَ مساءً' and 'طَبِيتَنِّ مساءً' (Ṣāyigh, tr. Eliot: 101-2). Interestingly, Lu'lu'a seemed to be the only translator who thoughtfully dealt with 'goonight'. Firstly, he wanted to render it in an Arabic dialect 'because that is what the poet wanted' (Lu'lu'a: 83), but then he 'preferred' to imitate the original 'goonight' by using two attached words in one form 'ليلسعيدة' (Lu'lu'a: 44). In so doing, he seeks to 'point out, for the Arabic reader, that this talk is not in the standard language *al-fuṣḥā'* (Lu'lu'a: 83).

It is worth mentioning here that Venuti's concepts of visibility and invisibility, which deal with cultural issues, can be developed and applied to evaluate the stylistic differences between the source and the target texts. Applying these contradictory strategies in the same text, sometimes in the same line, affects the target text, however, as we have seen with 'Awaḍ's translation. They either conceal the aesthetic features of the original or interpret them differently to suit the target culture. More importantly, applying or adopting these (or any other) strategies should enrich the target culture poetically. Alas, 'Awaḍ's translational strategies failed to develop poetic techniques that could be positively reflected in his own poems or in modern Arabic poetics in general. Interestingly, 'Awaḍ's critical essays, in particular those on Eliot, had a greater influence on Arab poets than did his own poems. This issue will be discussed in detail in the following context.

In ST 42, Adūnīs–Khāl and Ṣāyigh kept the original of the line which Eliot, again, borrowed from *Tristan and Isolde*, and they left 'Oed' und leer das Meer' in German. This is translated into English by Grover Smith as 'The sea is waste and void' (Smith, 1956: 76), and by Southam as 'Desolate and empty the sea' (Southam, 1996: 146). The original and its English translations portray a sad and gloomy image, but 'Awaḍ's translation gives different attributes to the sea 'عميق وفارغ هو البحر' (deep and empty the sea). He changed the poetic image by 'injecting', to use Derrida's words, the target text with unnecessary or irrelevant 'supplements'. His approach alienates, or even sometimes kills, the 'spirit' of the original. Kāẓim Jihād concludes that we now know the danger of using the supplement as a translational technique:

The supplement comes to inject the work with something which does not suit it, claiming that it comes to fill something missing. Therefore, the translator rushes to enrich the content [of a text] which he thinks is poor and full of gaps. Had he used these "dangerous supplements" (this expression from Derrida taken from Rousseau), representing in the attributive and adjectives, he

would only work to impoverish the translated poetic discourse. The gap which should be filled does not necessarily occur in the text, but in the translational procedures that are applied to that text.

(Jihād, 2011: 252)

In ST 43-59, Eliot changes his heroine from the hyacinth girl to Madame Sosostriis. Smith clarifies that this woman ‘partly symbolizes rebirth, for she is a “wise woman” or midwife’ (Smith: 76). It is hard to connect the roles of Madame Sosostriis together as they are fragmented in ‘surreal’ images. Smith himself explains that Madame Sosostriis is ‘a caricature of her predecessor the hyacinth girl’ (ibid). The Arabic translations of this stanza mostly use an ‘equivalent’ narrative shape to convey these scattered images. However, In ST 46, ‘Awaḍ returns to his colloquial ‘strategy’ as he replaced ‘pack of cards’ with an Egyptian spoken word ‘كوتشينة’. The same words were translated by Adūnīs-Khāl as ‘ورق اللعب’ and by Ṣāyigh as ‘رزمة أوراق’, while the adjective ‘wicked’ was translated by ‘Awaḍ and Adūnīs-Khāl as ‘فظيعة’ and ‘الخبيث’ respectively, whilst it was ignored by Ṣāyigh. In ST 49, ‘Awaḍ renders the Italian female name ‘Belladonna’ as ‘السيدة الجميلة’ (the pretty woman). He also uses it as an adjective for the same name ‘وهذه بيلاذونا، السيدة الجميلة’. In this line, Eliot uses ‘Lady’ with an uppercase letter but he uses a lowercase for the same word ‘lady’ In ST 50. Translating English uppercase letters into Arabic is still one of the translational challenges since Arabic has no upper and lower cases. Hence this word was translated in both lines by all translators as ‘سيدة’. Interestingly, in the second section “A Game of Chess”, Adūnīs-Khāl underlined the words with capital letters ‘HURRY UP PLEASE IT’S TIME’ which were repeated in this section five times and was translated as ‘اسرعوا ارجوكم حان الوقت’ (Eliot, tr. Adūnīs-Khāl: 135-6). They did not use the same method in the first section, however. Once again, ‘Awaḍ classicized this ‘neutral’ phrase as ‘هيا، عجلي فالوقت أرف’ (Eliot, tr. ‘Awaḍ: 113-4). In ST 50, Adūnīs-Khāl interpreted ‘situations’ as ‘مأزق’ (dilemmas). Meanwhile, ‘Awaḍ translated it as ‘مواقف’, and Ṣāyigh kept the original English. In fact, he kept the original for the entire line. This notwithstanding, we should bear in mind that this was, for Ṣāyigh, not necessarily a translational strategy as much as an unfinished translation. In ST

55, 'the Hanged Man' was translated by Adūnīs-Khāl and 'Awaḍ as 'الرجل المشنوق' (the man executed by hanging) and 'المشنوق' (the executed) respectively. This literal approach was applied by many translators of "The Waste Land", save for Ṣāyigh who translated it as 'الرجل المعلق' (the hanged man). This rendering, as the editor of Ṣāyigh's translation noted, suits the context of the stanza. This is because the image in the Tarot card in ST 47 depicts a man who was hung upside down, but not executed (Maḏlūm: 91).

In ST 60-76, Eliot introduces a different theme. These lines could be entitled 'Unreal City'. This title goes beyond its linguistic usage to shape the whole theme of the stanza. The poet describes 'crowds of people' walking purposelessly over 'London Bridge'. Eliot borrows this image from Baudelaire's poem *Les Sept Vieillards* in which he describes Paris as:

Fourmillante cité, cité pleine de rêves,

Où le spectre en plein jour raccroche le passant!

(Cited in Eliot's notes, 1972: 45)

But this city 'is also a hell, for it is inhabited on the one hand by the secular and on the other hand by the spiritually ignorant, like those characterized in the third and fourth cantos of the *Inferno*' (Smith: 78). In ST 60, 'Unreal City' was interpreted by 'Awaḍ as 'يا مدينة الوهم' (O city of illusion) changing the original noun-adjective form to an *iḏāfa* construction in addition to the vocative particle. Adūnīs-Khāl translated it as 'مدينة وهمية' (an unreal city). Interestingly, Ṣāyigh used 'بلدة أوهايم' (a town of illusions), by which he is referring to the financial district of London which includes 'London Bridge' and is called The City of London. In ST 68, 'a dead sound' was interpreted by 'Awaḍ as 'صوت خامد' (a silent sound) and translated by Adūnīs-Khāl as 'صوت ميت' (a dead sound). On the other hand, Ṣāyigh translated it as 'صوتاً مائتاً' (a dying sound). Maḏlūm suggests that Ṣāyigh was aware of Eliot's style of using the present participle form in preference to using nouns, verbs and even adjectives (Maḏlūm:

92). To some extent, this is true as we can see in the opening stanza of “The Waste Land” with ‘breeding, mixing, stirring, covering and feeding’. However, Şāyigh did not translate them as active participles but as the imperfect tense. Moreover, Eliot uses the adjective ‘dead’ in this line, rather than the imperfect participle ‘dying’. The last line of this section is a direct quotation from Baudelaire’s introductory poem “To the Reader” of *Fleurs du Mal* (The Flowers of Evil). ‘Awaḍ renders Baudelaire’s line as if it was an ‘organic’ part of the original. Once more, this ‘invisible’ strategy affects the stylistic and cultural nature of the source text since the target readership assumes it to be Eliot’s line. Moreover, ‘Awaḍ did not translate Eliot’s notes in which he refers to the original of this line. Unlike ‘Awaḍ, Adūnīs–Khāl and Şāyigh are loyal to the strategy of retaining the foreign quotations which Eliot used in “The Waste Land”. Thus, they kept Baudelaire’s line in its French original, but they omitted mention of the poet. This is because Adūnīs –Khāl and Şāyigh did not translate Eliot’s notes which appear at the end of “The Waste Land”. Eliot’s relationship with French is much deeper than simple loan words or translation, and he used it in his own writings as will be highlighted in the following subsection.

2.2.3 Death by Water

This ten line section is the shortest one in the ‘official’ version of “The Waste Land”, but originally it was much longer. The manuscript shows us that Pound encouraged Eliot to delete about eighty lines from this section. It seems that they agreed to keep only one stanza from the first draft. Spender explains that:

When Eliot was persuaded by Pound that he should cancel from the original draft the lines about a voyage and shipwreck, he supposed that he should also cancel ‘Death by Water’, about Phlebas the Phoenician. However, Pound insisted on his retaining these. On the analogy of musical form they are entirely justified,

breaking the mood of the first three sections, opening on to a world which, despite their sadness, is pure and filled with light.

(Spender, 1975: 111-2)

The different mood of “Death by Water” is attributed to the fact that the section is an English version of the last lines of Eliot’s French poem *Dans le Restaurant* (1918):

Phlébas, le Phénicien, pendant quinze jours noyé,
Oubliait les cris des mouettes et la houle de Cornouaille,
Et les profits et les pertes, et la cargaison d’étain:
Un courant de sous-mer l’emporta très loin,
Le repassant aux étapes de sa vie antérieure.
Figurez-vous donc, c’était un sort pénible;
Cependant, ce fut jadis un bel homme, de haute taille.

(Eliot, 2015: 45-6)

Eliot translated these lines into English to form “Death by Water”:

IV. Death by Water

Phlebas the Phoenician, a fortnight dead.

Forgot the cry of gulls, and the deep sea swell

And the profit and the loss.

A current under the sea

315

Picked his bones in whispers. As he rose and fell

He passed the stages of his age and youth

Entering the whirlpool.

O you who turn the wheel and look to windward,

320

Consider Phlebas, who was once as handsome and tall as you.

(Eliot, 1972: 39)

In an interview with *The Paris Review* which was conducted by Donald Hall in 1959, Eliot explains the importance of writing in a 'foreign' language on his own 'native' poetry:

That was a very curious thing which I can't altogether explain. At that period I thought I'd dried up completely. I hadn't written anything for some time and was rather desperate. I started writing a few things in French and found I could, at that period ... I did these things as a sort of tour de force to see what I could do. That went on for some months. . . . Then I suddenly began writing in English again ... I think it was just something that helped me get started again.

(Eliot, 2015: 460)

In *Dans le Restaurant*, however, the poet used French, not only to cure writer's block but so that he could 'translate' it to become an 'original' part of "The Waste Land". It questions the 'originality' of writing in a non-native language, and it becomes difficult to know what is a translation of what¹³. For his part, Eliot did not mention this 'translation' in his notices of "The Waste Land", and it seems as if he treated "Death by Water" or let's say his translation of *Dans le Restaurant* as an 'original'. Perhaps this is because "Death by Water" 'crystallizes the hidden elegy' of the first section "The Burial of the Dead", as we have seen, in line 48: 'Those are

¹³This attempt is more complicated than his direct translation of St. John Perse's *Anabase* into English which influenced his poem "Journey of the Magi", as we shall discuss in the fourth chapter.

pearls that were his eyes' (Spender: 112). Similarly, Arab poet-translators treated this section as an organic part of "The Waste Land".

Here is 'Awaḍ's translation:

الموت غرقاً

"فلباس" الفينيقي، وقد مات منذ أسبوعين،
نسي صوت النورس، طير الشيطان،
ونسي صوت اللج
ونسي الكسب والخسارة.

315 والتقط عظامه من همس تيار تحت البحر
وفيما هو يعلو ويهبط
مر بمراحل شيخوخته وشبابه
ودخل الدوامة.
يهودياً كنت أم أغلف
320 يا من تدير العجلة وتتنظر صوب الريح
تذكر "فلباس" الذي كان مثلك
وسيماً وفارحاً.

(Eliot, tr. 'Awaḍ: 119-20)

Adūnīs-Khāl translates the same lines as follows:

الموت غرقاً

- فلباس الفينيقي، ميت منذ أسبوعين،
نسي صراخ النورس، وموج البحر العميق
والغُثم والخسارة
تيار تحت البحر
التقط عظامه همساً، فيما هو ينهض ويقوم
قضى مراحل شيخوخته وشبابه
وهو يدخل الدّوامة.
يهودياً كنت أم غير يهودي
320 أنت يا من تدير الدولاب وتنظر الى مصدر الريح
اعتبر بفلبياس الذي كان مرّة جميلاً وطويل القامة مثلك.

(Eliot, tr. Adūnīs-Khāl: 143-4)

While Sāyigh translated them thus:

الموت عن طريق الماء

- فلباسُ الفِينِيقِيّ، الذي ماتَ لِأُسبوعينَ مَضِيّاً،
نَسِيَ صُرَاخَ النُّورِيسِ وتَلَاطَمَ البَحْرِ العَمِيقِ
وَالرُّبْحِ وَالخَسَارَةَ.
تِيَّارٌ تَحْتَ البَحْرِ
التَّقَطَ عِظَامُهُ بِهَمْسٍ. وَبَيْنَمَا ارْتَفَعَ وَسَقَطَ
عَبَرَ مَرَاحِلَ شَيْخُوخَتِهِ وَشَبَابِهِ
315

إِذْ دَخَلَ الدَّوَامَةَ.

أَيُّهَا الأُمَمِيُّ أَوْ اليَهُودِيُّ

320

يَا مَنْ تُدِيرُ العَجَلَةَ وَتَنْظُرُ إِلَى أَتْجَاهِ الرِّيحِ

اعْتَبِرْ بِفَلْيِبَاسٍ، فَقَدْ كَانَ يَوْمًا طَوِيلًا وَسَيِّمًا مِثْلَكَ.

(Eliot, tr. Şāyigh: 116-7)

As we can see, the title was interpreted by 'Awaḍ and Adūnīs-Khāl as 'الموت غرقاً' (Death by Drowning) in line with the central theme of this section. Meanwhile, Şāyigh translated it literally as 'الموت عن طريق الماء'. In ST 312, 'a fortnight dead' was translated by 'Awaḍ as 'وقد مات منذ أسبوعين' (lit. and he already died two weeks ago), changing the adjective 'dead' into an Arabic past tense and adding 'قد' (already). Şāyigh also changed the structure of the line to 'الذي ماتَ لأُسبوعينَ مَضِيًّا' (lit. he who died for two weeks past). Moreover, he interpreted the hidden relative pronoun (who) as 'الذي'. Adūnīs-Khāl conveyed the English structure of the original in their translation 'ميت منذ أسبوعين', and al-Khāl defended their approach in his introduction to *T. S. Eliot Tarjamāt min al-Shi'r al-Hadīth*:

Translation, particularly translating poetry, is a rigorous and hard work. Some people tend to believe that transferring poetry to another language is an error. Some tolerate it with reservation, and we are among the tolerant. Our only reservation is the commitment to honesty and accuracy in the transformation, especially when the purpose, like our purpose, is a purely scientific one which envisages introducing [world poetry] and benefiting [from it], not pleasure and profit.

(Al-Khāl, 1958a: 5)

However, Adūnīs-Khāl's translational project went beyond the rigid terms of 'honesty and accuracy', which are usually synonymous with a literalness in a negative sense. For Adūnīs-Khāl, translating poetry was a poetic adventure rather than a technical job. Therefore, their translation was intended to create a poetic 'equivalent' of "The Waste Land" in Arabic, and it influenced Arab modernists more than other translations, albeit it has a few linguistic errors. For example, they translated the name of the bird 'O swallow swallow' in line 428 as a verb 'أه إبلع إبلع' (O gulp gulp) (Eliot, tr. Adūnīs-Khāl: 148), and this became a laughing matter for some translators.

'Awaḍ broke ST 313 into two lines. Furthermore, he 'injected', to use Derrida's term once more, this line with the phrase 'طير الشطآن'¹⁴ (birds of the shores). This strategy is not only a misreading of the original but it also affects the translated poem since poetry tends to make images more intense rather than clearer. Although 'Awaḍ used one word 'اللج' to cover the expression 'the deep sea swell' semantically, he once again selected a classical word for this most modern of poems. In his manuscript, Ṣāyigh put three words - 'ارتفاع/ موج/ تلاطم' before 'swell'. It seems that the editor (who was a poet as well) chose 'تلاطم' to intensify the poetic image of the target text. In ST 314, 'profit' was translated literally by 'Awaḍ as 'الكسب' and by Ṣāyigh as 'الرّيح'. Adūnīs-Khāl interpreted it into 'العنم' which means in this context (booty). In ST 318, 'entering the whirlpool' was rendered literally in the translations under study as 'دخل الدوامة', although Adūnīs-Khāl varied that slightly by their use of the present tense 'يُدخل الدوامة'. Interestingly, some critic-translators approached this line differently. For instance, al-Yūsuf interpreted 'entering the whirlpool' as 'دخل الحوام'. In Arabic, 'الحوام' is derived from 'حومة' which means the greatest (or deepest) part of the sea. Lu'lu'a, inspired by the Qur'anic style, also interpreted it differently as 'يلج الدوامة' (Lu'lu'a: 51). It seems Lu'lu'a was thinking of the Qur'an (7: 40), which

¹⁴ This is a mistake which was repeated in both versions of his translation. The correct form is شطآن

depicts the difficult situation of ‘those who reject [God’s] signs and treat them with arrogance’:

وَلَا يَدْخُلُونَ الْجَنَّةَ حَتَّىٰ يَلِجَ الْجَمَلُ فِي سَمِّ الْخِيَاطِ

... Nor will they [the sinners] enter the Garden, until the camel can pass through the eye of the needle

In ST 319, ‘Awaḍ translated ‘gentile’ as ‘أغلف’ (uncircumcised), to give his target poem a more local feel. In Arabic, ‘أغلف’ is used to describe those who are uncircumcised, in particular Christians. Meanwhile, in the biblical context, the term means a non-Jew. Thus, Adūnīs-Khāl translated it as ‘غير يهودي’, while Ṣāyigh replaced it with ‘الأممي’ (lit. international), albeit it means a ‘gentile’ from another race (i.e. not Jewish). In ST 321, ‘tall’ was translated as ‘طويلاً’ and ‘طويل القامة’ by Adūnīs-Khāl and Ṣāyigh respectively. ‘Awaḍ interpreted it as ‘فارعا’ which signifies someone who is ‘tall’ and ‘handsome’ at the same time. It seems that ‘Awaḍ wanted thereby to beautify the target poem.

All these three translations applied a ‘verse to prose’ strategy for “The Waste Land”. In fact all the Arabic translations of Eliot’s poem did likewise, except ‘Adnān K. Abdullah and Ṭalāl ‘A. Ismā‘īl who chose to convey the poem in verse. The ‘verse to verse’ strategy was defined by Lefevere: when a translator chooses to translate a verse of source text into a verse in the target text ‘either in a metre that is not identical with that of the source text, or in some form of “organic verse”’ (Lefevere, 1975: 5). In some languages, ‘identical’ or semi-identical metres exist e.g. in Arabic and Persian, but between English and Arabic there are no identical metres, because their prosodic structures are very different. Abdullah and Ismā‘īl chose the Arabic metre *al-rajaz*:

الموت عُرقاً

فليبّاس الفينيقي مات منذُ أسبوعين

نسيّ تصخّاب طيور النّورس البحري واللّجة في الأعماق

والريّج والخسارة

فكّك تيارٌ يغور البحر في همسٍ عظامه

وحيثُ بات صاعداً وهابطاً

مرّ بشيخوخته ومرّ بالشباب وهو يلجّ الدوامه

من اليهود كنت أم من غيرهم

يا من تُدير دفة السفينه

مُحدقاً حيثُ تهبّ الريّج

تذكر فليبّاس

كان وسيماً فارعاً

مِثلك في يوم من الأيام.

(Eliot, tr. Abdullah & Ismā'īl, 2006: 102)

Their work showed that using a metrical translation is not impossible and can be a success, if the translator applies the 'right' metre¹⁵. The flexibility of *al-rajaz* (its foot *mustaf'ilun* varies), allowed the translators to cover the main stylistic and thematic levels of the original. In "On Translating Poetry into Arabic, With Special Reference to T.S. Eliot's *The Waste Land*", Abdulla justified their metrical strategy by saying that this section:

¹⁵ As will be studied in the fourth chapter, al-Sayyāb translated a poem by Pound using the Arabic metre *al-Kāmil*.

... reads like a genuine Arabic poem for many reasons: First, the section is simple, straightforward, and direct poetry. There are no technical innovations, nor are there any foreign quotations, foreign names or places, except for the proper name 'Phlebas'. Second, "Death by Water" with its sad and meditative mood is reminiscent of some great classical Arab poets.

(Abdulla, 2011: 17)

The classical Arab poets did not use *al-rajaz*, because they considered it unpoetic. However, in modern Arabic poetry the metre is viewed differently, as for instance when al-Sayyāb used it in his masterpiece *Unshūdat al-Maṭar*. The metre is also in evidence in other poems by the likes of Adūnīs, al-Bayātī, 'Abd al-Ṣabūr and Darwīsh for instance.

As we have seen, each poet-translator translated "The Waste Land" differently. In the main, 'Awaḍ applied an 'interpretive' strategy in which, as Juliane House explains, 'the translator is licensed to manipulate the original for purpose of experimenting with norms of usage and commenting on the original, rather than translating it in the usual sense of the word' (House, 2009: 21). House argues in favour of this strategy because translation is basically an interpretive process (ibid). However, 'Awaḍ's manipulation of the original won few followers. He failed because his translation did not consider the differences between the voices in Eliot's poem stylistically. 'Awaḍ's *Al-'Arḍ al-Kharāb* is almost in one voice, although he did use Egyptian colloquial a few times. The latter did not help to convey Eliot's style because he used it randomly. Ṣāyigh's translation, although an unfinished work, conveyed the multiplicity of the original voices and structural layers in a poetic manner to the target text, apart from its 'invisible' treatment of the colloquial techniques. Like Ṣāyigh, Adūnīs-Khāl did not 'visibly' treat the spoken language of the original, but their translation eventually produced an Arabic poetic 'equivalent' of "The Waste Land" by, to use As'ad Razzūq's words, preserving 'a

kind of interior music that comes from the choice of words and syntaxes [which skilfully reflect the poetics of the original]' (Razzūq, 1959: 90-91). Therefore, their translations managed to create a seminal work which successfully reflects the status of the poem in the source culture.

2.3 The cognitive context

As we have seen, "The Waste Land" was translated in its entirety some ten times, in addition to a number of partial translations. This reflects the popularity and the impact of the poem in Arabic. As far as I am aware, no other poem has been translated into Arabic so many times. On a global scale, as Jabra says, 'someone has said that no poem in history has been so widely discussed, interpreted and translated during the author's lifetime as "The Waste Land"... certainly no poem has been so influential' (Jabra, 1971: 83). Jabra summarized the impact of Eliot's writings on young Arab poets in the 1950s:

Until 1950, nothing could be more unlike Arabic poetry than "The Wasteland": the endless juxtapositions, the sudden jumps, the parodies, the quotations and deliberate misquotations, the mixture of the sublime and the ridiculous, the use of different languages, free verse, rhymed verse, the fusion of St. Augustine and Buddha, of Dante and Webster, the high-flown eloquence and the music-hall language, the Fisher King and the Hanged God, Tiresias and Jesus at Emmaus and Phlebas the Phoenician, the "Unreal City" and the "falling towers" a veritable orchestration of verbal and symbolic means, all previously quite unknown in Arabic poetry.

(ibid: 84)

These new techniques 'were some of the many things that opened the poets' eyes to the untried possibilities of style. Skill was no longer a mere matter of rhetoric, but a cunning use of a resourceful technique, which employed variety and surprise' (ibid).

We may infer that this poem has been able, on a cognitive level, to create the most important principles, namely generalization and continuity. However, these principles were not achieved by all the Arabic translations. For example, 'Awaḍ's translation failed to inspire following generations, let alone his colleagues, to adopt a poetic modernity. As early as 1940s, 'Awaḍ wrote poems in the style of English free verse, which is in turn based on the French *Vers Libre*. According to Eliot's "Reflections on Vers Libre" (1917), this type of poetry is devoid of pattern, rhyme and metre (Eliot, 1987: 84). 'Awaḍ calls it prose poetry to differentiate it from Arabic free verse, which, as we have seen, is patterned, metrical and even occasionally rhymed, in a flexible and not a rigid way. Thus, it is also called the poetry of *tafīla* (metrical foot). 'Awaḍ's collection *Plūtūlānd* (Plutoland) (1947/1989) contains poems in Arabic and English free verse, Egyptian colloquial and even classical Arabic, and he entitled his critical introduction to this collection *Ḥaṭṭīmū 'Amūd al-Shi'r* (Break the Pattern of Poetry). In it, 'Awaḍ said that two of his prose poems: *Al-Ḥubb fi Sān Lāzār* (Love in St. Lazare) and *Amūt Shahīd al-Jirāḥ* (I Die a Martyr of my Afflictions), are influenced by Eliot, and not by Walt Whitman 'the creator of the prose poetry' ('Awaḍ, 1989: 25). Here is an example from *Al-Ḥubb fi Sān Lāzār* which is considered one of his finest:

في محطة فكتوريا جلست ويدي مغزل.

وكان المغزل مغزل أوديسيوس.

عفواً إذا اختلفنا أيها القارئ.

فقد رأيتهم، رأيتهم سكان الأرجو، وجلهم من النساء

ارتدين البنطلونات ولبسن أحذية من كاوتشوك

أما نحن، أنت والفريد بروفرك وأنا

فلنا المغازل نتعلل بها

...

جلست وببيدي مغزلي في انتظار بنيلوب التي لا أعرفها

وهل أتت بنيلوب الى رصيف نمرة 8

كلا، لم تأت بنيلوب الى رصيف نمرة 8

هذه الجزيرة العابسة. لقد رأيت الجاريات يدخلن خلجانها مثقلات.

('Awad, 1989: 57-8)

In Victoria Station I sat, a spindle in my hand —

Odysseus' spindle.

Forgive me, reader, if we disagree

For I have seen them, I have seen the Argos.

They were mostly women wearing

Pantaloons and rubber shoes.

But we—you and I, and the lonely Prufrock

Have the spindles to amuse us

...

I sat, spindle in hand, waiting for Penelope, whom I didn't know.

Had she come to gate number eight?

Penelope had not come to gate number eight.

From this forbidding island I saw the ships come laden into
harbour.

(Translated by Asfour, 1992: 93-4)

This example shows us that 'Awaḍ's poetry, to use Eliot's words once more, 'is anything but "free"; it can better be defended under some other label' (Eliot, 1978: 184). This is because:

...a great deal of bad prose has been written under the name of free verse; though whether its authors wrote bad prose or bad verse, or bad verse in one style or in another, seems to me a matter of indifference. But only a bad poet could welcome free verse as a liberation from form.

(Eliot, 1978: 184)

Indeed, freeing up the poet from metre and rhyme is not enough to create a new poetic atmosphere in Arabic culture. As a result, his formal 'experiment' failed to inspire other poets to imitate him and to develop new techniques. Neither the colloquial technique which he used in translating "The Waste Land" nor his poetry managed to 'generate any creative response' (Khouri, 1970: 140). Thus, we have rarely seen his poems in the anthologies of modern Arabic poetry, whether in English or Arabic. However, 'Awaḍ's critical writings are valuable inasmuch as they introduced Eliot's poetry to the Arabic poetic scene of the 1940-50s. Moreover, his writings seemed to stimulate poetic development and debate among Arab modernists.

Eliot's experimental language was echoed and appreciated by Arab poets. For example, in a statement published in *Ḥayātī fi al-Shi'r* (My Life in Poetry) (1969), Abd al-Ṣabūr explains that he admired Eliot's 'linguistic boldness' الجسارة اللغوية more than his themes. He explained that when he and his colleagues were young they believed that their poetic language should be 'selective' and devoid of any

colloquial ('Abd al-Ṣabūr, 1969: 90). Reading 'The Waste Land', 'Abd al-Ṣabūr added, 'alerted him to the richness of the spoken language and taught him to be daring in the use of language' (cited in Faddul: 228; see also Abd al- Ṣabūr, 1969: 90-92). His early poems such as *Shanq Zahrān* (Hanging Zahrān) and *Al-Mulk Lak* were influenced by Eliot's new language. His 1954 poem *Al-Ḥuzn* (The Sadness) was also influenced by Eliot's 'colloquial' technique:

يا صاحبي، إني حزين
طلع الصباح، فما ابتسمت، ولم ينر وجهي الصباح
وخرجت من جوف المدينة أطلب الرزق المتاح
وغمست في ماء القناعة خبز ايامي الكفاف
ورجعت بعد الظهر في جيبتي قروش
فشربت شاياً في الطريق
ورتقت نعلي
ولعبت بالنرد الموزع بين كفي والصديق
قل ساعة او ساعتين
قل عشرة او عشرين
وضحكت من اسطورة حمقاء ردها الصديق
ودموع شحاذ صفيق

('Abd al-Ṣabūr, 1969: 93)

O my friend, I am sad

The morning came, but neither did I smile, nor did the morning
light my face.

I came out of the city and asked for the predestined livelihood

And I immersed in the waters of contentment the subsistence of
my day's bread

I returned in the afternoon with some piasters in my pocket
I drank tea on my way
I mended my shoes
I played with dice divided between the palm of hand and the
friend
Say an hour or two
Say ten or twenty
I laughed at a silly legend told by the friend
And the tears of a brazen beggar

Lines 220-7 which appear in the third section “The Fire Sermon” exhibit a marked influence. Unfortunately, ‘Abd al-Ṣabūr did not translate “The Waste Land”¹⁶ in full, but he did translate these lines in order to show the contrast between Eliot’s ‘daring’ language and the ‘classical’ style favoured in Arabic poetry. It is worth quoting in their entirety both the original and the translated stanzas:

At the violet hour, the evening hour that strives 220
Homeward, and brings the sailor home from sea,
The typist home at teatime clears her breakfast, lights
Her stove, and lays out food in tins.
Out of the window perilously spread
Her drying combinations touched by the sun’s last rays, 225
On the divan are piled (at night her bed)
Stockings, slippers, camisoles, and stays.

(Eliot, 1972: 35-6)

¹⁶ ‘Abd al-Ṣabūr also translated Eliot’s “The Love Song of J. Alfred Prufrock” and “The Hollow Men”.

في الساعة البنفسجية، ساعة المساء التي تقود
إلى البيوت، وتعيد البحار إلى بيته من البحر
والتايبيست إلى بيتها في موعد الشاي لتنظف المائدة من بقايا
الإفطار، ولتشعل الموقد، وتخرج الطعام من علب الصفيح.
لقد تدلّت من النافذة منشورة خوف السقوط
أطعمها الداخلية، وهي تجف، إذ لمستها أشعة الشمس الغاربة
وتكومت على الأريكة (التي تتخذها سريراً في الليل)
جواربها، وشبشبها، وقمصانها، ومشداتها.

(‘Abd al-Ṣabūr, 1969: 90-1)

‘Abd al-Ṣabūr can be considered one of the Arab poets ‘who benefited most from Eliot’s views on the need to keep the poetic language close to the spoken language and who utilized folklore in his poetry’ (Faddul: 193). Both ‘Awaḍ and ‘Abd al-Ṣabūr used Egyptian dialect in their translations and own works, but it was ‘Abd al-Ṣabūr who applied this technique to the actualities of the Arabic poetic register. It was used not for the sake of experiment, and it therefore functioned more comprehensively than ‘Awaḍ’s in the received culture, especially in Egypt.

Like ‘Abd al-Ṣabūr, al-Sayyāb’s relation to Eliot is also ‘visible’ in Arabic modernity, but it is much deeper than in the case of the other poets. Al-Sayyāb did not stop at imitating or developing Eliot’s experimental techniques, although he believed, to use William Carlos Williams’ words about Whitman, that the only way to be like Eliot is to write unlike Eliot. Hence, in *Unshūdat al-Maṭar*, which is considered poetically the Arabic ‘equivalent’ of “The Waste Land”, one feels Eliot’s style but it is difficult to point it out. In the poem, al-Sayyāb considerably developed the technique of “The Waste Land” in order to make it his own. For instance, the Iraqi

poet developed the central theme of “The Waste Land” as water, symbolizing life and fertility, and this is clearly illustrated in the fifth section “What the Thunder Said”:

Here is no water but only rock 331

Rock and no water and the sandy road

The road winding above among the mountains

Which are mountains of rock without water

If there were water we should stop and drink 335

(Eliot, 1972: 40)

This dark image mirrors the drought in Western civilization and life after WW1. It not only describes the lack of water; it also doubts the existence of that water. Metaphorically, this image highlights the ‘hollowness’ that people felt during that difficult time. In *Unshūdat al-Maṭar*, al-Sayyāb used the symbol of water to depict the aftermath of WW2 in the Arab world. He ‘sees Eliot producing a “critique” of Western civilization which he could parallel with a critique of his own society’ (DeYoung, 1998: 72). However, his ‘critique’ is not as gloomy as Eliot’s, which may reflect his beliefs as a communist at that time. Indeed, he ended his poem in an optimistic voice. He also skilfully localized Eliot’s ‘water’ to manifest the revolutionary change that Iraqi (and Arab) people dreamt about in the 1950s¹⁷:

في كل قطرة من المطر

¹⁷ Al-Sayyāb’s relationship to the Iraqi Communist Party and his skilfulness of localizing the Western poetic techniques and themes will be studied in further detail in the fourth chapter.

حمراء أو صفراء من أجنة الزهر
وكلّ دمة من الجياح والعراة
وكلّ قطرة تراق من دم العبيد
فهي ابتسام في انتظار مبسم جديد
أو حلمة توردت على فم الوليد
في عالم الغد الفتى، واهب الحياة
ويهطل المطر ...

(Al-Sayyāb: 124)

Every drop of rain
Whether red or yellow flowers bloomed
And every tear from the hungry and the naked
And every drop spilled from the blood of the slaves
Is a smile awaiting fresh lips
Or a rosy nipple on the mouth of the newborn
In tomorrow's young world, life-giver
And the rain pours down...

(Al-Sayyāb, tr. Iskander, 2013: 71)

Like al-Sayyāb, Adūnīs approached Eliot through translation and was inspired by him as a modernist poet. Moreover, Adūnīs' role in the modernization of Arabic culture poetically and intellectually is often compared to Eliot's role in Western culture. Both were pioneering poets, translators (mainly from French, as they both translated St. John Perse), critics and editors. Eliot was awarded the Nobel Prize in 1948 for his 'pioneer contribution'; Adūnīs has been a longstanding candidate for it for the same reason. Although Adūnīs rarely mentions his relationship to the Anglo-American poet, Eliot's impact on him is very clear, especially in the light of his

translation (with al-Khāl) of “The Waste Land” in 1958. Since then, Adūnīs’ poetry has become more complex. Interestingly, his *Qabr min Ajl New York* (Grave for New York), in which he addressed Walt Whitman, and not Eliot, is a good example of the influence of “The Waste Land”. As we will see in the next chapter, *Qabr min Ajl New York* is also a multi-layered poem, the central theme of which is the critique of Western civilization. The key to understanding Adūnīs’ relationship with Eliot, however, lies in his collaboration with al-Khāl and the other *Shi’r* poets. They were all variously inspired by Pound’s and Eliot’s concept of modernity, as a collaborative endeavour. In his collaboration with al-Khāl, Adūnīs played Eliot’s role while al-Khāl performed the role of Pound. Interestingly, al-Khāl claimed to have corresponded with Pound, and the latter agreed to be *Shi’r*’s correspondent. Indeed, al-Khāl started his famous collection *Al-Bi’r Al-Mahjūra* (The Deserted Well) (1958) with a dedication ‘to Ezra Pound, the pioneer of the English modernity’.

سألناكَ ورقة تين

فإننا عراة، عراة.

أثمنا الى الشعر، فاغفر لنا

وردًا إلينا الحياة.

لك الوعد: إنا

سنبني بدمع الجبين

عواالم للشعر من عبقر

مفاتيحين.

جراخك للأولين

عزاءً ودرّبُ خلاص لنا.

إذا صلبوك هناك: اليهودُ،

فإنك تُبعثُ حيًّا هنا.

(Al-Khāl, 1979: 197-8)

What follows is an English translation by Salma Khadra Jayyusi which appears in her introduction to *Modern Arabic Poetry: An Anthology* (1987). In a footnote, she states that ‘the line before the last has been slightly modified’:

We asked you for a fig leaf
We are naked here, naked!
We’ve sinned against poetry, forgive us
Return our life to us
You have our promise: we will
Wander through the earth, building,
With the tears of our brows,
Citadels for poetry whose keys
Are from Abqar.
If your wounds were a solace for our ancestors
They are a road of salvation for us.
If they have crucified you there,
You are resurrected here.

(Jayyusi, 1987: 17)

In the poem, Jayyusi opines that ‘the subtle analogy’ made ‘between Pound and Christ’ can also be applied to al-Khāl and ‘Pound as a maligned and rejected literary pioneer’. Al-Khāl ‘was determined to be a teacher and leader of poetic developments but foresaw the difficulties that would confront him, and his suspicion later proved right as his aesthetic attempts became mixed with his unpopular political ideas’ (ibid). By this, Jayyusi meant al-Khāl’s (and Adūnīs’) siding with the Lebanese president Camille Chamoun during the civil war in 1958. Furthermore, when Pound was arrested by American troops in Italy in 1945 and charged as a traitor because of his support for the fascist Italian regime during WW2, al-Khāl joined a campaign set up by a group of prominent international writers to free him. In 6 January 1956, he wrote an article in support of Pound when the latter was admitted to a mental hospital in the USA. Adūnīs and al-Khāl appreciated the new concept of poetics which was based on Eliot’s and Pound’s approach. Eliot’s poetics, in particular, encouraged them and their colleagues to challenge their own traditions and culture. Thus, it is little wonder they started their serial translations of Eliot whose writings so challenged English traditions.

Like Adūnīs and al-Khāl, Tawfīq Ṣāyigh began to tackle Eliot’s poetic output in the 1950s, as the date of his translational manuscript (or draft) of “The Waste Land” clearly shows. As we have seen, however, he did not publish this translation. Instead he published his translation of *Four Quartets* in 1970, possibly because he felt more ‘affinity’ to the latter than to the former. Ṣāyigh’s poetic vision has often been compared to Eliot’s religious vision in *Four Quartets*. Nevertheless, as a modernist, Ṣāyigh could not avoid or ignore the impact of “The Waste Land” on his own writing. This is exemplified in his use of ‘free verse’. ‘[R]ight from the beginning’, Ṣāyigh chose this form ‘to express himself poetically’ (Boullata, 1973: 74). In my opinion, his ‘extreme kind of free verse’, as Boullata described it, clearly resonates with Eliot’s definition of this form, more than other Arab modernists’ work does, and this is illustrated by his three collections of poetry: *Thalāthūn Qaṣīda* (Thirty Poems) (1954), *Al-Qaṣīda K* (1960) and *Mu‘allaqat Tawfīq Ṣāyigh* (1963). Boullata adds:

The poem for him was a completely free verbalization of human experience communicated aesthetically to the reader not only in order to induce a correlative experience if well received, but mainly in order to relieve the poet himself of an inner power that rose painfully in him like an electric charge increasingly disturbing as it mounted and even as it was released in poetic creation.

(Boullata, 1973: 75)

Şāyigh's poetic concepts such as the 'free verbalization', 'communicated aesthetics' the 'correlative and inner experiences' which Boullata described, not to mention the religious and mythological symbols, are first powerfully presented in Eliot's writings, notably "The Waste Land". Like 'Abd al-Şabūr, Şāyigh was 'bold' in his use of spoken language. This is clearly in evidence in his second poem of *Thalāthūn Qaṣīda*:

قَدَمَايَ تَطْنُطَا:

لِلبَازِ يَوْمُهُ

وَلِلدَوْدَةِ لَا يَخْدَشُ الصَّخْرُ طَرَاوَتَهَا؛

يَوْمُكُمْ أَمْرٌ

سَاعَاتُهُ بِنَانٍ

(لَوْ تَعَى الشِّفَاهُ).

قَدَمَايَ تَسَابِقْتُمَا

إِلَى حَيْثُ انْقَلَبْتُمَا أُذُنَيْنِ

أَطْرَبَهُمَا لِقَاءَ الْأَكْفَتِ؛

...

وتشحشطنُما

الى تلة المساكين والمنسحقى القلوب

ورفستنُما الطوبى.

(Şāyigh, 1990: 31-2)

My feet are jumping:

The falcon has its day

And the worm, its softness is not scratched by the rock;

Your day is an order

Its hours are jugs

If only the lips would understand.

My feet, you ran

To where you turned into ears

Delightedly, the meeting of hands;

...

You were dragged

To the hill of the poor and the heartbroken

And kicked the Blessed.

In the poem, Şāyigh used colloquial words such as 'نطنطا' and 'تشحشطنُما'. Jabrā, who admired Şāyigh's audacity, explained that these words added to his poetry's 'energy and liveliness' (Jabrā, 1982: 42). Like Eliot's 'goonight', these words cannot be

replaced by standard 'equivalents', because they organically represented a certain voice in his poem; a voice which was typically ignored in classical Arabic poetry. Ṣāyigh rehabilitated this voice. The last line of this example 'رفسئثما الطوبى' (you [his feet] kicked the blessedness / beatitude) shows his rebellious side vis a vis religion. Although he was considered a 'Christian' poet, which he was, he did not hesitate to question his faith, again like Eliot. This explains the Arab response to "The Waste Land", which was treated by many Arab modernists as a part of their heritage.

2.4 Concluding remarks:

Each translator made his or her own choice when tackling "The Waste Land". The richness of the poem, which is exemplified by the use of different languages and voices, as well as multiple layers and stanzas, indicates that a conventional approach to translation alone cannot address the complexity of the poem. Hence the present analysis of the Arabic translations of "The Waste Land" is designed to consider the poem in three contexts: situational, verbal and cognitive. The situational context has shown us that the innovative quality of "The Waste Land" was, for the Arab poets, the main motivation to translate Eliot's masterpiece. They were also motivated by the poem's central place in the global development of modern poetry in the beginning of the last century. It also helped that the poem's main theme, depicting the devastation of Europe in the wake of WW1, resonated for Arab modernists in the aftermath of WW2. Some of them, like Adūnis, al-Khāl and Ṣāyigh, responded positively to Eliot's modernising approach from the beginning. Others, like the communist poet 'Awaḍ, criticized Eliot's political and social beliefs, but admired his poetic contribution. When he was a member of ICP, al-Sayyāb initially adopted 'Awaḍ's view of Eliot, but he later changed his tune when he left the party and promptly adopted Eliot's poetic concepts and techniques. Al-Sayyāb's *Unshūdat al-Maṭar* is a fine example of his relationship to Eliot.

The verbal context has shown us how “The Waste Land” was reworked by Arab poet-translators to create seminal poems in the target culture. They used a verse into prose strategy, which is the modern standard. These modernists decoded the poem linguistically and translated it according to their lexical and stylistic choices. These choices are interpretively and/or literally reflected in the Arabic poems. The literal strategy is echoed by the closeness between the ST and TTs, as well as by the use of a single reading for the ST. The interpretive technique leads to a shift in approach when the literal translation produces nonsense and challenges the translator to create an authoritative version in the target culture. This strategy is also intended to address the inner and silent layers of the ST and to keep them alive poetically in the TT. It is not an explanatory style, as we have seen with ‘Awaḍ’s translation which often limited the ‘potential’ readings of the original to a single prosaic interpretation. His decision to localise the translation also produced restricted readings of the ST. Moreover, it disfigures the target poem by Islamizing Christian terms and injecting the source poem with alien terms. In addition, ‘Awaḍ renders many poetic associations of the poem in ready-made forms, unchallenging colloquial words and clichés. And on a cognitive level, ‘Awaḍ’s decision to ignore the modernist qualities of “The Waste Land” contributed to a passive response to his *Al-‘Arḍ al-Kharāb* in Arabic. At the same time, his critical writings about Eliot played an important role in introducing Eliot’s work to the Arab modernists.

In contrast, Adūnīs–Khāl’s translation was enthusiastically received, largely because their work goes beyond a purely verbal approach, and this proved their talents as pioneer poets. Their holistic approach enabled them to produce an authoritative and memorable poetic ‘equivalent’ to “The Waste Land”. They worked as a team to situationalize Eliot and Pound’s collaborative modernity. They did not attempt to re-contextualize the original. On the contrary, they conveyed it simply but skilfully, and they let it ‘sing’ in the target culture. The range of the vocabulary and the way in which their words were syntactically shaped, energized and poeticised the TT. As a result, many Arab modernists were inspired by Eliot’s poetics. Ṣāyigh approached the task similarly, and his translations of Eliot have echoes in his own poetic output,

from free verse form, to the use of spoken language and to his poetic 'affinity' to *Four Quartets*. In sum, Adūnīs-Khāl and Ṣāyigh's translations were important in 'generalizing' and 'continuing' a new poetics in Arabic and we can see why Arab modernists tackled Eliot's works before those of any other of the world modernists. This issue will be highlighted further in the following chapter.

Chapter 3 Translating Whitman's "Song of Myself" into Arabic

Walt Whitman (1819-1892) published *Leaves of Grass* in the beginning of July, 1855. In this, the first of nine editions, none of the twelve poems had titles, including his most popular poem, "Song of Myself". In his introduction to the first edition of *Leaves of Grass*, Malcolm Cowley notes that even 'the names of the author and the publisher - actually the same person - are omitted from the title page' (Cowley, 1976: vii). However, Whitman's name appears twice in the first edition, 'but in different forms. On the copyright page we read: "entered according to Act of Congress in the year 1855, by WALTER WHITMAN..." On page 29, almost in the middle of the long first poem, we are introduced to "Walt Whitman, an American, one of the roughest, a kosmos" (ibid: viii).

This self-published collection of poems was criticised by many writers at the time of its publication, in part because of its novel format and language. For example, in a review which appeared in *Putnam's Monthly* New York in September 1855, the first Professor of the History of Art at Harvard University, Charles Eliot Norton (1827-1908), described Whitman's book as:

...a curious and lawless collection of poems, called *Leaves of Grass*, and issued in a thin quarto without the name of the publisher or author. The poems, twelve in number, are neither in rhyme nor blank verse, but in a sort of excited prose broken into lines without any attempt at measure or regularity, and, as many readers will perhaps think, without any idea of sense or reason.

(Norton, 1971: 24)

In *A Reader's Guide to Walt Whitman*, Gay Wilson Allen mentions that the author of this review is Edward Everett Hale (Allen, 1997: 5). This confusion stems from the anonymity of its authorship. In 1856, a review in the *New York Daily Times* described Whitman as follows: 'what Centaur have we here, half man, half beast, neighing defiance to all the world?' (Allen, 1997: 3).

The first positive reaction to *Leaves of Grass* was contained in a letter Ralph Waldo Emerson (1803-1882) sent to Whitman on 21st July, 1855, in which he expresses his admiration:

Concord 21 July

Massachusetts 1855

Dear Sir,

I am not blind to the worth of the wonderful gift of "Leaves of Grass." I find it the most extraordinary piece of wit & wisdom that America has yet contributed. I am very happy in reading it, as great power makes us happy. It meets the demand I am always making of what seemed the sterile & stingy Nature, as if too much handiwork or too much lymph in the temperament were making our Western wits fat & mean. I give you joy of your free & brave thought. I have great joy in it. I find incomparable things said incomparably well, as they must be. I find the courage of treatment, which so delights us, & which large perception only can inspire. I greet you at the beginning of a great career, which yet must have had a long foreground somewhere for such a start. I rubbed my eyes a little to see if this sunbeam were no illusion; but the solid sense of the book is a sober certainty. It has the best merits, namely of fortifying & encouraging.

I did not know until I, last night, saw the book advertised in a newspaper, that I could trust the name as real & available for a Post-Office. I wish to see my benefactor, & have felt much like striking my tasks, & visiting New York to pay you my respects.

R.W.

Emerson.

Mr. Walter Whitman.

(Emerson, 1971: 21-22)

By the beginning of the twentieth century, the major modernist poets were showing their admiration for Whitman's poetry, with the exception of Eliot. For his part, Ezra Pound claims that Whitman established American literature and opened the road to modernity. In his essay "The Open Road", published first in 1909 under the title "What I Feel about Walt Whitman", Pound described Whitman as:

America's poet. The only Poet before the artists of the Carman-Hovey period, or better, the only one of the conventionally recognized "American Poet" who is worth reading.

He *is* America. His crudity is an exceeding great stench, but it *is* America. He is the hollow place in the rock that echoes with his time. He does "chant the crucial stage" and he is the "voice triumphant". He is disgusting. He is an exceedingly nauseating pill, but he accomplishes his mission... I read him (in many parts) with acute pain, but when I write of certain things I find myself using his rhythms. The expression of certain things related to cosmic consciousness seems tainted with this maramis.

(Pound, 1909/1962: 8-9, italics in the original)

On contrast, in his introduction to *Ezra Pound Selected Poems* which was published first in 1928, T. S. Eliot rejects the idea that Whitman had a major impact on him or on Pound:

I began to write, in 1908 or 1909, was directly drawn from the study of Laforgue together with the later Elizabethan drama; and I do not know anyone who started from exactly that point. I did not read Whitman until much later in life, and had to conquer an aversion to his form, as well as to much of his matter, in order to do so. I am equally certain – it is indeed obvious—that Pound owes nothing to Whitman. This is an elementary observation; but when dealing with popular conceptions of *vers libre* one must still be as simple and elementary as fifteen years ago.

(Eliot, 1959: 8)

However, Eliot changed his view on Whitman later. In a lecture titled "Walt Whitman and Modern Poetry" which was delivered first in 1944, Eliot says:

There are two kinds of poet: one we may call traditional (for lack of a better term)—and I mean by this the man who starts a tradition as much as the man who follows what others have started. This one finds a way of saying, which others can follow and adapt for saying what they themselves have to say. It is poets of this type who make the style and idiom of an age. The other kind (as great and greater) find a way of saying hardly adaptable

to anything else except what they themselves have to say.
Whitman is in this class.

(Eliot, 2017, V 6: 784)

Lee Oser remarks in *T. S. Eliot and the American Poetry* that 'Eliot is less guarded toward Whitman than he was previously; the talk forgoes the more automatic prejudices of the Eliotic canon, and shows Eliot responding more disinterestedly to Whitman's genius' (Oser, 1998: 17-18).

In *The Art of Reading Poetry*, Harold Bloom rejects Eliot's denial that Whitman had influenced the modernist poets:

On a vaster scale, all of *The Waste Land*, but particularly Part V, "What the Thunder Said", is endlessly allusive to Walt Whitman's elegy "When Lilacs Last in Dooryard Bloom'd". From "Lilacs" come Eliot's lilacs and other flowers, his unreal city, his triple self, the "third who always walks beside you" ... As forerunners, Eliot claimed Dante, Baudelaire, the rather minor Jules Laforgue, and Ezra Pound, his friend and mentor, but the authentic father was Walt Whitman, with a strong strain of Tennyson mixed in.

(Bloom, 2005: 15-16)

In the last chapter entitled "Whitman" in *Studies in Classic American Literature* (1924/1971), D.H. Lawrence explains the concept of 'the open road' formally and thematically. Formally, Whitman's contribution to world poetry was pronounced:

Whitman, the great poet, has meant so much to me, Whitman, the one man breaking a way ahead. Whitman, the one pioneer. And only Whitman. No English pioneers, no French. No European pioneer-poets. In Europe the would-be pioneers are mere innovators. The same in America. Ahead of Whitman, nothing. Ahead of all poets, pioneering into the wilderness of unopened life.

(Lawrence, 1971: 179)

Thematically, the author of *Leaves of Grass* was, for Lawrence, the first poet who broke 'the mental allegiance. He was the first to smash the old moral conception

that the soul of man is something 'superior' and 'above' the flesh' (ibid: 180).

Furthermore, as Lawrence reveals:

Whitman wanted to take his Soul down the open road. And he failed in so far as he failed to get out of the old rut of Salvation. He forced his Soul to the edge of a cliff, and he looked down into death. And there he camped, powerless... Whitman's essential message was the Open Road. The leaving of the soul free unto herself, the leaving of his fate to her and to the loom of the open road. Which is the bravest doctrine man has ever proposed to himself.

(ibid: 183)

In his introduction to the 1955 reprinting of the last edition of *Leaves of Grass*, which originally appeared in January 1892 and was known as "Death-bed Edition", William Carlos Williams underlines the technical importance of Whitman's poetry:

It was a challenge to the entire concept of poetic idea, and from a new viewpoint, a rebel viewpoint, an American viewpoint. In a word and at the beginning it enunciated a shocking truth, that the common ground is of itself a poetic source. There had been inklings before this that such was the case in the works of Robert Burns and the poet Wordsworth, but in this instance the very forms of the writing had been altered: it had gone over to the style of the words as they appeared on the page. Whitman's so called "free verse" was an assault on the very citadel of the poem itself; it constituted a direct challenge to all living poets to show cause why they should not do likewise.

(Williams, 2001: xxiii)

This 'altered style' is too difficult to imitate, and according to Williams, in "America, Whitman, and the Art of Poetry", first published in 1917, 'the only way to be like Whitman is to write *unlike* Whitman' (1987: 2). What Williams 'had derived', in James E. B. Breslin's words, was not Whitman's style, 'but a bold conception of his poetic task' (Breslin, 1985: 19).

The same Whitmanian 'bold conception' influenced Jorge Luis Borges. In a discussion about Whitman (1968) (published in 1975 under the title "Walt Whitman: Man and Myth"), Borges suggests that Emerson found in Whitman the concept of the poet he was waiting for, and that *Leaves of Grass* is the book into whose pages 'the whole of America might find its way' (Borges, 1975: 710). 'The central problem' for Emerson was 'the problem of writing a democratic poem. For Walt Whitman, writing a poem to democracy did not mean saying, "Oh Democracy" and then going on. It meant working out a new pattern. Whitman thought of the past as being feudal. He thought of all previous poetry as mere feudalism' (ibid). Borges admired Whitman to the point that he did not need to 'reread him because Walt Whitman ha[d] become a part of [him]'. In addition, the Argentinian writer knew that in Whitman's poems 'the words are less important than what lies behind the words' (ibid: 711). In other words, what mattered to Borges was the 'bold conception' of Whitman's poetics. He goes on to quote the comparison that was made by the German writer Herman Bruetts between Whitman's words and the sea. Bruetts 'said that words followed after words as a wave follows a wave, and that the waves were not important, for the sea was behind them' (ibid). Reading 'behind the words' and 'between the lines' is a distinctly translational job. In *Walt Whitman: the Making of the Poet*, Paul Zweig summarizes the sources of *Leaves of Grass* which shaped the style of Whitman's poetry:

Much of his [poetry] was first written down as prose. [Whitman's] most influential models were not poems at all but Carlyle's gnarled prose, Emerson's essays, the King James Bible, Ruskin, maybe even Thoreau. There was far more great prose than poetry in Whitman's "foreground". His achievement was to incorporate the advantages of prose—its flexibility, its ability to mold itself freely to an actual speaking voice—into a new line that was subtly accented, yet never far from the extended rhythms of prose.

(Zweig, 1984: 239)

These features are clearly present in "Song of Myself", which most of Whitman's readers consider to be his masterpiece. For Allen, 'almost every critic will agree that "Song of Myself" is Whitman's supreme lyric. He would deserve the rank of major

poet if he had written nothing else' (Allen, 1997: 126). Allen adds that 'this poem was more than the poet's desire to 'sing himself' or to 'put his life on record', it is about the realization of the meaning of self or selfhood' (ibid). Similarly, Frank D. Casale argued that this poem lies 'at the heart of the vast body of Whitman's poetry'. It is:

the poem for which he is best known and which includes almost every poetic innovation, theme, and subject to be found in *Leaves of Grass*... the poem exemplifies the core themes and innovations of Whitman's art, while it also illustrates many of the changes and developments in Whitman's poetry that took place over the course of his career.

(Casale, 2009: 82)

Casale comments on the differences between the nine editions of Whitman's book. The American poet Galway Kinnell claims in his introduction to *The Essential Whitman* that "Song of Myself" 'with each revision... became less representative and more exclusively autobiographical' (Kinnell, 2006: 6). In response, Casale suggests we 'should resist the urge to write about Whitman himself instead of writing about the fictional persona "Walt Whitman" (or, more generally, "Myself") who narrates the poem' (Casale, 2009: 83). In his view, 'the speaker of "Song of Myself" can also be viewed as a theatrical representation of Walt Whitman' (ibid: 84). Indeed, this poem is considered to be, as Ezra Greenspan posits in *Walt Whitman's "Song of Myself": A Sourcebook and Critical Edition*, 'an attempt, from first to last, to put *a person*, a human being (myself, in the later half of the Nineteenth Century, in America) freely, fully and truly on record'. No Whitman poem accomplishes that feat more richly than "Song of Myself" (Greenspan, 2005: 9).

Whitman himself refers, some times openly and sometimes implicitly to this poem as the core of his oeuvre. For instance, in an unsigned review published in *United States Review* in 1855 and in *Walt Whitman: the Critical Heritage* (1971), Whitman spoke about his first poem (which was then titled "Song of Myself") for nearly half

of his review, and in the second half he discussed all eleven other poems of *Leaves of Grass* (Whitman, 1971: 34-48). Speaking about himself in the third person, Whitman observes:

Walt Whitman at first proceeds to put his own body and soul into the new versification:

I celebrate myself,

For what I assume you shall assume,

For every atom belonging to me, as good belong to you.

He leaves houses and their shuttered rooms, for the open air. He drops disguise and ceremony, and walks forth with the confidence and gayety of a child. For the old decorums of writing he substitutes his own decorums ... He will bring poems to fill the days and nights—fit for men and women with the attributes of throbbing blood and flesh. The body, he teaches, is beautiful... To men and women he says, You can have healthy and powerful breeds of children on no less terms than these of mine. Follow me, and there shall be taller and richer crops of humanity.

(ibid: 37-38)

In the same review, Whitman remarks that the style of poems in *Leaves of Grass* 'is simply their own style, just born and red [sic]' (ibid: 36). He goes on:

Nature may have given the hint to the author of the *Leaves of Grass*, but there exists no book or fragment of a book which can have given the hint to them. All beauty, he says, comes from beautiful blood and a beautiful brain. His rhythm and uniformity he will conceal in the roots of his verses, not to be seen of themselves, but to break forth loosely as lilacs on a bush, and take shapes compact, as the shapes of melons, or chestnuts, or pears.

(ibid: 36-37)

In the preface to the 1876 edition of *Leaves of Grass*, Whitman also reveals that his poetic form 'has strictly grown from purports and facts, and is the analogy of them'

(cited in Allen, 1997: 156). In the introduction to the 1855 edition of *Leaves of Grass*, Malcom Cowley compares the structure of "Song of Myself" with that of an opera:

[This poem] is not primly logical but psychological and is not a geometrical figure but a musical progression. As music, "Song of Myself" is not a symphony with contrasting movements, nor is it an operatic work like "Out of the Cradle Endlessly Rocking", with an overture, arias, recitatives, and a finale. It comes closer to being a rhapsody or tone poem, one that modulates from theme to theme, often changing in key and tempo, falling into reveries and rising toward moments of climax, but always preserving its unity of feeling as it moves onwards in a wavelike flow. It is a poem that bears the marks of having been conceived as a whole and written in one prolonged burst of inspiration, but its unity is also the result of conscious art, as can be seen from Whitman's corrections in the early manuscripts.

(Cowley, 1976: xvi)

It is Cowley's contention that the poet 'was not working in terms of "therefore" and "however". He preferred to let one image suggest another image, which in turn suggests a new statement of mood or doctrine' (ibid).

The novelty of Whitman is a result of 'consistent' elements that shaped his poems. In an unsigned review published by the *American Phrenological Journal* in 1856 and subsequently in *Walt Whitman: the Critical Heritage* (1971), Whitman asked:

has not the time arrived for a school of live writing and tuition consistent with the principles of these poems? Consistent with the free spirit of this age and with the American truths of politics? Consistent with geology, and astronomy, and phrenology, and human physiology? Consistent with the sublimity of immortality and the directness of common sense?

(Whitman, 1971: 40)

In the same review, Whitman made a comparison between *Leaves of Grass* and Tennyson's *Maud and Other Poems*. It seems as if his aim was to present a new concept of poetry, as well as to criticise English poetic and social traditions:

Poetry, to Tennyson and his British and American evelles, is a gentleman of the first degree, boating, fishing, and shooting genteelly through nature, admiring the ladies, and talking to them, in company, with that elaborate half-choked defence that is to be made up by the terrible license of men among themselves. The spirit of the burnished society of upper-class England fills this writer and his effusions from top to toe. Like that, he does not ignore courage and the superior qualities of men, but all is to show forth through dandified forms.

(ibid: 43)

To Carl Sandburg, Whitman's poetry is 'the most peculiar and noteworthy monument amid the work of American literature' (Sandburg, 1921: iii). He attributes this to two features, the first of which is its style and this 'is regarded as the most original'. It is definitely the most 'individual' and the most 'sublimely personal' across American literature. The second feature is its 'controversial nature' which 'is the most highly praised and most deeply damned that ever came from an American printing press as the work of an American writer; no other book can compete with it' (ibid: iii-iv). Indeed, as Allen explains, none of Whitman's critics could ignore his work:

They either hated it or were fascinated by it (sometimes both at the same time), and either reviled or immoderately praised the poet. In this respect he was like the "revolutionary" leaders in American politics: Jefferson, Jackson, Lincoln, and the two Roosevelts, who were adored by their followers and irrationally hated by those opposed to their politics and actions. This was so true of Whitman in his lifetime that it is still difficult to get two critics to agree about him, even though they both admire his poems.

(Allen, 1997: 4)

This curiosity about Whitman can be attributed to the novelty of his poetry, thematically and technically.

In his introduction to *Song of Myself and Other Poems*, Robert Hass describes the technical level of the poem as unexpectedly basic:

It is one of the first extended experiments in free verse in the English language. Whitman had to figure out how to create and sustain a new kind of formal structure for poetry ... he wanted something like the feel and realistic detail that was characteristic of journalism and the novel in his day, which was for him the idiom of the vivid present. He thought the poetry of a new democratic order had to have both these qualities if it was to embody new thoughts and have in it the feel of common life in cities.

(Hass, 2010: 4)

In Hass' view "Song of Myself" belongs to everyone and is an important document in America's history and culture. The poem:

...captures in a particular voice and at a particular moment something alive, generous, and hopeful in the developing culture of the United States, and it escaped, almost immediately, the bonds of its fervent nationalism: it became a way forward in the twentieth century for poets all over the world—in Latin America and Russia and Portugal and China and India and North Africa. For all its fame, the poem and the years during which it came into being are something of a mystery.

(ibid: 3-4)

Hass mentions North Africa but not Arabic culture. Notwithstanding this, Whitman's poetry has been appreciated across the Arab world since the beginning of the twentieth century. "Song of Myself" has been translated in part into Arabic a number of times, including by the likes of Jabrā Ibrāhīm Jabrā in 1953/1982 and Yūsuf al-Khāl in 1958. The poem has also been translated in full by Sa'dī Yūsuf in 1976/2010, 'Ābid Ismā'īl in 2006 and Rif'at Sallām in 2017. In this chapter, I will study the translations of "Song of Myself" which were made by the pioneer poets (Jabrā, al-Khāl and Yūsuf) from a situational, a verbal and a cognitive context.

3.1 The situational context

As we mentioned briefly in the first chapter, a number of Syrian and Lebanese writers emigrated to New York at the beginning of the last century where they established *al-Rābiṭah al-qalamiyyah* (the Pen League) also known as *al-Mahjar* (the diaspora). Two members of that League, the Lebanese poets Jubrān Khalīl Jubrān (1883 – 1931) and Amīn al-Riḥānī (1876-1940), were the first to explore Whitman's poetry. In *Studies in Contemporary Arabic Poetry and Criticism*, Mounah A. Khouri explains that 'in his effort to modernize Arabic poetry and under the influence of Whitman's poetic theory, al-Riḥānī created the first consciously conceived model of prose poetry in Arabic': 'a new form, free from prosodic literary bonds and capable of expressing the ideas and feelings of the modern poet in a more suitable form and language' (Khouri, 1987: 103). In the preface to his first collection *Hutāf al-Awdiya* (Hymns of the Valleys) written in 1910, al-Riḥānī attempts to define this 'new form' and Whitman's influence in shaping it:

This type of new poetry is called *vers libre* in French and *free verse* in English, that is, free, or more properly, freed verse (*al-shi'r al-ḥurr wa al-muṭlaq*). It is the most recent form achieved by poetic advances among the Westerners, in particular by the Americans and English. Milton and Shakespeare liberated English poetry from the bonds of rhyme; and the American Walt Whitman freed it from prosodic bonds such as the conventional rhythms and customary metres. But this freed verse has a new and particular rhythm, and a poem composed in it may follow numerous and varied metres Walt Whitman was the inventor of this method and its standard-bearer; after his death many contemporary European poets joined under this standard The distinctions of his poetry are not limited to its strange new form alone, but include philosophy and the depiction of that which is even more strange and new.

(Translated by Khouri, 1987: 104)

Al-Rīḥānī made no clear distinction between free verse (الشعر الحر) and prose poetry (الشعر المنثور). As Khouri observes 'a textual analysis of the structure of al-Rīḥānī's prose poems reveals that through his extensive use of rhyme, his declamatory language, oratorical tone and other devices, he was much less influenced by Whitman's style than by that of the Koran' (ibid). Khouri later concludes that 'the apparent synthesis al-Rīḥānī endeavoured to achieve under the impact of both Arabic and Western sources has not fully succeeded in creating a truly free mode of artistic expression capable of providing modern Arabic poetry with the anticipated new directions' (ibid).

Unlike al-Rīḥānī, Jubrān omitted mention of Whitman's influence, but many scholars highlight the similarity of their poetic experiences. Lin Fengmin is one such scholar, in her essay "Walt Whitman and the Arabic Immigrant Poet Gibran Khalil Gibran"; 'we can find in Gibran and Whitman's works that they shared a strong similarity in their poetics and thoughts' (Fengmin, 2006: 63). Artistically, 'Gibran's prose poetry ... is of the same origin as Whitman's in his creative language. Both of them are adept at creating original images by ingenious combinations of words' (ibid). Thematically, 'Gibran is as sharp as Whitman in his treacherous spirit. And their attitudes to sex are more similar. Both of them disregarded the traditional notion of sex and love, [and] boldly expressed their own opinions' (ibid: 65). And in their poems, love is viewed as a part of their mystical experiences.

If this is so in the case of *al-Mahjar* poets who encountered Whitman's writings in the first 3 decades of the 20th century, it is different with the modernist poets in *al-Mashriq*. The latter first approached Eliot in the wake of the Second World War at a time when his writings (prose and poetry) seemed to address their present plight. These same modernist poets did not find Whitman until a decade later (Jabrā's first translations of Whitman's poems appeared in 1953).

We face the question as to why Arabic modernists were influenced by Eliot rather than Whitman, although they knew the American poet through the writings of *al-Mahjar's* poets? To answer this question, I would like to raise a number of issues:

1. Although *al-Mahjar* poets began reading Whitman in the early 20th century, they did not involve themselves in translating his poems into Arabic.
2. Al-Rīḥānī's attempt to introduce Whitman's ideas to an Arab audience was unsuccessful, as he failed to present a new poetic model for the modernists. That said, his attempt to change the course of Arabic poetry was one of the earliest.
3. Al-Rīḥānī wrote 'romantic' poems without metre and rhyme. He called it prose poetry (الشعر المنثور) which is different from a prose poem (قصيدة النثر), which is considered to be the most modernist form in Arabic poetry.
4. In the early 20th century, this type of prose poetry failed to make its mark alongside the works of the major Classical poets such as Aḥmad Shauqī, Ḥāfiẓ Ibrāhīm, Ma'rūf al-Rūṣāfi and Muhammad Mahdī al-Jawāhirī. Nor could prose poetry compete with the output of the Romantic poets, who used classical poetic form.
5. Jubrān was part of the Romantic Movement which was seemingly reluctant to break with the traditions of the time. The conflict between the Romantic and Classical writers was not specifically about form, although it later became that. Rather, it concerned the new poetic language and themes which the Romantic poets introduced.
6. Al-Rīḥānī limited himself to textual analysis of Whitman's poetry, and he ignored the situational and cognitive contexts.
7. After WW2, Arab poets were ready to break with the 'rigid' poetic form of the classical poem and thus they began to scrutinize afresh Eliot's writings. Arab writers had studied Eliot's work in 1940s from artistic and political perspectives. The later modernists went further in terms of employing Eliot's poetic and cultural concepts in Arabic, and thus they can be unreservedly described as Eliotian poets.
8. Finally, by the time the modernists translated Whitman in the second half of the 20th century, Eliot had already been absorbed in 1940s into Arabic culture and adopted as the pioneer of world poetic modernity. Thus, his ideas dominated the Arabic literary scene at that time, more than those of any other writer.

The last three points highlight the ‘Whitmanian’ Arab poets’ failure to understand the situational context of ‘Song of Myself’. Their misunderstanding or ignorance of the background of the original significantly affects the other two discursive contexts: the verbal and cognitive. The poem was written against the background of the American Civil War (1861-1865). In *Whitman the Political Poet*, Betsy Erkkila emphasizes that ‘the drama of identity’ in the first edition of “Song of Myself” ‘is rooted in the political drama of a nation in crisis’ (Erkkila, 1989: 94). This nation, as the American president at the time, Abraham Lincoln, said was ‘living in the midst of alarms and anxiety in which “we expect some new disaster with each newspaper we read”’ (ibid). Erkkila adds that ‘the poet’s conflict between the separate person and the en masse, pride and sympathy, individualism and equality, nature and the city, the body and the soul symbolically enacts the larger political conflicts in the nation’ (ibid). This conflict ‘grew out of the controversy over industrialization, wage labour, women’s rights, finance, immigration, slavery, territorial expansion, technological progress, and the question of the relation of individual and state, state and nation. The self that emerges in “Song of Myself” is united by the same constitutional system of checks and balances—between the one and the many, self and other, liberty and union, urban and agrarian, material and spiritual—that Whitman envisioned for the American republic’ (ibid).

The modern Arab poets ignored these themes when they translated “Song of Myself”. Jabrā first tackled Whitman’s poetry while he was a student at Harvard in the 1950s, and he repeated ‘abstract’ concepts such as the body and the soul, the self and the universe, I and the other etc. which some critics link to Whitman without explaining their circumstances. In addition, although Jabrā describes the form used in “Song of Myself” as *al-shi’r al-mursal* (blank verse), which is not dissimilar to al-Riḥānī’s *‘al-shi’r al-mutlaq’*, he fails to elaborate upon the significance of this issue:

Whitman was not able to express all mankind but in an overpowering stream in which the words push each other profusely, to break the chains of poetry, to despise metre and

rhyme, and to give *al-shi'r al-mursal* eventually a rank in Western literature when his imitators were not able to do the same.

(Jabrā, 1982: 174)

Whitman began writing '*al-shi'r al-mursal*', because 'his emotional and intellectual overflow could not bear the cruelty of prosody' (ibid: 177).

Jabrā dated his translations of some sections of "Song of Myself" to 1953, although it was not until 1982 that they were published in *Al-Ḥuriyya wa al-Ṭūfān* (Freedom and the Flood). In this book, Jabrā discusses the impact of Western cultural issues on Arabic literature. For example, in the second chapter, he addresses the misinterpretation of Jean Paul Sartre's concepts of freedom and commitment as existential terms in modern Arabic literature. In the eleventh chapter, entitled *Ughniyyat Nafsī* (Song of Myself), Jabrā discusses the importance of Whitman's poems:

The poet spent about eight years composing, extending and truncating them in order to express a specious self, which extends to contain the whole universe. But what is easier than misunderstanding a poet who made himself a symbol for humanity, and went enumerating and singing his origins? This is because he sings the body of humanity itself.

(ibid: 173)

Jabrā describes "Song of Myself" as a 'long song which expresses that vast wide "self" in which generations of humanity, its core and garbage, mix in it' (ibid: 177). He adds that 'undoubtedly, "Song of Myself" is the greatest poem produced in the American territory in the 19th century' (ibid: 179).

As for al-Khāl, he translated five out of fifty two sections of "Song of Myself". These sections (nos. 6, 7, 18, 21 and 25) were published in his review *Shi'r* (Poetry) in 1958

and also in his book *Dīwān al-Shi'r al-Amīrkī* (Divan of American Poetry) in the same year. In 1963, al-Khāl translated several other poems from *Leaves of Grass*, including “As I Ponder’d in Silence”, “As Adam Early in the Morning”, “In Paths Untrodden”, and “Scented Herbage of My Breast”. These translations were published in *Shi'r*, too. In his afterword to the sections of “Song of Myself”, al-Khāl explains the relationship between the Whitmanian poetic form and the themes in *Leaves of Grass*. Al-Khāl terms this new form *al-shi'r al-ḥurr* (free verse) and he attributes Whitman’s stylistic experiments to his desire ‘to be flexible, sweeping like the America which he wants to depict. Thus, *Awrāq al-‘Ushb* [*Leaves of Grass*] came out in a free verse style’ (al-Khāl, 1958b: 55). In the same afterword, al-Khāl summarises the importance of Whitman’s poetry as comprising five features:

1. Whitman’s poetry is a personal one. The history of poetry rarely knew such personal writings. *Leaves of Grass* - the book that contains all Whitman’s poems - is like an autobiography which shows frankly and clearly Whitman’s ideas and opinions, and shows, in detail and comprehensively, the aspects of his personality. Thus, Whitman himself said about his book: ‘when you touch it, you touch a human’.
2. Whitman’s poetry had a huge impact on the development of world poetry, European in particular. His style, which escaped the common standards and regulations of prosody, was an indication of a renewed (تجديدية) poetic period.
3. Whitman’s poetry is characterized by its epic nature. In this respect, some of Whitman’s critics put him in the ranks of Shakespeare, Dante and Homer. As for his poetic content, some critics, like Emerson, put Whitman on a par with Socrates, Confucius, Laozi and other great teachers in history.
4. Whitman’s poetry expresses, in a great genuineness, his generation’s hopes, wishes, sorrows and struggles for life, and how people can ‘win this life’ in a virgin wild vast continent. Thus, he sang himself as he sang America.
5. Whitman’s poetry has deep and manifold sources. Many world literary trends meet in his poems. The poet was

familiar with the works of Homer, Shakespeare, Dante, Cervantes, Goethe, Hegel, Rousseau... and the English translation of the Torah. The Sufi tendency overcomes his poetry, as well as the nationalistic one.

(ibid: 54-56)

Regardless of his stylish description, al-Khāl omits to mention Whitman's importance for modernist Arab poets, although he does acknowledge, in his foreword to *Dīwān al-Shi'r al-Amīrkī*:

The influence of Whitman's poetic revolution on the future of poetry wherever it was. By virtue of Whitman, the movement of free verse was launched ... and by virtue of Whitman, Arabic literature knew this poetic style through Amīn al-Rīḥānī and Jubrān. This poetic style, has since then been called prose poetry, and Amīn al-Rīḥānī, especially, had his own attempts in it.

(Al-Khāl, 1958c: 9)

In fact, neither Whitman nor his Western critics described the new form of *Leaves of Grass* as 'prose poetry'. Rather, it was commonly described as 'free verse', although this does not mean 'prose verse', as some Arab writers thought. It is 'free' from the regulatory standards of the poetic metre.

Unlike Jabrā and al-Khāl, Sa'dī Yūsuf wrote a relatively long introduction to *Awraq al-'Ushb* ("Leaves of Grass") which was first published in Baghdad in 1976. In this edition, Yūsuf translates all 52 sections of "Song of Myself" and other poems from *Leaves of Grass* such as "As I Ponder'd in Silence", "Shut Not Your Doors", "Thou Reader" and "As Adam Early in the Morning". In the introduction, Yūsuf rejects the idea of a mystic or Sufi tendency in *Leaves of Grass* and accuses Whitman's critics of having distorted his poetry on two occasions. For Yūsuf, the critics either focus on the poet's ideas, or on the aesthetic aspect of *Leaves of Grass*, without

consideration of Whitman's conceptual approach. To American and European writers, Whitman was a prophet or mystic. Like Jabrā, Sa'dī Yūsuf views Whitman's poetry as *shi'r mursal* (blank verse), albeit this type of verse is not without regulations, as the poet resorts to '*al-tajnīs*', '*al-muṭābaqa*' and euphony in order to give his poem a musical quality (ibid: 21). In my opinion, the translator should use *al-jinās* (paronomasia) instead of *al-tajnīs*, which means *taṣnīf* (categorization) and *al-ṭibāq* (antithesis) instead of *al-muṭābaqa* (identification). Thematically, Yūsuf acknowledges the fact that 'the Civil War's poems occupy a huge space of *Leaves of Grass*. The poems depict the battles and pangs of the wounded, human massacres ... but [these poems] are full of great hopes' which people seek at the end of the War (ibid: 17). Yūsuf justifies his translation by saying that introducing Whitman to our readers and poets in this period is of great significance (ibid: 22). This is because:

1. Whitman's poetry is a healthy breeze [compared with] so many poetries which have been translated to our language.
2. He is a poet of a nation in a state of renewal, who can offer to our poetry, which looks forward to being the voice of our renewal, a great example.
3. He is also a writer of a poetic revolution which extended to Europe and paid off. Hence, *qaṣīdat al-nathr* (prose poem) was not able to pave its European road without Whitman's great contribution.
4. Furthermore, Whitman is a poet of sensuality and reality and of living words. We, and our poetry, are in need of [those] sensual, real and living words.

(ibid: 22-23)

If Whitman is considered to be the pioneer of English free verse, Yūsuf is one of the pioneers of Arabic free verse. Like Whitman, Yūsuf's 'sensual, real and living words' inspired the prose poem's poets as we will see in the cognitive context. In *Nineteenth-Century U.S. Literature in Middle Eastern Languages*, Jeffrey Einboden reveals the circumstances behind Yūsuf's translation of *Leaves of Grass*:

It was during a critical intermission in these migrations – in 1976, intersecting with Youssef’s 1972 return to Iraq from Algeria, and his final exile in 1978 – that he would publish his ‘أوراق العشب’ (*Awrāq al-‘Ushb*): the first substantive translation of *Leaves of Grass* in the Arab world. Printed in Baghdad, this edition transplants a poetic icon of American democracy within the soil of the ancient Iraqi capital – an act that now seems laden with irony, raising questions for twenty-first-century readers that extend beyond the literary concerns of Youssef’s own introductory query in 1976. In its uneasy fusion of national and literary identities, *Awrāq al-‘Ushb* not only reflects the exilic ‘trail’ that envelops its production, however, but also the fraught future of its place of publication, predicting the upheavals and circulations that shape current prospects in the Arab world, reaching from revolution in Middle Eastern verse to revolutions in Taḥrīr Square.

(Einboden 2013: 157)

The poetic features of “Song of Myself”, which the Arab translators introduced, and their contribution to Arabic culture, will be evaluated in the cognitive context. They will also be verbally analysed in the next context.

3.2 The verbal context

From “Song of Myself”, I selected sections 1, 5, 18, 21, 24, 43 and 52, which cover the main features of Whitman’s poem, from a translational point of view.

3.2.1 I celebrate myself

Many scholars have explored Whitman’s relationship to European poetic traditions and how differently these traditions function in “Song of Myself”. For Casale, Whitman opens “Song of Myself” with lines that:

...not only declare the subject of the poem but also its radical break from the poetry of the past. "I celebrate myself", writes Whitman, simultaneously echoing the opening of Virgil's epic poem the Aeneid ("I sing of arms and the man") but also revising the epic poem's traditional emphasis on military heroism, the gods, and the history of great nations.

(Casale, 2009: 87)

It was, in fact, Homer who started this tradition, as we read in the beginning of *The Iliad* 'sing, goddess, of the anger Achilles, son of Peleus' (Homer, 1987: 3). Later in his Aeneid, Virgil wrote 'I sing of arms and of the man, fated to be an exile' (Virgil, 2003: 3). In any case, the hero of "Song of Myself", as a modern epic 'is "Myself": not a proud, aloof hero like Achilles or Aeneas but a universal figure corresponding to all people' (Casale: 87). In section 24 of this poem, Whitman names himself 'his own muse, singing himself' freely, and he confirms 'that the subject of his epic will be himself', instead of appealing to 'the muse to allow him to sing the epic song of war, rage, and distant journey' (Folsom, 2012). It seems that Whitman was well aware of this tradition, as he 'opens his poem with a conventional iambic pentameter line, as if to suggest the formal openings of the classic epics, before abandoning metrics for a free-flowing line with rhythms that shift and respond to the moment' (ibid).

Here is the original of the first section of "Song of Myself":

I celebrate myself, and sing myself,
And what I assume you shall assume,
For every atom belonging to me as good belongs to you.

I loafe and invite my soul,
I lean and loafe at my ease observing a spear of summer grass.

My tongue, every atom of my blood, form'd from this soil, this air,
Born here of parents born here from parents the same, and their parents
the same,
I, now thirty-seven years old in perfect health begin,
Hoping to cease not till death.

Creeds and schools in abeyance,
Retiring back a while sufficed at what they are, but never forgotten,
I harbor for good or bad, I permit to speak at every hazard,
Nature without check with original energy.

(Whitman, 2001: 33-4)

Jabrā translates the first three stanzas of this section:

اني احنفل بنفسي، واتغنى بنفسي،
وكل ما ادعيه انا عليك انت ان تدعيه،
لان كل ذرة تنتمي إليّ تنتمي اليك ايضاً

اني اتسكع وادعو الروح مني،
واتكى، واتسكع، على راحتي، متأملاً ورقة من حشائش الصيف،
ولساني، وكل قطرة من دمي، من خلق هذه التربة، هذا الهواء،
وقد ولدت هنا من ابوين ولدا هنا كذلك من ابوين ولدا هنا،
وها انا، في السابعة والثلاثين من عمري، في تمام العافية، ابدأ القول،
مؤملاً الا اتوقف حتى الموت.

(Whitman, tr. Jabrā, 1982: 179-80)

Sa'dī Yūsuf translates the same section thus:

إنني أحتفي بنفسي، وأغني نفسي

وما سأخذ به ستأخذون به

وكل ذرة فيّ، هي ذرة فيكم

إنني أطوف، وأدعو نفسي

إنني اتكى وأطوف، مطمئناً

أرقب ورقة جديدة للعشب الصيفي

لساني، وكل ذرة في دمي، هي من هذا التراب، وهذا الهواء.

لقد وُلدت من أبوين ولد أبواهما هنا، وولد أبوا هذين هنا أيضاً

إنني الآن في السابعة والثلاثين. موفور العافية

أبدأ، أملأ ألا اتوقف حتى الممات.

العقائد والمدارس معطّلة إلى حين

مراجعة

مكتفى بما هي عليه

لكنها غير منسية أبداً

إنني ألجأ إلى الحسن والسيئ

وأتحدث أمام كل خطر

وأتألف دون حساب والطاقة الأصيلة.

(Whitman, tr. Yūsuf, 2010: 88-9)

As we have discussed, Jabrā ignores the last stanza of this section, without offering any explanation. Moreover, he blends the second and the third stanza together. Both translations interpret 'I' as 'إني'. Jabrā and Yūsuf use the accusative particle *inna* (إن) (حرف نصب) which is also a particle of emphasis (حرف توكيد). Yūsuf interprets 'celebrate' as 'أحتفي' (honour/salute). The immediate Arabic equivalent of 'I celebrate' is 'أحتفل', as it appears in Jabrā's translation. Jabrā also interprets 'sing' as 'اتغنى' (praise), invoking an old epic style. In addition, he translates 'assume' as 'ادّعى' (claim) or even (pretend). In discussing, philosophically, the separate pronoun 'أنا' in the Arabic translations of Descartes' *Cogito Ergo Sum Je pense, donc je suis* (I think, therefore I exist إنا أنا موجود، إنا أفكر، إذن أنا موجود), Ṭāha Abd al-Raḥmān explains that this pronoun has three functions:

1. Emphasizing the self: I am someone who thinks.
2. Denial of the otherness: I am someone who thinks, not someone else who thinks.
3. Proving the singularity: I alone think, and there is no one else who thinks with me.

(Abd al-Raḥmān, 2013: 413-417)

These functions are equally important for translating poetry, especially Whitman's poetry. The given Arabic translations consider these functions in approaching "Song of Myself". However, the Whitmanian 'I' is not synonymous with ego. In an unsigned review first published in the *Brooklyn Daily Times* in 1856, the poet, using the third person pronoun, completely denied egotism in his poetry:

What good is to argue about egotism? There can be no two thoughts on Walt Whitman's egotism. That is avowedly what he steps out of the crowd and turns and faces them for... his whole

work, his life, manners, friendships, writings, all have among their leading purposes and evident purpose to stamp a new type of character, namely his own, and indelibly fix it and publish it, not for a model but an illustration, for the present and the future of American letters and American young men, for the south the same as the north, and for the Pacific and Mississippi country, and Wisconsin and Texas and Kansas and Canada and Havana and Nicaragua, just as much as New York and Boston.

(Whitman, 1971: 46-47)

In the second line of the first stanza, Jabrā translates the second pronoun 'you' as 'أنت', but this is problematic. In English, there is one form 'you' for the masculine and feminine, singular, dual and plural, formal and informal. In Arabic, on the other hand, there is a specific form for each category of 'you'. Jabrā writes 'أنت' without a sign to know whether it is masculine (انت) or feminine (أنت). Nevertheless, poets sometimes use a masculine form of a pronoun as neutral; they also sometimes use a masculine pronoun but refer contextually to a feminine. This classical technique is still used in Arabic poetry. In addition, Arabic language sometimes employs a masculine form of a pronoun to generalize its gender. It seems the last two points were in Jabrā's mind when he translated 'you'. The problems of translating 'you' in Arabic will be discussed further in the next section.

In a chapter entitled "'As if I Were with You"—The Performance of Whitman's Poetry", Stephen Railton notes that 'every reader has noticed how often Walt Whitman says *I*. There are few pages of *Leaves of Grass* without at least some form of the first-person pronoun--- *I, me, mine, my, myself*' (Railton, 2003: 99). Railton adds, while Whitman does not mention 'you' as much as he mentions 'I', 'he uses the second-person pronoun more pervasively than any other major poet' (ibid). Whitman uses this technique to engage his reader poetically and directly. He wants his reader to play not only an imaginative, but an active role. On a deeper level, the ultimate purpose of his poetry is to 'fetch you whoever you are flush with myself,'

as the poet posits in section 42 of “Song of Myself”. This is because ‘all I write I write to arouse in you a great personality’ writes Whitman in *Notebooks and Unpublished Prose Manuscripts* (cited in *ibid*: 100). Railton also explains that the shift ‘from the first person to the second, from an apparent self-absorption to a real concern with another, is a very common pattern in Whitman’s poetry’ (*ibid*: 100). Railton notes too that ‘the first word of “Song of Myself” ... is *I*, but the last word is *you*’ (*ibid*). Furthermore, the first stanza of the first section ‘announces this larger pattern explicitly’ (*ibid*). For his part, Yūsuf chooses to interpret ‘you’ as ‘أنتم’ (in the plural form), by which he may refer to the poet’s audience or readers; alternatively, it could refer to everyone as Whitman’s poem suggests. Regardless of the legitimacy of his approach, Yūsuf interprets ‘you’ contextually, or even discursively, not as an isolated word. Like Jabrā, Yūsuf changes the shape of this section, as its four stanzas shrink into one in his translation. In fact, he uses this approach throughout his work, and he admits that there is no translational justification for this. In a footnote to his introduction, he says ‘in the Arabic text, I did not consider the original length of the verses; but I proceeded to a certain cutting’ (Yūsuf, 2010: 21). In the second stanza of the first section, Yūsuf translates ‘loafe’ as ‘أطوف’ (wander). Interestingly, he translates it with the same context as ‘اتسكع’ in section 5. On this point, Yūsuf followed Jabrā in translating the same word in the first section.

Like ‘you’, the Whitmanian ‘self’ is expressed by several terms in “Song of Myself”. In *How to Read and Why*, Harold Bloom offers the explanation that there are three main categories of ‘self’: ‘my soul’, ‘myself’ and ‘the real me’, also called ‘the me myself’. These categories have their own conceptual values in the poem:

“I” is the “Myself” of *Song of Myself*, or Whitman’s poetic personality. “The other I am” is the “me myself”, inner personality. Whitman fears mutual abasement between his character and his real self, who seems capable only of a master-slave relationship, sadomasochistic and ultimately destructive to both. ... What Whitman scarcely knows is what he calls “my soul”; to “believe in” is not to know, but to take a leap of faith. The

Whitmanian soul, rather like the perpetual soul of America, is an enigma, and the reader never feels that Whitman is comfortable with it, despite the harmonious embrace that opens *Song of Myself*.

(Bloom, 2001: 91)

According to Bloom, 'the Whitmanian soul is his unknown nature, ethos or character, and derives from the Emersonian Over-soul' (ibid). In his essay "the Over-soul" first published in 1841, Emerson defines this concept as referring to:

the Supreme Critic on the errors of the past and the present, and the only prophet of that which must be, is that great nature in which we rest, as the earth lies in the soft arms of the atmosphere; that Unity, that Over-soul, within which every man's particular being is contained and made one with all other'. Although, 'we live in succession, in division, in parts, in particles. Meantime within man is the soul of the whole; the wise silence; the universal beauty, to which every part and particle is equally related; the eternal ONE.

(Emerson, 2010: 156)

The concept of 'oneness' dates back to the Neoplatonic philosophy of the infinite or 'eternal ONE', as its doctrine states. In this philosophy, according to Kamuran Godelek, there is only 'one exalted God, that is a supreme power, the final cause, the cosmic force. God is the highest spiritual, and creative Being' (Godelek, 1999). Godelek emphasizes that Muslim Sufis view *Allāh* (God) in the same way:

In Sufism, the universe is just an appearance of God, and does not have an independent existence. To think of the universe and the God as being separate is to deny the "Oneness" and to suggest a "duality" between God and the universe. But in reality, the God and the universe are the "One" and the same thing such that God reflects himself as the universe. It is not possible to think of God and the universe as separate entities because God is not

something outside the universe as Islam favours, but rather something within the universe ... this belief was initially suggested by Neoplatonism. They both see the existence of the universe as an emanation from God.

(ibid)

Similarly, 'Ibn 'Arabī says that there is only one ultimate Reality in the whole of existence. This is certainly monistic, but not the same thing as pure monism, which maintains that there is only one entity' (ibid). A.E. Affifi explains that Neoplatonism was one of Ibn 'Arabī's sources, alongside classical Sufism and Islamic theology (Baldick, 1989: 83). Ibn 'Arabī's concept is called *Wahdat al-Wujūd* (the Oneness of Being) or (the Unity of Existence), and he added *ḥubb* (love) to describe the relationship between the elements of existence. Whitman used the same concept, as we will explore in the next section.

3.2.2 I believe in you my soul

In *Varieties of Religious Experience*, William James cites section 5 of "Song of Myself" as 'a classical expression of this sporadic type of mystical experience' (James: 395; cited in Allen, 1970: 126-7). In his introduction to the first edition of *Leaves of Grass*, Malcolm Cowley 'suggests that a mystical experience enables Whitman to write "Song of Myself"' (Allen, 1970: 118). Ed Folsom observes that in this section:

[Whitman] evokes the ancient tradition of poets imagining a conversation between the body and the soul: the difference is that instead of having the soul win the debate (as happens in virtually all the poetry before Whitman's), the body and soul in this poem join in an ecstatic embrace and give each other identity. Where poets before Whitman imagined the soul as the enduring part of the self, the part that transcended the body at the body's death, Whitman imagines a descendance (instead of a transcendence).

However, as Folsom himself postulates about the 'sexual' scene in the last two stanzas of this section: 'It is difficult to tell just what kind of sex act Whitman portrays as he evokes the sensual joining of his "I" with the "you". It is an act of intimacy that produces "voice", but a voice that does not speak in words, music, or rhyme, a voice that does not "lecture" but rather "hums"' (ibid). The sexual allusion of this section was mostly inferred by Whitman's readers, who were described as conservative and lived in the poet's time. They 'tend to castigate' this section 'as sacrilegious' (Greenspan: 129). The controversy focuses on four stanzas in this section which have 'evoked an extraordinarily divergent array of interpretations ranging from devotional and pastoral to orgiastic' (ibid). For the most part, however, Whitman's readers interpret this section 'in a religious context, because it can be read 'as pantheistic, with comparisons made with the thought and expression of Ralph Waldo Emerson and /or the Transcendentalists' (ibid). Influenced by Neoplatonism, the concept of the human soul and its transcendent ability is a popular subject in Islamic philosophy and Sufism. For example, Mulla Sadra (d. 1050/1640) states that 'the human soul, during its perception of intelligibles, ascends towards the degree of the Active Intellect and becomes united with it in such a way that is known to those who are deeply rooted in knowledge (*al-rasikhun fī al-'ilm*)' (cited in Kuspinar, 2000: 54). In his article "Perception: A Way to Perfection in Sadra", Bilal Kuspinar goes on to explain that 'according to Sadra, it is in the very nature of the human soul to perceive all the realities of creation and unite itself with them in an immaterial union' (ibid).

Here is the original version of the fifth section of "Song of Myself":

I believe in you my soul, the other I am must not abase itself to you,

And you must not be abased to the other.

Loafe with me on the grass, loose the stop from your throat,
Not words, not music or rhyme I want, not custom or lecture, not even the best,
Only the lull I like, the hum of your valvèd voice.

I mind how once we lay such a transparent summer morning,
How you settled your head athwart my hips and gently turn'd over upon me,
And parted the shirt from my bosom-bone, and plunged your tongue to my bare-
stript heart,
And reach'd till you felt my beard, and reach'd till you held my feet.

Swiftly arose and spread around me the peace and knowledge that pass all the
argument of the earth,
And I know that the hand of God is the promise of my own,
And I know that the spirit of God is the brother of my own,
And that all the men ever born are also my brothers, and the women my sisters and
lovers,
And that a kelson of the creation is love,
And limitless are leaves stiff or drooping in the fields,
And brown ants in the little wells beneath them,
And mossy scabs of the worm fence, heap'd stones, elder, mullein and poke-weed.

(Whitman: 38-9)

Jabrā translates only the third stanza of this section:

أذكر كيف اضطجعنا في الصبح الرقيق ذات صيف،
وكيف استقر رأسك على رديّ وانقلبت بلطف علي،
وكشفت القميص عن عظم صدري، واهويت لسانك الى قلبي المعرّى،
وامتدت يداك حتى مستا لحيّتي، حتى مستا قدمي.

(Whitman, tr. Jabrā: 180)

While Yūsuf translates section 5 in its entirety:

أؤمن بك يا نفسي
لكن عليّ ألاّ أجعل الآخر أقلّ منك شأناً
وعليك أنت ألاّ تكوني أقلّ من الآخر شأناً،
تسكّعي معي على العشب
أطلق العنق من حنجرتك
لا أريد الكلمات، والموسيقى، ولا الإيقاع
لا العدة ولا الثقافة
حتى ولا الأفضل من هذه كلها،
أريد الهدهة حسب،
خفوت صوتك المصرّع.

أتذكر مرّة
كيف تمددنا في صباح صيفيّ شفيف
كيف أرحت رأسك على عجزتي

واستدرت إلي لطيفةً

وكنت علي

كيف فتحت قميصي من عظم الصدر

وبلغت بلسانك قلبي العاري الكشيف

واستمررت حتى شعرت بلحيتي

واستمررت حتى أمسكت بقدمي.

فجأة أشرقته حولي وانتشرت

الطمأنينة والمعرفة اللتان تفوقان كل جدال الأرض.

أنا أعلم أن يد الله هي وعد يدي

وأعلم أن روح الله شقيقة روحي

وأن الرجال هم اشقائي

أن كل النساء شقيقاتي وعشيقاتي

أن أصل الخليقة الحب

وأنها لا تحصى ولا تعدُّ:

الأوراق البييسة، أو المُساقطة في الحقول

والنمل البني في الآبار الصغيرة أسفلها

وطحالب السياج المهترئ

وأكوام الحجر

ونبات أذن الدب، وعنب الذئب.

(Whitman, tr. Yūsuf: 95-7)

As we saw earlier, translating the second pronoun 'you' can be problematic. Here, the difficulty arises because of the requirement to translate the gender. In his

translation of the third stanza, Jabrā published his text without *tashkīl* (diacritics), but the context of the TT indicates the masculinity of the second pronoun. Yūsuf, on the other hand, interprets the gender of the second pronoun as feminine. In my opinion, he does this because of the use of ‘*nafs*’ as equivalent to ‘soul’ in the initial stanza. In Arabic, this word is feminine when it is used as ‘soul’, and masculine when it is used for a person. The first stanza ‘invokes the traditional Christian dichotomy of the soul and the body (“the other I am”), only to subvert it by declaring belief in both – and not just belief but equal belief, stated in rhythmically balanced verbal units’ (Greenspan, 2005: 129). In his translation of the first line of this stanza, Yūsuf translates ‘soul’ as *nafs* (self). In Islamic philosophy where the target poem was generated, *nafs* and *ruh* have similar meanings. This explains why *nafs* is often rendered as ‘soul’ or ‘self’ in English (Chittick, 1983: 33). It also explains why Yūsuf chose to translate ‘soul’ as *nafs*. In the Qur’ānic context, *ruh* is normally translated as ‘spirit’. For example, in 17: 85:

وَيَسْأَلُونَكَ عَنِ الرُّوحِ قُلِ الرُّوحُ مِنْ أَمْرِ رَبِّي وَمَا أُوتِيتُمْ مِنَ الْعِلْمِ إِلَّا قَلِيلًا

They ask you concerning the Spirit. Say: “the Spirit (comes) by command of my Lord: of knowledge it is only a little that is communicated to you, (o people!)”.

This explains why Yūsuf uses ‘روح الله’ to translate ‘spirit of God’ in the fourth stanza of this section. Unlike the first section where Yūsuf (and Jabrā) interprets ‘I’ as ‘إني’ (I do), he translates ‘I believe’ as ‘أؤمن’ replacing the subject ‘I’ by the implied pronoun of the present tense ‘أؤمن’, although both ‘I’s of the two sections appear in a similar context. The emphasis shifts from the subject which appears as a separated first pronoun ‘أنا’ (I) and is joined by the affixed one ‘ي’ in the first section, to the object ‘نفسي’ (my soul) which is joined by the quasi-sentence ‘بك’ (in you). Here, the translator clearly shows his ability to elucidate the differences between the original concepts and to clarify their philosophical and poetical functions in the target culture.

As for the mystical experience, Jabrā attributes Whitmanian mysticism to ‘Emerson’s teachings’ which include: ‘the individuality and the Sufi unity with

nature'. Whitman's poetry shows both, 'with a new consciousness – the consciousness of the masses' (Jabrā, 1982: 174). With this statement, Jabrā offers his own interpretation of the third stanza which is, as we have mentioned, the only one translated by him. This approach alters the original by ignoring the other stanzas, especially the first one which refers to 'the mystical experience' as the main theme. Translating isolated lines or even stanzas from the original often produces a different text in the target culture. Although he does not translate this section, al-Khāl states that Whitman's poetry is dominated by two 'tendencies': 'Sufi' and 'national' (al-Khāl, 1958b: 56). By mentioning 'national', al-Khāl refers to the 'Americanism' of Whitman's poetics. Jabrā also refers to the importance of the 'national' side, but he includes 'equality' as a universal factor in Whitman's work: 'Whitman's poetry glorifies its country, but it also represents a trend toward the parity between the American life style and the equality between people in the world (Jabrā, 1982: 191).

In his introduction to *Awraq al-'Ushb* (Leaves of Grass), Yūsuf rejects what he calls 'attributing Sufism to Walt Whitman', because it carries an intentional denial of the whole heritage of the poet, poetically and politically: this denial 'is an attempt to root out the poet from his true land which is filled with the faces, stones and trees'. It is also an attempt to put Whitman in هلامية 'vagueness', the poet himself denied. Describing Whitman as a Sufi poet, Yūsuf claims, 'is not justifiable by any of his important texts'. As a communist poet, Yūsuf attributes these readings of the American poet to 'the reactionary thought' of some of his critics, for whom *Leaves of Grass* was 'a threat' from the moment of its first publication in 1855 (Yūsuf, 2010: 12-13). The translator does not explain why he considers them as 'reactionary'. To my mind, such readings may be abstract, but not 'reactionary'. That said, Yūsuf himself approaches "Song of Myself" in a mystical fashion. For example, in his translation of ST 14 'And that a keelson of the creation is love', he uses 'love' as a Sufi concept 'ان أصل الخليفة الحب' in TT 26 of this section.

The concept of love is a Sufi one, as it appears in Ibn ‘Arabī’s famous lines in the eleventh poem of *Tarjumān al-Ashwāq* (the Interpreter of Desires):

لقد صار قلبي قابلاً كل صورة فمرعى لغزلان، ودير لرهبان
وبيتاً لأوثان، وكعبة طائفٍ وألواح توراة، ومصحف قرآن
أدين بدين الحب أنى توجهت ركائبه، فالحب ديني وإيماني

(Ibn ‘Arabī, 2005: 62)

My heart has come to accept every form,
a pasture for gazelles, a monastery for monks,

A house for idols, a Ka’ba for the pilgrim,
the tablets of the Torah, the book of the Qur’an:

I believe in the religion of Love: whatever its caravans
may lead, for love is my religion and my faith.

(Translated by McAuley, 2012: 1)

In the last line of this section, Yūsuf translates ‘wormfence’, which comes as one word in most editions of *Leaves of Grass*, as ‘السياج المهترئ’ (mangled fence). Here, the translator uses the adjective ‘المهترئ’ to describe the state of the fence, while Whitman, by using ‘worm,’ meant to describe the shape of the fence. Historically, this fence has also been known since the American Civil War as a zigzag, split-rail or snake fence, because of its meandering design.

In the “Whitman in Translation” seminar held at the University of Iowa on March 30-31, 1992, and published in *Walt Whitman Quarterly Review* in 1995, the participants discussed the difficulties of translating ‘wormfence’. Fernando Alegria mentions that Borges:

... made up ... metaphor, of ‘two words ... “Y las mohosa costras del seto” —[is] obviously a mistake. Whitman says “mossy”, which would be *césped* or *musgoso* in Spanish. Borges says, “Y las

mohosas”, musty. So he’s talking about a musty fence, and he uses a wonderful, classical, old Spanish word, “*costras del seto*”, *seto* for fences. It’s a perfectly classical Spanish word, suggesting “hedgerow” as much as fence.

(Alegria, 1995: 5-6)

The Borgesian ‘made up’ approach was applied in some of the Arabic translations of “Song of Myself”, as we will see in the next section.

3.2.3 With music strong I come

Section 18 of “Song of MySelf” was translated in full into Arabic by all three poet-translators.

Here is the original:

With music strong I come, with my cornets and my drums,

I play not marches for accepted victors only, I play marches for conquer’d and slain persons.

Have you heard that it was good to gain the day?

I also say it is good to fall, battles are lost in the same spirit in which they are won.

I beat and pound for the dead,

I blow through my embouchures my loudest and gayest for them.

Vivas to those who have fail’d!

And to those whose war-vessels sank in the sea!

And to those themselves who sank in the sea!

And to all generals that lost engagements, and all overcome heroes!

And the numberless unknown heroes equal to the greatest heroes known!

(Whitman: 56-7)

Jabrā's translation of this is:

بصادح الموسيقى اجيء، بأبواقى وطبولي،

ولست اعزف للظافرين المعروفين فقط، بل اعزف للمغلوبين والقتلى ايضاً.

أسمعتهم يقولون ان النصر طيب؟

ولكني اقول ايضاً ان الخسران طيب، فالمعارك تُخسر بالروح نفسها التي بها تريح.

اني اضرب وأقرع للموتى،

وانفخ في مزاميري اعلى وامرح ما لدي من اجلهم.

مرحى للذين قد اخفقوا!

وللذين غرقت بوارجهم في عباب اليم!

وللذين غرقوا هم ايضاً في العباب!

ولكل من خسر القتال من فُواد، ولكل من غلب من أبطال!

(Whitman, tr. Jabrā: 180-1)

While al-Khāl translates it as follows:

انا آتي مع الموسيقى قوياً، مع مزاميري وطبولي
انا لا اعزف اناشيد للمنتصرين فقط، انا اعزف
للاشخاص المقهورين والقتلى.

هل سمعتَ بانه من الخير ان نربح اليوم؟
انا ايضاً اقول السقوط حسن، المعارك تُخسر بالروح
ذاتها التي تُربح بها.

انا ادق واقرع لاجل الاموات
انا انفخ في فوهات مدافعي احلى انغامي وامرحها لاجلهم.

الف مرحى للذين فشلوا
للذين غرقت مراكبهم الحربية في البحر
وللذين غرقوا هم انفسهم في البحر
ولكل القادة الذين خسروا المواعيد، وكل الابطال
المغلوبين:

الابطال المجهولون الذين لا يحصون يساؤون اعظم
الابطال شهرة.

(Whitman, tr. Al-Khāl, 1958b: 51)

And Yūsuf's translation is:

مع الموسيقى الضّاجة أجيء...
بأبواقي وطبولي.
إنني لا أعزف المارشات للمنتصرين، حسب...
إنما أعزفها للمهزومين والمذبوحين أيضاً.
هل بلغك أن الخير أن تريح يومك؟
أقول إن الخير أن تفشل كذلك...
إن المعارك تُخسر، وتُريح، بتلك الروح ذاتها.
إنني أدق الطبول للموتى...
وأنفخ في آلاتي الموسيقية أعلى الأصوات وأبهجها...
من أجلهم...
الحياة لأولئك الذين غرقت مراكبهم الحربية في البحر
وأولئك الذين غرقوا في البحر
لكل القادة الذين خسروا معاركهم
ولكل الأبطال الذين غلبوا...
للأبطال المجهولين الذين لا يحصون
كما هي للأبطال العظام المشهّرين.

(Whitman, tr. Yūsuf: 121)

As is apparent, the word 'strong' in the first line of this section is interpreted rather differently. Jabra uses an operatic term 'صاحح' (tenor), while Yūsuf uses 'ضاجعة' (loud). Al-Khāl uses the immediate Arabic equivalent 'قويًا'. He reads 'strong' as an accusative (ḥāl) to describe 'أنا آتي مع الموسيقى قويا' (with music I come strong). Jabrā and Yūsuf translate 'cornets' as 'أبواق', which suits the use of 'marches' in the second line of this section. Al-Khāl translates the same word as 'مزامير' (flutes/clarinets). He also interprets 'marches' as 'أناشيد' (chants/hymns), while Jabrā totally ignores this word, and Yūsuf arabized it into 'مارشات'. Yusūf also translates 'slain persons' as 'المذبوحين' (the slaughtered), while the context of this stanza refers clearly to the aftermath of a battle. Hence this phrase was translated by Jabrā and al-Khāl as 'القتلى' (the slain). In the second stanza, al-Khāl literally renders 'fall' as 'السقوط'. In Arabic, the meaning of 'to fall in battle' is 'to get killed'. Meanwhile, Jabrā translates 'fall' as 'الخسران', and Yūsuf as 'أن تقشل'. Both translations suit the context of the original.

As we saw in the first section, Jabrā and Yūsuf usually interpret the Whitmanian 'I' as 'إني' (I do) e.g. both translators replace 'I' by 'I do' in the third stanza. In translating this stanza, Jabrā almost applies a word for word approach. This approach produces an unstandardized Arabic sentence:

اني اضرب وأقرع للموتى

This usage, which is very common in spoken and written modern Arabic, shows the impact of the English language on the Arabic. In *fuṣḥa* (standard) Arabic, a verb is not joined to another verb. Therefore, this sentence should be:

إني أضربُ للموتى وأقرعُ لهم.

Jabrā uses an Arabic equivalent 'مزامير' (flutes) for 'embouchures'.

In translating the same stanza, Yūsuf adds نون الوقاية (*nūn* of protection) to the first person pronoun. He also replaces two words 'beat' and 'pound' with one word 'أدق' (pound), and he adds an object 'الطبول' (drums) which does not exist in the original. The original, here, is the 'death-bed edition':

إنني أدق الطبول للموتى...

وأنفخ في آلاتي الموسيقية أعلى الأصوات وأبهجها...

من أجلهم...

Yūsuf uses suspension marks in translating this stanza, and as Einboden notes in a different context, he uses other punctuation which does not exist in this edition. However, if we return to the initial edition of “Song of Myself”, we will find that Whitman uses this punctuation and ‘drums’ as well:

I sound triumphal drums for the dead I fling through my
embouchures the loudest and gayest music to them

(Whitman, 1855/1976: 42)

Comparing different editions of the original enables the translator to interpret what is missing in the final version. Using this strategy also helps the translator to create a poetic equivalent in the target culture. However, Yūsuf uses a ‘superordinate’ strategy in translating ‘embouchures’ as ‘آلاتي الموسيقية’ (my musical instruments). He uses general words to replace a specific action used in a wind instrument. He did not justify his strategy. In *Thinking Arabic Translation*, James Dickins, Sandor Hervey and Ian Higgins argue that ‘generalizing translation is not acceptable if the TL [target language] does offer suitable alternatives, or if the omitted details are important in the ST but not implied or compensated for in the TT context’ (Dickins *et al.*, 2002: 57).

Unlike Jabrā and Yūsuf, al-Khāl always tends to translate the Whitmanian ‘I’ as a separate first person pronoun ‘أنا’:

Like Jabrā, he also joins a verb with another verb in the first line of this stanza, which usage linguistically creates a non-standard Arabic sentence, although it is able sometimes to function poetically in the TT. In the second line of the same stanza, al-Khāl strangely, made up 'فوهات مدافعي' (muzzles of my guns) to replace 'my embouchures':

انا انفخ في فوهات مدافعي احلى انغمي وامرحها لاجلهم.

(I blow in my gun muzzles my sweetest and gayest tunes for them)

This 'surrealist' image explains al-Khāl's attempt to interpret the situational context of this stanza, which is an atmosphere of war. In addition, Whitman himself uses 'I fling through my embouchures' in the first edition of his poem which perhaps encouraged al-Khāl' to go that far in his interpretation of this stanza.

3.2.4 I am the poet of the body and I am the poet of the soul

In this section, Whitman strikingly depicts the 'central' theme of his poem.

Here is the original of section 21 of "Song of Myself":

I am the poet of the Body and I am the poet of the Soul,

The pleasures of heaven are with me and the pains of hell are with me,

The first I graft and increase upon myself, the latter I translate into a new tongue.

I am the poet of the woman the same as the man,
And I say it is as great to be a woman as to be a man,
And I say there is nothing greater than the mother of men.

I chant the chant of dilation or pride,
We have had ducking and deprecating about enough,
I show that size is only development.

Have you outstript the rest? Are you the President?
It is a trifle, they will more than arrive there every one, and still pass on.

I am he that walks with the tender and growing night,
I call to the earth and sea half-held by the night.

Press close bare-bosom'd night—press close magnetic nourishing night!
Night of south winds—night of the large few stars!
Still nodding night—mad naked summer night.

Smile O voluptuous cool-breath'd earth!
Earth of the slumbering and liquid trees!
Earth of departed sunset—earth of the mountains misty-topt!
Earth of the vitreous pour of the full moon just tinged with blue!

Earth of shine and dark mottling the tide of the river!

Earth of the limpid gray of clouds brighter and clearer for my sake!

Far-swooping elbow'd earth—rich apple-blossom'd earth!

Smile, for your lover comes.

Prodigal, you have given me love—therefore I to you give love!

O unspeakable passionate love.

(Whitman: 60-1)

Jabrā translates the first, second, sixth, seventh and final eightieth stanzas of this section. He bypasses the third, fourth and fifth stanzas. Once again, there is no justification for his approach:

انا شاعر الجسد، وانا شارع الروح،

لذات السماء معي، وآلام الجحيم معي،

اطعم الاولى على نفسي فأزيدها، وترجم الثانية الى لسان جديد.

انا شاعر المرأة والرجل سواء بسواء،

واقول ان المرأة عظيمة كالرجل،

واقول ليس هناك ما هو اعظم من والدة الرجال.

اضغط، وزد ضغطاً، يا ليلا عاري الصدر – زد ضغطاً يا ليلا مغناطيسيا مغنيا!

يا ليل رياح الجنوب – ليل النجمات القلائل الكبار!

يا ليلاً يتميل ابدًا – يا ليلاً عارياً مجنوناً من ليالي الصيف!

وابتسمي ايتها الارض اللذيذة شهوتها، الباردة انفاسها!

يا ارض الأشجار السiale الوسنانة!

ارض الغروب الراحل – ارض الجبال يعلوها الضباب!

يا ارضاً صب عليها البدر دفته اللماح بالازرق ممّوهاً،

يا ارضاً ترقّطُ تَبْح¹⁸ النهر ببريقها وظلالها!

أرض السحب الشهباء الصافية، التي اشتدت من اجلي وهجا وصفاء!

ايتها الارض التي احتوت المسافات بين ذراعيها، غنية بتؤر تفاحها!

ابتسمي، فقد دنا حبيبك.

ايتها المسرفة، اعطيني حبا – خذي حبا مثله مني.

يا لعشق جامع عجز الوصف عنه!

(Whitman, tr. Jabrā: 182)

Unlike Jabrā, al-Khāl translates the whole section:

انا شاعر الجسد، انا شاعر الروح

مباهج السماء لديّ، وآلام الجحيم لديّ،

أطعمُ الاولى وازيدها على ذاتي، والثانية اترجمها الى لسان جديد

انا شاعر المرأة، مثلما انا شاعر الرجل

¹⁸ It is an error. The correct word is (تَبْح) as a translation of 'tide'.

واقول: عظيم ان تكوني امرأة، وعظيم ايضاً ان تكون رجلاً،

واقول: ليس من شيء اعظم من امّ الرجال.

انا اغني اغنية الكبرياء والفرح،

كان لنا من الخضوع والمهانة ما فيه الكفاية،

انا ابرهن ان الحجم وحده تطوّر.

هل تقدّمت على الآخرين؟ هل أنت الرئيس؟

انها تفاهة، كلُّ سيبلغ غايته واكثر ويتابع سيره.

انا هو الساري مع الليل الرقيق النامي

انا اناذي الارض والبحر اللذين يحاصرهما الليل

شدّد حصارك ايها الليل العاري الصدر — شدّد حصارك ايها الليل المغناطيسي المغذي!

يا ليل الرياح الجنوبية، ليل النجمات الكبيرة القليلة

الليل الذي ما زال راضياً، ليل الصيف العاري المجنون.

ابتسمي ايها الارض الشهوانية الباردة الانفاس

ارض النعاس والاشجار المانعة

ارض المغيب الراحل، ارض الجبال الضبابية القمم

ارض انسكاب البدر الزجاجي الملون بالزرقة!

ارض الضوء والعنمة اللذين يبّقعان مدّ النهر

ارض الغيوم الرمادية الشّفاقة اسطع واصف واصفى لأجلي

الارض المنقّصة بشدّة والمترقّقة — الارض الغنيّة

بالتفاح المزهّر ابتسمي، لان حبيبك يأتي.

ايها الضال، انت منحتني الحبّ — إذن، انا ايضاً امنحك الحبّ!

ايها الحبّ الجامح الذي لا يوصف.

(Whitman, tr. al-Khāl: 51-3)

Yūsuf translates the same section as follows:

أنا شاعر الجسد، وأنا شاعر الروح

هناءات الجنّة معي، وعذابات الجحيم معي

أغدق الأولى على نفسي

وأترجم الثانية لغةً جديدة.

أنا شاعر المرأة، كما أنا شاعر الرجل

وأقول: عظيم أن يكون الانسان امرأة، وأن يكون رجلاً

وأقول: لا أعظم من أم البشر.

إني أغني أغنية البهجة أو الكبرياء

لقد تفادينا، وتنصّلنا، بما يكفي

وأنا أقول: إن هذا هو حجم النماء.

أنتفقت على البقية؟ أنت "الرئيس"؟

إنها تفاهة..

فلسوف يصلون، جميعاً، الى أكثر من هناك

ولسوف يتجاوزون.

أنا من يسري مع البيل اللطيف المتطول

ومن ينادي البرّ

والبحرَ الذي يكاد يخفيه الليل.

لتلتحم بي أيها الليل العاري النهدين

لتلتحم بي أيها الليل الجاذب المنعش

يا ليل رياح الجنوب

يا ليل النجوم الساكن المترجّح

يا ليل الصيف

أيها الليل المجنون العاري.

لترتسمي أيتها الأرض الشّهاء ذات النسّمات الباردة!

يا أرض الشجر الذي يغفو، الشجر الذي يسيل!

يا أرض الغروب المهاجر

أرض الجبال المضطّبة الفنن!

أرض المطر الشفاف من القمر الموشّر بالزرقة قبل هنيهة

أرض النور والعنمة اللذين يتلاعبان بالمد النهري!

أرض الرمادي الشفاف لسُحب تزداد تألقاً وشفاءً من أجلي!

أيتها الأرض البعيدة مرمى الذراعين

أيتها الأرض الثرية بأزهار التفاح!

ابتسمي.

إن حبيبك لقادم.

أيتها الهتيكة...

لقد منحنتي حيك

لذا امنحك حبي!

(Whitman, tr.Yūsuf: 126-8)

As we have seen, in the third line of the first stanza, Jabrā and al-Khāl translate ‘I graft and increase upon myself’ literally ‘أطعم الأولى على نفسي فأزيدها’ in Jabrā’s version, and ‘أطعم الأولى وأزيدها على نفسي’ in al-Khāl’s. In contrast, Yūsuf uses a one word strategy in translating two words or more. He chooses ‘أغدق’ (lavish) as an equivalent for ‘graft and increase’. This is a popular strategy in translating poetry. For instance, Ezra Pound did not hesitate to replace a stanza with one or two words in his Chinese translations.

The sixth stanza was translated differently by our poet-translators. Jabrā, uses a similar layout to the original and literally translates most words, although he makes some changes in the TT:

Press close bare-bosom’d night—press close magnetic nourishing
night!
Night of south winds—night of the large few stars!
Still nodding night—mad naked summer night.

اضغط، وزد ضغطاً، يا ليلا عاري الصدر – زد ضغطاً يا ليلا مغناطيسيا مغذيا!

يا ليل رياح الجنوب – ليل النجمات القلائل الكبار!

يا ليلاً يتمايل ابداً – يا ليلا عاريا مجنوناً من ليالي الصيف!

As we saw in the above text, Jabrā changes the form of the word ‘still’ from an adjective in the original to an adverb ‘ابداً’ (ever / eternally). He also changes the

word 'nodding' from its adjective form in the ST to a verb 'يتمائل' (sway/wobble). In addition, he replaces the full stop in the end of the stanza by an exclamation mark.

Al-Khāl's interprets the same stanza as:

شَدَّد حصارك ايها الليل العاري الصدر — شَدَّد حصارك ايها الليل المغناطيسي المغدّي!

يا ليل الرياح الجنوبية، ليل النجمات الكبيرة القليلة

الليل الذي ما زال راضياً، ليل الصيف العاري المجنون

In so doing, al-Khāl interprets 'Press close' as 'شَدَّد حصارك' (intensify your siege). He also interprets 'still nodding night' as 'الليل الذي ما زال راضياً' (the night that is still pleased), presumably reflecting thereby the significance of 'nodding' as a gesture of acceptance and approbation. Like Jabrā, he translates 'magnetic nourishing night' literally as 'ايها الليل المغناطيسي المغدّي'. Unlike Jabrā, the third, fourth, fifth and sixth stanzas of the original are published in the form of one long stanza in al-Khāl's translation.

Yūsuf also changes the shape of this stanza from three lines in the original to six in his translation, and he divides the first line into two:

لتلتحم بي أيها الليل العاري النهدين

لتلتحم بي أيها الليل الجاذب المنعش

(Weld with me O bare-bosom'd night

Weld with me O attracting fresh night)

He interprets 'press close' as 'لتلتحم بي'. The verb 'التحم' can be translated as 'cohere', and it can also be translated as 'unite', as in the Sufi concept of 'unity'. It seems that this concept and the situational context of Whitman's poem encourage Yūsuf subconsciously to use Sufi language in his translation, although he denies this. Furthermore, Yūsuf ignores 'the large few' in the second half of the second line when he merged it with the last line of the stanza.

In the final stanza, the key word 'prodigal' is rendered literally by Jabrā as 'ايتها' 'المسرفة' (O prodigal). Interestingly, al-Khāl changes its gender to masculine 'أيها الضال' (O stray). However, the contextual relationship in the seventh stanza between 'prodigal' and 'earth', which is feminine in Arabic, is clear. Yūsuf translates the same word as 'أيتها الهنيكة...' (O profligate...), but these Arabic words are not associated with 'love', which is the other key word in this section. The literal translations of 'prodigal' made the TTs sound alien. 'Ābid Ismā'īl interprets it as 'السخية' (generous) which ably suits the context (Whitman, tr. Ismā'īl, 2006: 55). Meanwhile, Yūsuf uses punctuation once again for the word and for the rest of this last stanza, neither of which exist in the 'death-bed edition'. They did exist in the first edition of *Leaves of Grass*, however:

Prodigal! You have given me love! Therefore I to you give love!

O unspeakable passionate love!

(Whitman, 1855/1976: 45)

Unlike Jabrā and al-Khāl, Yūsuf interprets the last line of this section mystically: 'O unspeakable passionate love' as 'آه، أيها المتشهي الذي لا يمكن البوح به!'. Yūsuf's rejection of the Sufi impact on Whitman's poetry notwithstanding, he uses the word 'البوح' (revelation) in a Sufi context, as al-Suhrawardī did famously in these lines:

وا حسرتنا للعاشقين تحمّلوا سِرَّ المحبّة والهوى فضاح
بالسرّ إن باخوا، تُباح دماؤهم وكذا دماء العاشقين تُباح

(Al-Suhrawardī, 2005: 58)

Alas! For lovers bear the secret of love, but their love is exposed
Whenever they reveal the secret, their blood is shed.
Thus, the blood of lovers is shed with impunity.

3.2.5 Walt Whitman, a kosmos, of Manhattan the son

Section 24 of “Song of Myself” is long. It is exemplified here in its first stanza, in which Whitman explicitly uses his name for the first time:

Walt Whitman, a kosmos, of Manhattan the son,
Turbulent, fleshy, sensual, eating, drinking and breeding,
No sentimentalist, no stander above men and women or apart from them,
No more modest than immodest.

(Whitman: 64)

This stanza was translated by Jabrā and Yūsuf. Jabrā also translates the sixth, seventh, eightieth and ninth stanzas of this section, which contains seventeen in all. Al-Khāl did not translate this section although it is considered by many to be the key section of “Song of Myself”.

Jabrā translates the first stanza as follows:

ولت وتمن، كون، ابن لمنهاتن،
ثائر، جسدي، شهواني، يأكل ويشرب ويتناسل،
لا مانع العواطف، ولا يعلو بنفسه على الرجال والنساء، ولا يتنكب عنهم،
ولا يزيد تواضعه عن كبريائه.

(Whitman, tr. Jabrā: 183)

Yūsuf approaches the same stanza differently, both in terms of form and language:

والت ويتمان
مواطن العالم
ابن مانهاتن...
فائر، جسدي، شهواني
يأكل، ويشرب، وينجب.

إنه ليس عاطفياً
ليس متعالياً فوق الرجال والنساء
وليس بعيداً عنهم
ليس متواضعاً أو غير متواضع.

(Whitman, tr. Yūsuf: 132-3)

We can see in Jabrā's translation above that he opts for a literal rendition of 'kosmos' as 'كُونُ', while Yūsuf interprets it as 'مواطن العالم'. The concept of 'مواطن العالم' (citizen of the world) was first coined by the German poet Goethe in a letter he sent from Switzerland to fellow poet Schiller on 14th October 1797. Goethe signed it *der Weltbürger*, alluding spiritually (and politically) to the notion of a free citizen of the world and poetically to 'world poetry', as Pound demonstrated in his translations. Translating 'kosmos' as (citizen of the world) in Yūsuf's version shows how his communist background influenced his work. Jabrā renders 'sentimentalist' as 'مائع العواطف' literally (fluid emotions) which has negative connotations, while Yūsuf uses an immediate equivalent 'عاطفي'. Jabrā uses 'يبتكب عنهم' for 'apart from them'. In so doing, he changes the stylistic value of the original which comes here as everyday language to a slightly archaic variation. Yūsuf, on the other hand, uses almost the same stylistic value of the original. The last line of this stanza is intended to confirm that the hero of this section i.e. Whitman is like anybody else:

No more modest than immodest

This was translated by Jabrā as (his modesty does not exceed his pride), while Yūsuf translates it as (he is not modest or immodest).

As expected, Yūsuf divides this stanza into two, whilst Jabrā keeps the same layout, save for the last line which is published as if it were part of the third line. In sum, the vision of section 24 is addressed to everyone, not merely the poet or his poetic persona. The other stanzas in this section show us that Whitman's poetic monologue is, as Octavio Paz points out, a 'universal chorus' (Paz, 1990: 8).

We will look at the 'universal chorus' as a 'kosmos' concept in the next section.

3.2.6 I do not despise you

In the section 43, the poet 'learned to respect all religions, without accepting any one, and as a poet he seriously cherished the idea of extracting the best of every religion to form a new eclectic religion' (Allen, 1997: 20-21). However, the diversity of this 'religion' comes artistically from its poetic style and politically from its democratic vision. It is 'more a philosophy than a sect' where 'man would worship the divinity incarnated in himself' (ibid: 21). This concept is manifested clearly in the first stanza of this section:

I do not despise you priests, all time, the world over,
My faith is the greatest of faiths and the least of faiths,
Enclosing worship ancient and modern and all between ancient and modern,
Believing I shall come again upon the earth after five thousand years,
Waiting responses from oracles, honoring the gods, saluting the sun,
Making a fetich of the first rock or stump, powowing with sticks in the circle of
obis,
Helping the llama or brahmin as he trims the lamps of the idols,
Dancing yet through the streets in a phallic procession, rapt and austere in the
woods a gymnosophist,
Drinking mead from the skull-cup, to Shastas and Vedas admirant, minding the
Koran,
Walking the teokallis, spotted with gore from the stone and knife, beating the
serpent-skin drum,
Accepting the Gospels, accepting him that was crucified, knowing assuredly that he
is divine,

To the mass kneeling or the puritan's prayer rising, or sitting patiently in a pew,
Ranting and frothing in my insane crisis, or waiting dead-like till my spirit arouses
me,
Looking forth on pavement and land, or outside of pavement and land,
Belonging to the winders of the circuit of circuits.

(Whitman: 100)

Yūsuf is the only poet-translator who tackles this stanza:

لست أحتقركم، يا قساوسة كل العصور وكل العالم
إيماني هو الإيمان الأعلى، والإيمان الأدنى
فيه العبارات¹⁹ كلها، القديمة والجديدة، وما بينهما.
أومن بأني سأعود إلى الأرض بعد خمسة آلاف سنة
منتظراً إجابة النبوءات
مقدماً القرابين إلى الآلهة
عابداً الشمس
مولهاً الصخرة الأولى، أو الجدّل الأول
مقيماً طقسي، متناولاً العصي في دائرة السحر
معيّناً اللاما أو براهما، وهما يرتبان قناديل الأصنام
راقصاً في الشوارع، في موكب تقديس الفحولة
منتقشاً، متصوّفاً في الغابة
مكترعاً نبيذ العسل من قفت الجمجمة
محباً لشاسا، وفيدا، والقرآن

¹⁹ This is an error. The correct word is (العبادات) as a translation of 'worship'.

سائراً في القباء الخشن، مطعوناً بالأحجار والسكاكين

وأنا أدقّ طبل الأفعى

متقبلاً الانجيل، وذاك الذي صُلب، مؤمناً بأنه إلهي

راكعاً في القُداس

أو واقفاً في الصلاة البوريتانية

أو جالساً صابراً على مقعد الكنيسة

مرعداً مزبداً، في نوبة جنوني

أو منتظراً، كالميت، حتى اتوب إلى نفسي

ناظراً إلى الأرصفة والأرض

أو خارج الأرصفة والأرض

إنني من أولئك الذين يديرون دورة الدورات

(Whitman, tr. Yūsuf: 179-80)

In the first line of this stanza, Yūsuf translates ‘all time, the world over’ into ‘كل العالم والعصور وكل العالم’ (all ages, all the world). In Arabic, (كل زمان ومكان) is usually used in a neutral context. It appears in Ismā’il’s translation of the same poem (Ismā’il, 2006: 113). However, Whitman did not say (all time and place), although he might wanted to mimic Emerson’s ‘Over-soul’, albeit in his own way. Therefore, perhaps, Yūsuf chose to avoid replacing it by a ready-made expression. He also translates ‘saluting the sun’ as ‘عابداً الشمس’ (sun-worshipping), thereby changing the neutrality of the ST ‘saluting’, which can be translated as (محيياً), to a specific term ‘عابداً’. In translating religious terms like ‘gymnosophist’, Yūsuf once again resorts to a superordinate strategy without offering any justification. He translates this term as ‘متصوّفاً’ (Sufi). According to the OED, gymnosophist is ‘a member of an ancient Indian sect that wore very little clothing and was given to asceticism and contemplation’. In other words, religion and its associated terms were in Yūsuf’s mind although he rejected a strict interpretation. He uses a similar strategy to interpret the Aztec temples

'teokallis' as what Muslim Sufis wear 'القباء الخشن' (coarse cloak). Yūsuf could have used *khirqā* (a Sufi cloak) to localize his translation further, but he is uneven and inconsistent in the application of his strategy. What is more, he sometimes omits to translate 'religious' terms. For example, he did not translate 'minding the Koran' in ST 9 although this phrase, especially 'minding' which can be translated as (تدبر / تدبروا), was used by Whitman in a Qur'ānic style. For example, in 4: 82:

أفلا يتدبرون القرآن ولو كان من عند غير الله لوجدوا فيه اختلافا كثيرا

Do they not consider the Qur'an (with care)? Had it been from other than Allah, they would surely have found therein much discrepancy.

In "“Minding the Koran” in Civil War America: Islamic Revelation, US Reflections”, Jeffrey Einboden notes that the poet ‘voices a personal fragment in 1855 that has largely escaped our notice’ (Einboden, 2014: 84). This fragment ‘submerges Islamic scripture under US self-portrait, weaving together worldly biography and holy book, American secularity and Muslim sacred’ (ibid). Einboden adds that ‘while it is surprising to find “America’s poet” appealing to ‘the Koran’, it is perhaps Whitman’s active verb itself – his “minding” – that seems most intriguing, and, ultimately, most instructive’ (ibid). Einboden explains that the word ‘minding’ implies ‘not only “consideration”, but also “concern”, not only “care”, but “carefulness”, “awareness”, as well as “wariness”’ (ibid).

In the ST 12 of this stanza, Yūsuf utilizes another strategy when he arabizes ‘puritan’ as ‘البوريتانية’ in TT 19. This contradicts his previous decision to transpose ‘gymnosophist’ as ‘Sufi’, since ‘puritan’ can be directly rendered by the mystical term (تطهري أو طهراني). Yūsuf’s varied approach may reflect his ideological beliefs as a communist poet. He was not always able to avoid translating Whitman’s ‘Sufi’ allusions, as we shall see.

3.2.7 I too am not a bit tamed, I too am untranslatable

Section 52 is the last in "Song of Myself". Here is the original:

The spotted hawk swoops by and accuses me, he complains of my gab and my loitering.

I too am not a bit tamed, I too am untranslatable,
I sound my barbaric yawp over the roofs of the world.

The last scud of day holds back for me,
It flings my likeness after the rest and true as any on the shadow'd wilds,
It coaxes me to the vapor and the dusk.

I depart as air, I shake my white locks at the runaway sun,
I effuse my flesh in eddies, and drift it in lacy jags.

I bequeath myself to the dirt to grow from the grass I love,
If you want me again look for me under your boot-soles.

You will hardly know who I am or what I mean,

But I shall be good health to you nevertheless,

And filter and fibre your blood.

Failing to fetch me at first keep encouraged,

Missing me one place search another,

I stop somewhere waiting for you.

(Whitman: 114-5)

In his approach to this section, Jabrā declines to translate the third stanza. In addition, he blends the fourth stanza with the second one:

يُسْفَت الصقر الارقط ويمرّ بي متهماً اياي، متذمراً من ثرثرتي وتسعكي.

ولكنني انا ايضاً لا أروّض، وانا ايضاً لا أترجم،

فأطلق نعفتي البريرية فوق اسطح الدنيا.

وأروح كالهواء، واهز بخصلات لمتي في وجه الشمس الهاربة،

وأبث جسدي في دوامات المياه،

واخلف نفسي للزبل لأنمو من العشب الذي اعشقه.

ان اردتني ثانياً، فابحث عني تحت نعل حذائك.

لن تكاد تعرف من انا او ماذا اعني،

ولكنني، الى ذلك، ساكون صحة لك طيبة،

وانقي دمك وأنسغه.

فإذا لم تجدني بادئ الأمر، تشجع،
وإذا افتقدتني في مكان، ابحث عني في مكان آخر.
لقد وقفت في مكان ما في انتظارك.

(Whitman, tr. Jabrā: 187-8)

Although Yūsuf translates the whole section, he changes its layout:

الصقر الأرقط يمر بي، ويتهمني
شاكياً ثرثرتي وتسكعي.

أنا أيضاً، لست مروّضاً، ولو قليلاً
أنا أيضاً غير قابل للترجمة
أطلق صرختي البربرية على سقوف العالم.
ضوء النهار الأخير يترى لي
معلناً شَبَهِي، بكل ما في غابات الظلال
ويدفعني إلى الأبخرة والغسق.

أرحل كالهواء
وأهز خصلاتي للشمس الهاربة
أهرق لحمي مياهاً، في جداول مسكرة.

أوحد نفسي بالتراب، لأنجم من العشب الذي أحب
فإن أردتني ثانيةً
فابحث عني تحت نعل حدائك.

قد لاتعرف من أكون، وما أعني

لكني سأكون لك العافية

ونقاء الدم ونسيجه.

إن لم تجدني، أولاً، فلا تيأس

إن افتقدتني في مكان، فابحث عن مكان آخر

ولتجدتني انتظر ك في مكان ما.

(Whitman, tr. Yūsuf: 198-9)

In translating 'swoops by', Jabrā uses the verb 'يُسِفَت' which suits the movement of its subject, namely a 'hawk'. However, he adds 'يَمِرْ بِي' ([it] passes by me) for the same word. Thus, he simultaneously uses contradictory strategies: (subordinate: يُسِفَت) and (superordinate: يَمِرْ). Accordingly, the Whitmanian line becomes in Jabrā's translation:

يُسِفَت الصقر الارقط ويمرّ بي ...

(The spotted hawk swoops by and passes by me ...)

Yūsuf uses the same superordinate strategy in translating 'swoops by' as 'يَمِرْ بِي'. In the third line of this section, Jabrā chooses a subordinate strategy to translate 'yawp' as 'نَعَقْتِي' (my caw). Once again, this choice suits the comparison made between the hero of this section and the spotted hawk. Yūsuf uses a superordinate word 'صَرَخْتِي' (my cry) for the same word. Jabrā translates:

I too am not a bit tamed, I too am untranslatable

as:

ولكنني انا ايضاً لا أرؤوض، وانا ايضاً لا أترجم

(But I am too not tamed, I am too untranslatable). As we can see, Jabrā ignores ‘a bit’, while Yūsuf translates it as ‘ولو قليلاً’.

Interestingly, in the essay “Jack Spicer’s After Lorca: Translation as Decomposition”, Daniel Katz remarks that:

The term “translation” emerges at several key points in *Leaves of Grass*, and is one of Whitman’s favourite words for examining two related issues: the relationship between author and reader, and the relationship between the singularity of the individual subject, and the traces and remainders which it is capable of producing: writing, footprints, and the green grass itself which grows out of corpses above their graves.

(Katz, 2004: 93)

Katz suggests that the poet concentrates on the concept of translation in order to decode ‘the mysterious writing of the “grass”, whose proffered communication has given the title for his entire writing project’ (ibid). Hence, ‘*Leaves of Grass* is nothing other than a reflection on translation, “grass” signifying nothing but signification and mediation, or the world as foreign text’ (ibid).

In the same seminar “Whitman in Translation” at the University of Iowa, the Chinese translator Huang reports that Zhao Luorui believes that ‘it is hard to translate Whitman because he himself says so... one of the important things about Whitman is his personality; he does not conform to rules or regulations. He says whatever he wants to whenever he wants to’ (Huang, 1995: 15). Bloom attributes Whitman’s ‘irregularity to his genius in using ‘figurative language’ (Bloom, 2003: 1). In turn, Whitmanian ‘figurative language’ should be viewed by the translator as part

of the whole discursive message; otherwise a deformed text will be reached in the target language. For example, the ninth line:

I bequeath myself to the dirt to grow from the grass I love,
was translated by Jabrā as:

واخلف نفسي للزبل لأنمو من العشب الذي اعشقه.

Strangely, he uses 'الزبل' (garbage / rubbish) for 'dirt' which departs from the original. Yūsuf uses 'التراب' which, alongside the use of the verb 'أوحد' (I unite), suits the Whitmanian theme (of the Unity of Existence) although Yūsuf denies it in Whitman's poetry.

Thus we have seen that there were differences between the various translations of "Song of Myself". The differences do not occur only because the translators translated parts of Whitman's poem, as is the case with Jabrā and al-Khāl, or in full, as in the case of Yūsuf. A partial translation no doubt affects the work since it cannot produce the whole text in the target language. However, what affects the original the most is over-interpretation of the ST, as we have seen with al-Khāl's translation, or reshaping the ST in such a way that it alters the ST, as is the case with Jabrā's translation. Yūsuf's complete translation is the most popular, and it has been printed several times since the 1970. Most importantly, he produced an 'equivalent' poetic text in the target language.

Yūsuf achieved this on the verbal level. However, on the cognitive level, the purposes of these translations are the same, because of the similarities in the poetic backgrounds of the translators; they all belong to the generation of pioneers who took it upon themselves to introduce a new language to modern Arabic poetry. The resonance of Whitman's style in Arabic modernity and how he was read by the pioneer Arab poets will be explored in the next context.

3.3 The cognitive context

As we have seen, Whitman has three poetic 'selves'. First, he is an American poet. Indeed, he is considered to be the first poet of what can be characterized as American poetry. Second, he is a universal poet i.e. his themes are of a 'kosmos' type. Third, he is a creator of a new poetic language, representing a break with the typical language of English poetry. In addition, his 'kosmos' poetic 'selves' taught world modernists including their Arab colleagues how to free themselves not only thematically and stylistically but also spiritually. Whitman summarizes these 'selves' or 'tasks' of the great poet:

The greatest poet hardly knows pettiness or triviality. If he breathes into anything that was before thought small it dilates with the grandeur and life of the universe. He is a seer ... he is individual ... he is complete in himself ... the others are as good as he, only he sees it and they do not. He is not one of the chorus ... he does not stop for any regulation ... he is the president of regulation. What the eyesight does to the rest he does to the rest.

(Whitman, 1976: 9; dots in the original)

It is clear why Whitman's poetry was so admired by many leading world writers. His *Leaves of Grass* was translated into many languages. Equally important, Whitman was addressed poetically by a number of prominent modern poets, such as Fernando Pessoa, Federico Garcia Lorca, Pablo Neruda and Allen Ginsberg. He became almost a poetic icon in their poems. For example, Pessoa wrote "Salutation to Walt Whitman" in 1915 after he read an original version of *Leaves of Grass* in 1914. Roger Asselineau explains that Whitman's book was 'a revelation' to him ... *Leaves* acted upon him more like a catalyst' (Asselineau, 1995: 148). It was, adds Asselineau, 'indeed a very strange and quite unexpected case of superposition of two dissimilar poets; the result was a cataclysm which changed the face of contemporary Portuguese poetry—and the face of Whitman, too, for he cannot be read quite in the same way after one has read Pessoa's modernist "Salutation" to

him' (ibid). Unlike Pessoa's poem which is a pure 'salute' to Whitman, Lorca addressed Whitman through his poetic account of New York, and his poem "Ode to Walt Whitman" is a part of *Poeta en Nueva York* (Poet in New York). It was written in 1929 while he was staying at Columbia University in New York City during the Great Depression: 'it provides a complex vision of the city. While poverty, ruthless capitalism, and the lack of spiritual life fill Lorca with awe, the poet is also mesmerized by what Whitman was the first to sing: the rhythms of urban modernity, the shock of encounters with the crowds' (Rumeau, 2014: 419). More importantly, Lorca's poem established a tradition for the world poets to write about New York and Whitman, and to express their feelings (and mostly their anger) toward America more generally. Ginsberg's "A Supermarket in California" (1955) was stylistically inspired by Lorca's poem in terms of its 'surrealist' language, and thematically by its political subject matter²⁰. But it seems that Neruda's poem "Ode to Walt Whitman", which was written in 1956, is the more famous poem in this tradition. It 'is not only an address to Whitman but also a response to García Lorca... Whitman is thus not only the addressee of the odes, but also a great mediator enabling García Lorca and Neruda's dialogue' (ibid: 418).

Lorca's poem and its responses create a Whitmanian (or a New Yorker) 'tone' in world poetry. Modernist Arab poets were a part of it. Thus, since 1970s we witnessed, mostly thematically, Arabic 'Whitmanian' poems where Whitman is addressed as a poetic icon. Likewise, we saw, mostly stylistically, Eliotian Arabic poems in 1950-60s. This 'generalization' alongside 'experientialism', 'stylistics' and 'continuity', as we highlighted in the first chapter, can help us to capture the 'tone' of a phenomenon. Stockwell remarks that:

One of the most difficult aspects of literary experience to describe rigorously is the way in which reading a literary work can create a tone, an atmosphere in the mind that seems to persist long after the pages have been put down. Literature is valued because of this *resonance* which is difficult to articulate or define.

²⁰ This poem was translated by the Iraqi poet-translator Sargūn Būluş and published in *Shi'r* in October 1968. Ginsburg's famous poem "Howl", which is considered by many to be a good example of the use of Whitman's style, was also translated by Būluş and published in *al-Karmal* in January 1992.

Indeed, as Jean Boase-Beier emphasizes 'reading is a cognitive process. It is also a major part of the translator's task. So how do translators read?' (Beier, 2006: 74). She adds 'with all the freedom and involvement of the reader. We are still always trying, not just in literature, but in every type of communication, to find a reading which is more than merely personal' (ibid).

Arabic readings of Whitman's poetry on a cognitive level have their own 'generalization', and "Song of Myself" establishes the modernist style on a world scale, whilst on a thematic level, it reflects all humanity; at the same time, its individual side is very clear. But the Arab poets differ in the 'tone' that they produced according to their readings (or their interpretations) of "Song of Myself", and in the ways in which they addressed Whitman poetically. Al-Rihānī and Jubrān were the first to address Whitman's poetry at the beginning of the 20th century. Although their approaches did not create a 'general' mode in Arabic poetics, they did introduce new techniques, most important of which was prose poetry. The technique was adopted in the mid 20th century by a number of Arab poets, and it is this form which dominates Arabic poetics now. Thus, there is no doubting the impact of the prose poem on the works of the classical and free verse poets. In his book *Studies in Modern Arabic Prose and Poetry*, S. Moreh observes that 'like Walt Whitman, both al-Rihānī and Gibran used this type of verse in order to express their pantheism and democratic emotions' (Moreh, 1988:10). 'Like Whitman, they argued that poetry does not lie in metre, rhyme and memorizing classical verse' (ibid). Nevertheless, 'while Whitman and Gibran adopted the Biblical style based upon symmetry and balance in thought and phrases, al-Rihānī adopted ... the Qur'ānic style based upon the same technique' (ibid: 11). These developments notwithstanding, these two styles (Biblical and Qur'ānic) did not lead the young Arab poets of the first half of the 20th century to form a new poetic school. What did inspire them, however, especially during the 1970s are the Whitmanian techniques which were thematically a mixture of sources and stylistically a

combination of techniques. Unlike Jubrān and al-Rīḥānī, modernist poet-translators approached Whitman’s poetry differently in their translations and in their use of his techniques in their own compositions.

There are three famous Arabic poems offering different readings of Whitman as an American and as a ‘kosmos’ poetic figure. They each address him through his country and his city New York. These poems are:

1. Adūnīs’ “قبر من أجل نيويورك” (1971) which was translated into English by Samuel Hazo in 1994 as “the Funeral of New York” and by Shawkat M. Toorawa as “A Grave for New York” in 2004;
2. Al-Bayātī’s “قداس جنازي إلى نيويورك” (1977) (A Mass for New York) which has seemingly not been translated into English;
3. Sa’dī Yūsuf’s “America, America” (1995). The title of this poem is in English, and thus Khaled Mattawa’s translation in 2002 keeps it as it is.

In “A Grave for New York”, Adūnīs starts his poem by criticizing American civilization and the iconic Statue of Liberty in New York:

حتى الآن، تُرسم الأرض إحصاءة

أعني ثدياً

لكن، ليس بين الثدي والشاهدة إلا حيلة هندسية:

نيويورك،

حضارة <بأربعة> أرجل كلّ جهة قتلٌ وطريق إلى القتل،

وفي المسافات أنين الغرقى

نيويورك،

امرأة – تمثال امرأة

في يد ترفع خُزُقَةً بِسَمِيهَا الحَريَّةَ ورقٌ نَسَمِيه
التاريخ وفي يد تخنق طفلةً اسمها الارض.

نيويورك،

جسدٌ بلون الإسفلت، حول خاصرتهَا زَنَارٌ رطب، وجهها

شباك مغلَق ... قلت: يفتحه وولت ويتمان – "أقول

كلمة السر الاصلية" – لكن لم يسمعها غير اله لم يعد في

مكانه. السجناء، العبيد، (اليانسون)، اللصوص، المرضى

يتدفقون من حنجرته، ولا فتحة لا طريق. وقلت:

جسر بروكلين! لكنه الجسر الذي يصل ويتمان و وول

ستريت، بين الورقة – العشب والورقة – الدولار ...

Until now, the Earth has been depicted in the shape of a pear
by which I mean a breast

Yet, the differences between breast and tomb is a mere
technicality:

New York

A four-legged civilization; in every direction is murder or a road to
murder

and in the distance are the moans of the drowned.

New York,

A woman—the statue of a woman

in one hand she holds a scrap to which the documents we call
history give the name "liberty", and in the other she smothers
a child whose name is Earth.

New York,

A body the color of asphalt. Around her waist is a damp girdle, her face

Is a closed window ... I said: Walt Whitman will open it—"I speak

the password primeval"—but no one hears it except an unreturning

god. The prisoners, the slaves, the despairing, the thieves, the

diseased spew from his throat. There is no outlet, no path. And I

said: "The Brooklyn Bridge!" But it's the bridge that connects Whitman

to Walt Street, that connects leaves-grass to paper-dollars ...

(Adūnīs, tr. Toorawa, 2004: 124-127)

Adūnīs addresses Whitman using his concepts and techniques. But the relationship which Adūnīs portrays between the American poet and his city is not the optimistic Whitmanian image, but a pessimistic one. The Brooklyn Bridge 'connects Whitman to Walt Street' and 'leaves-grass to paper-dollars'. As Toorawa mentioned in his notices and in the afterward to his translation of Adūnīs' *A Time between Ashes and Roses* (2004), "A Grave for New York" echoes "Song of Myself" in several places. For example:

'I speak the password primeval' is Whitman's "Song of Myself", in section 24 'I speak the pass-word primeval' and the list of 'the prisoners, the slaves, despairing and thieves' is also from the same poem. In section 24, Whitman says:

Voices of the interminable generations of prisoners and slaves,

Voices of the diseas'd and despairing and of thieves and dwarfs

(Whitman, 2001: 65)

Adūnīs' 'every moment is a shovel or a pick' is from section 33 'I heard the distant click of their picks and shovels'. It seems that the Portuguese poet Fernando Pessoa was the first to incorporate Whitman's key concepts in his poem "Salute to Walt Whitman":

Open all the doors!
Because I have to go in!
My password? Walt Whitman!

(Translated by Brown, 1995: 151)

In "A Grave for New York", Adūnīs also echoes Eliot's "The Waste Land" formally and stylistically when he suddenly introduces, in a fantastic way, a character to the poetic narrative. Adūnīs' 'Mrs. Brewing' reminds us of Eliot's 'Madame Sosostri'. Moreover, Adūnīs uses Eliot's 'prophetic visionary' of "The Waste Land" as well as his poetic techniques. It seems that Arab poets were not the only ones to approach Eliot before Whitman. For example, the Polish poet, Czeslaw Milosz, who is known for translating Whitman into Polish, was influenced by Eliot first. Eliot 'was the most important of Milosz's poetic masters' (Skwara, 2008: 12). The reason is perhaps that Eliot's writings provide their readers with modernist tools to approach not only his own poems, but also the works of other major poets, among them Whitman. Evidently, Eliot's writings became a guide for other writers.

Like Adūnīs, al-Bayātī's "A Mass for New York" criticizes America and New York by describing its Statue of Liberty as a 'stony beast':

وحش حجري يتربع فوق الفولاذ المسنون، بعين واحدة يرنو لليل المتقوب بطلقات رصاص، ينفث في وجه الفجر
دخاناً،

ينشب في لحم الساعات مخالبه، يتمطى فوق رغاء الأصوات المسحوقة، تغلي في داخله أوساخ الطوفان البشري
المهزوم، بعين أعماها النور يحدق في طقس الروتين اليومي

(Al-Bayātī, 1998: 144)

A stone monster sits on top of the pointy steel, with one eye
watching the night pierced by bullets, sputtering smoke into the
face of dawn, he thrusts his claws in the flesh of the clocks, and
stretches over the rumble of defeated voices. Inside of him, boils
the dirt of the human flood, with an eye blinded by light he stares
at the daily routine.

Whitman also appears in al-Bayātī's poem like a 'drop of light' which quickly
disappears:

في نقطة ضوء "والت ويتمان"

يبحث عن أمريكا في أمريكا

من يبكي بين مخالبا هذا الوحش الضاري، من؟

(ibid: 145)

In a point of light "Walt Whitman"

Looks for America in America

Who weeps between the claws of this brutal beast, Who?

Al-Bayātī's 'vision' in this poem is close to Adūnīs' "A Grave for New York", albeit it
is stylistically distinct.

In "America, America", which was written in 1995 after the first Gulf War, Yūsuf
approached the subject differently, almost in a surrealist style:

أميركا !

لنستبدل هداياك

خذي سجائرِك المهرّبة
وأعطينا البطاطا.
خذي مسدس جيمس بوند الذهب
وأعطينا كركرة مارلين مونرو .
خذي حقنة المخدّر المرمية تحت شجرة
وأعطينا زجاجة المصل .
خذي خرائط السجون النموذجية
وأعطينا بيوت القرى .
خذي كتبَ مبشريكِ
وأعطينا ورقاً للقصاصد التي تهجوك .
خذي ما لاتملكين
وأعطينا ما نملك .
خذي أشرطة البيرق
وأعطينا النجوم.
خذي اللحية الأفغانية
وأعطينا "لحية" والت ويتمان الملقى بالفراشات".
خذي صدام حسين
وأعطينا ابراهام لنكولن !
أو لا تعطينا أحداً.

(Yūsuf, V 4, 2014: 117-8)

America:
Let's exchange gifts.
Take your smuggled cigarettes
and give us potatoes.
Take James Bond's golden pistol
and give us Marilyn Monroe's giggle.
Take the heroin syringe under the tree
and give us vaccines.
Take your blueprints for model penitentiaries
and give us village homes.
Take the books of your missionaries
and give us paper for poems to defame you.
Take what you do not have
and give us what we have.
Take the stripes of your flag
and give us the stars.

Take the Afghani mujahideen beard
and give us Walt Whitman's beard filled with butterflies.
Take Saddam Hussein
and give us Abraham Lincoln
or give us no one.

(Yūsuf, tr. Mattawa, 2002: 174-5)

Although Yūsuf here addresses America and Whitman, his poem, with all its lyricity and use of surrealist images, belongs to Lorca's tradition as he was the first to tread this path. Lorca's style clearly resonates in Yūsuf's poem:

Walt Whitman, lovely old man,
Have I failed to see your beard full of butterflies,

(Lorca, 1990: 157)

Like Whitman, Yūsuf's sources were not primarily poems but prose writings. Although he is considered one of the free verse poets, his 'prose' techniques greatly inspired Arab prose poets. In his editorial *Sa'dī Yūsuf fī al-Sab'īn* (Sa'dī Yūsuf in his Seventies) to the literary Journal *al-Karmal* in Autumn 2004, the Palestinian poet Maḥmūd Darwīsh highlights the impact of Yūsuf's poetry on him and modern Arabic poetry as a whole:

Ever since I began reading Sa'dī Yūsuf he became the one who appealed the most to my poetic taste. In his transparent poem, one finds the purity of aquarelle and in its subdued tone - the rhythm of everyday life. [Although he does not write a prose poem]... it moves in the expressionist climate that Sa'dī Yūsuf's poetry has established within the aesthetic taste, ever since he mastered the art of fusion between lyric and narrative. He is one of our greatest poets.

(Translated by Huri, 2006: 320; see also Darwīsh, 2004: 1)

Indeed, we can trace the impact of Whitman, through Yūsuf's translation, on many poets. Fāḍil al-'Azzāwī's "أغنية نفسي" (Song of Myself) (1994) is a good example of this.

Al-'Azzāwī borrowed not merely the title directly from Whitman, but also the
'prose' autobiographical style:

عندما بلغت العاشرة من عمري
قلت: كل شيء سيكون على ما يرام يا فاضل
مادامت هناك فصول تتعاقب
ما دام الشتاء يفاجئك بأمطاره
والربيع بوروده البرية
والصيف بأبه اللهاب
والخريف بحزنه العميق
ما دمت تجلس أمام عتبة بيت أهلك في كركوك
...

عندما بلغت العشرين من عمري
لم أكن في حديقة أو مقهى
وإنما في سجن ببغداد
...

عندما بلغت الثلاثين من عمري
كنت أنا نفسي في المنفى.
قلت كل شيء سيكون على ما يرام يا فاضل
...

عندما بلغت الأربعين من عمري
رأيتهم يهربون جميعاً، واحداً بعد الآخر
بجوازات مزورة
...

في الخمسين من عمرك
سوف تعودُ الى شجرتك المنسية
لتسقيها الماء بكفيك
الى بيتك الذي أكلته الأرضة
لترمه من جديد
...
عندما بلغت الخمسين من عمري
رأيتُ شجرتنا تُطع بالفأس
وبيتنا تقطنه الجرذان
وكتبي مطمورة في بئر.

(Al-'Azzāwī, V 2, 2007: 43- 6)

When I reached ten
I said to myself:
Everything will be right, Fadhil,
as long as there are seasons running
as long as winter surprises you with its rain
and spring with its wild flowers
and summer with its blazing August
and autumn with its profound sadness,
as long as you sit on the front step of your family home in Kirkuk
...

When I turned twenty
I wasn't in a park or a café,

But in Baghdad Prison

...

And when I reached thirty

I myself was in exile.

I said: everything will be all right, Fadhil.

...

And when I reached forty

I saw them all escaping, one after another,

With fake passports

...

When you turn fifty

you'll go back to your forgotten tree

to water it from your palms,

rebuild your house

which the termites have eaten.

...

And when I turned fifty

I saw our old tree cut down with an axe,

our house infested with rats,

and my books thrown into the well.

(Al-'Azzāwī, tr. Mattawa, 2003: 82 –4)

As we can see in the above lines, al-'Azzāwī not only localized but also individualized Whitman's poetic concepts. Nevertheless, this example shows how "Song of Myself" resonated powerfully not only among the pioneer poets, but also among the poets of subsequent generations.

3.4 Concluding remarks

The Arabic translations of "Song of Myself" were discursively studied in three contexts: situational, verbal and cognitive. In other words, the three stages (involving the background, text and foreground of the TTs) were analysed. The background of "Song of Myself" and its Arabic translations were studied in the situational context. The textual levels of these translations were analyzed in the verbal context. The cognitive context viewed "Song of Myself" as foreground, and the foreground of a text is defined as its impact on the original and the target cultures. Like Eliot's "the Waste Land", Whitman's "Song of Myself" functions in modern Arabic poetics on three levels:

1. Formally: the new poetic form of Whitman's poem encouraged the modernist Arab poets to experiment with a new form: the 'prose poem'. This form is more flexible than 'free verse', which Arab poets had experimented with in the wake of Eliot.
2. Thematically: Whitman's poem motivated them to use different sources, even some that are not typically classified as poetic. Hence, we witnessed for the first time such 'social-political' poems as were highlighted in the cognitive context.
3. Stylistically: "Song of Myself" taught Arab poets to free themselves by using 'new' poetic language. Thus, the 'classical language' retreated in the face of 'the public language' which was now considered the 'modern' one.

The extent of the influence of "Song of Myself" owed much to the works of the three modernist poets: Jabrā, al-Khāl and Yūsuf. These poet-translators were already acquainted with the poetic modernity of Eliot. They learnt from Eliot how to view "Song of Myself" as a 'world' and not merely as a linguistic text. Hence the importance of reading Eliot before any other poet. Although Eliot did not speak about poetry in the light of discourse analysis, his poetic vision was a discursive one. This also explains why al-Riḥānī and his colleagues failed to establish a new

poetic school in Arabic culture in the first half of the 20th century. They lacked the Eliotian modernist tools to achieve this. From the 1940s onwards, Eliot's techniques helped modernist poets to form a new school of 'free verse', and then to go further, inspired by Whitman and French poets (directly or via English translations), to establish 'prose poem' as a new school in modern Arabic culture.

The discursive approach used by the Arabic translators of "Song of Myself", especially Yūsuf, allowed them to introduce an influential text to an Arab readership. This text and its translations and responses, created a new 'fixed' mode in Arabic poetry as well as a cognitive poetics; a poetics of a dialogic type which can creatively function across different cultures. In *Translating Literature*, Lefevere states that 'because the study of translations and the rewriting inevitably uncover the mechanisms of canonization, integration, exclusion, and manipulation that are at work on many levels - ... of literature, but of society – it acquires relevance beyond the realm of literary studies' (Lefevere, 1992: 3). We will look at this issue more closely in al-Sayyāb's translational works in the next chapter.

Chapter 4 Al-Sayyāb's Translational Contribution

As we discussed in the introduction, Arabic poetic modernity, like the western one, is based on translation. Hence, all modernist Arab poets are effectively translators. Some of these poets practice 'proper' translation by conveying western writings directly in their native tongue. Others do this indirectly by introducing western poetic techniques in their poems. The Iraqi poet Badr Shākir al-Sayyāb (1926-1964) was a pioneer in approaching western poetry in both ways, as a poet and as a translator. The interaction between translation and poetry shapes modern Arabic literature, in particular al-Sayyāb's work. To this end, I have chosen his translations of Eliot's "Journey of the Magi", Pound's "The River-Merchant's Wife: A Letter" and Sitwell's "the Shadow of Cain". The last poet and her central symbol 'Cain' had a momentous influence on al-Sayyāb's writings on textual and cultural levels. This chapter will be divided in three. In the first part, we will look at situational context and will review al-Sayyāb's engagement with English poetry. In the second part, we will analyse the texts of the Arabic translations of these three poems. And in the final part, we will review the cognitive context and will trace the impact of these translations on the poet-translator himself and on modern Arabic poetry more generally.

4.1 The situational context: al-Sayyāb's engagement with English poetry

In the search for new styles, forms and themes, translation has been central to the efforts of modernist Arab poets. It is rooted in their poetry as one of their sources, if not their primary source. A review of al-Sayyāb's translations will demonstrate his commitment to this activity. Translation for al-Sayyāb was not merely a 'technical' challenge, but also an inspiration and a motivation. What follows is a summary of his translational achievements, which owes much to 'Abd al-Jabbār Dāūd al-Baṣrī:

- i. Al-Sayyāb's poetic translations:
1. In 1951, he published his translation of 'Uyūn Ilzā (*Les Yeux d'Elsa*) by the French poet Louis Aragon.
 2. Also in 1951, he published unsigned translations of several poems by the Turkish poet Nāẓim Hikmat.
 3. In 1953, he published his translation of *Al-Shā'ir wa-al-Mukhtari' wa-al-Kulūnīl* (The Poet, Inventor and Colonel) by the playwright Peter Ustinov.
 4. In [1955?], al-Sayyāb published his translation of a selection of world poetry *Qaṣā'id Mukhtāra min al-Shi'r al-Ālamī al-Ḥadīth* (Selected Poems from Modern World Poetry). In this book, he translated, directly from the English language, poems such as Eliot's "Journey of the Magi", Pound's "The River-Merchant's Wife: A Letter" and Sitwell's "A Mother to Her Dead Child". He also translated, from English translations, poets from other languages such as Neruda, Lorca, Rimbaud, Rilke, Nāẓim Hikmat and Tagore.
 5. In 1960, he published under the name *Abū Ghailān* (*Ghailān* is his son) "Three poems of the Atomic Age" by Sitwell. We will study the second poem in this trilogy "the Shadow of Cain" in the verbal context.
- ii. His cultural and political translations which were mostly published unsigned:
1. In 1959, al-Sayyāb published his translations, in sequence, of some chapters from *The God that Failed* in the Ba'ath Party newspaper *al-Ḥuriyya*. This book is about six ex-communist writers discussing their experience of Communism. The writers are: Richard Wright, Arthur Koestler, Inacio Celloni, Lewis Fisher, Stephen Spender and Andre Gide.
 2. In 1961, he translated two books: *The Birth of Freedom* (1959) by Virginia Eifert and *The Black Stallion* (1941) by Walter Farley.
 3. In 1965, al-Sayyāb's name appeared as one of the translators of the first volume of *American Poetry and Prose* which was edited by Norman Forester. The Arabic

translation of this volume was directed by Jabrā and published under the title *Thalāthat Qurūn min al-Adab* (Three Centuries of Literature) in Beirut.

(Al-Başrī, 1966: 83-4)

However, al-Sayyāb's engagement with English poetry started in the early 1940s. Therefore, I will review here his involvement with English poetry through his translations and as a source of inspiration. In a letter to his friend Muḥammad 'Alī Ismā'īl dated 24 December 1943, al-Sayyāb told him that he had translated "To Summer" by the English poet William Blake (1757 -1827). Here, it is worth quoting Blake's short poem and al-Sayyāb's Arabic translation of it, which was possibly his first such effort:

To Summer

O thou who passest thro' our valleys in
Thy strength, curb thy fierce steeds, allay the heat
That flames from their large nostrils! thou, O Summer,
Oft pitched'st here thy golden tent, and oft
Beneath our oaks hast slept, while we beheld
With joy thy ruddy limbs and flourishing hair.

Beneath our thickest shades we oft have heard
Thy voice, when noon upon his fervid car
Rode o'er the deep of heaven; beside our springs
Sit down, and in our mossy valleys, on
Some bank beside a river clear, throw thy
Silk draperies off, and rush into the stream.
Our valleys love the Summer in his pride.

Our bards are famed who strike the silver wire;
Our youth are bolder than the southern swains;
Our maidens fairer in the sprightly dance;
We lack not songs, nor instruments of joy,
Nor echoes sweet, nor waters clear as heaven,
Nor laurel wreaths against the sultry heat.

(Blake, 1988: 121-2)

"الى الصيف"

أيهذا الذي مرّ بدياننا

إكبح بعزمك خيولك الشرسة وأخمد حرارتك،

فذلك السعير من مناخرها .. أيهذا الصيف.

**

مراراً ما ضربت خيامك الذهبية هنا

ونمت تحت أشجار الصفصاف ونحن نشاهد - بسرور - أطراف الوردية وشعرك الزاهر.

**

وكثيراً ما سمعنا صوتك تحت الظلال الكثيفة (والظهيره في عربتها المتوقدة) !!!

وكثيراً ما ركبت السماء العميقة عند الربيع.

فأقم في ودياننا الخضراء على ضفة نهر رائق، واخلع ثيابك الحريرية والقي بنفسك في الجدول..

فودياننا تحبّ الصيف في عجبها.

**

شعراؤنا شهيرة بضرب السلاسل الفضية.

شبابنا أشجع من ريفيي الجنوب.

خرائدنا أجمل ما يمكن في رقصة الطرب.

فلا يعوزنا، أناشيئ وآلات الطرب، ولا أصداة حلوة وماء صافٍ

كالسماة ولا أكاليل من الزهور، امام الحرارة اللافة .

(Al-Sayyāb, 1994: 71-2)

In this translation, al-Sayyāb changes the form of the original from three to four stanzas. He also uses a prose language in his Arabic version and this significantly affects the poetics of the source poem. However, this translation, which al-Sayyāb did as a seventeen year old, reflects his serious engagement with one of the fathers of the English Romantic Movement.

When only 18 years old, al-Sayyāb read poems by the English Romantic poet Percy Bysshe Shelley (1792-1822) 'in their original English', as he told his friend the Iraqi poet and playwright Khālīd al-Shawwāf in a letter dated in 11 July 1944 (al-Sayyāb, 1994: 79). Approaching Shelley's poems, especially "Follow Me", led al-Sayyāb to write his poem *Itba'īnī* (Follow Me). Luwīs 'Awaḍ, as Nājī 'Allūsh notes in his introduction to al-Sayyāb's *Dīwān*, regards *Itba'īnī* as 'a variation on Shelley's "Follow me" ('Allūsh, 2005: 62). In addition to Blake and Shelley, al-Sayyāb approached the English Romantic poet John Keats (1795-1821). In his poem *Ḍikrā Liqā'* (Memory of a Date), al-Sayyāb translates some lines from Keats' last poem "Bright Star" and uses them in his own:

وتمتد يمينك نحو الكتاب كمن يئنشد السلوة الضائعة

فتبكي مع العبقري المريض وقد خاطب النجمة الساطعة:

"تمنيت يا كوكب

ثباتا كهذا - أنام

على صدرها في الظلام

وأفنى كما تغرب"

(Al-Sayyāb, 2005: 331)

Your right hand stretches towards the book like someone seeking
lost consolation

You cry with the sick genius who addressed the bright star:

"I wish for you, O planet

Stability like this – to sleep

On her breast in the dark

And to die like you set".

In a note to *Ḍikrā Liqā'*, al-Sayyāb mentions that 'العبقري المريض' (the sick genius) 'is the English poet John Keats who died at the age of twenty five by having been affected with tuberculosis' (al-Sayyāb, 2005: 331). Keats' lines fit his poem thematically and prosodically. His selection also reflects al-Sayyāb's skill in reading and borrowing from other poets. It seems that the Iraqi poet learned this from Eliot who had himself theorized and practised borrowing lines from others. There is another reason for approaching 'the sick genius', which is al-Sayyāb's sympathy for the English poet who died very young through illness. Al-Sayyāb is viewed similarly within modern Arabic poetry circles, since he also died at the premature age of 38, due to illness. Prosodically, this is al-Sayyāb's first metrical translation attempt. As we will see in the next context, he developed this strategy in his translations.

In 1944, al-Sayyāb changed course at Baghdad College of Teachers and moved from the Arabic department which he entered in 1943 to the English one. However, this early connection with English Romantic poets, especially Shelley, signifies, as Iḥsān 'Abbās states in *Badr Shākir al-Sayyāb: Dirāsa fi Ḥayātih wa-Shi'rih* (Badr Shākir al-Sayyāb: A study in His Life and Poetry), 'the seed of the transformation' which underlies al-Sayyāb's poetry (Abbās, 1992: 50). In an article published in *Badr Shākir al-Sayyāb: al-Rajul wa-al-Shā'ir* (Badr Shākir al-Sayyāb: the Man and the Poet), al-Sayyāb describes what he studied in the College of Teachers' English programme:

I studied Shakespeare, Milton, and the Victorian and Romantic poets, and during my last two years at the Teachers College I

approached – for the first time – the English poet T. S. Eliot, and my admiration for the English poet John Keats was not less than my admiration for Eliot.

(Cited in *ibid*: 88)

Shortly afterward, as DeYoung notes, al-Sayyāb ‘would begin to place the now-canonically-decertified poetry of Edith Sitwell on level equal to or perhaps even higher than Eliot’s’ (DeYoung, 1998: 148). In a note, DeYoung reminds us, following Geoffrey Elborn’s *Edith Sitwell: A Biography*, that ‘at the end of World War II Edith Sitwell’s reputation was much higher than it is today. She also recorded many of poems on LP’s [long-playing records], a format that seems to have held much appeal for Sayyāb’ (*ibid*: 294). Some of Sitwell’s recorded poems were brought to Iraq in the 1940s, and al-Sayyāb’s colleagues point out that he listened to some of these records. In an article published in *Badr Shākir al-Sayyāb: al-Rajul wa-al-Shā’ir*, Bulānd al-Ḥaidarī says:

We had not even reached the age of twenty. At that time the world was exhausted from the aftermath of wars. Through Europe’s rubble, screaming seeped to us as poetry and prose in a revolutionary and angry [tone]. [It was] strikingly unusual and exciting ... we sometimes escape from our silence to a friend’s house to listen to [recorded poems] by Eliot, Sitwell and Dylan Thomas till late into the night. Badr [al-Sayyāb] refuses to let us go before we listen to Sitwell again. Hence, the record plays again for more than half an hour. And [when we were leaving our friend’s house] we stumbled many times into the door ... [listening] to the calm and withered voice of Sitwell playing on the record.

(Cited in al-Baṭal, 1984: 71)

Al-Ḥaidarī did not reveal their friend’s name. However, the Iraqi architect Qaḥṭān al-Madfa’ī, in an interview published in 2008/2015, states that he brought with him from England some recordings of English poetry readings. It is possible that al-Ḥaidarī meant another friend because of the difference between his date (around 1946) and that of al-Madfa’ī:

In 1954 or 1955, when I was studying in England I brought with me records of Edith Sitwell’s poems. He [al-Sayyāb] was

influenced by this poetess, and at the same time he was writing his famous poem [*Unshūdat al-Maṭar*]. Edith wrote her poem during the bombing of London in 1940. Al-Sayyāb [listened] to her [recorded] poems including her poem “Still Falls the Rain”. The rain here was the bombs which were falling on London like rain. I think Badr translated this poem, and his poem *Unshūdat al-Maṭar* was influenced by Sitwell’s poem, and therefore we read in his poem ‘rain ... rain/ and falls the rain’.

(Al-Madfaī, 2015: 9)

It is notable that al-Madfaī also mentions al-Sayyāb’s strong relationship with Sitwell’s poetry. However, there is no evidence that al-Sayyāb translated Sitwell’s poem “Still Falls the Rain”. There is also no evidence that he translated Eliot’s “The Waste Land”, as the *Shi’r* journal announced in its third issue in 1957 by saying the Iraqi poet ‘dedicates his time to translating Eliot’s “The Waste Land”’ (*Shi’r*, 1957: 117). Nevertheless, these statements indicate al-Sayyāb’s engagement with the most influential English poems of the twentieth century.

In 1944, al-Sayyāb wrote five poems dedicated to the English Romantic poet William Wordsworth (1770-1850), but he did not publish them in his lifetime. They were found later and published in 1974 in *Qīthārat al-Rīḥ* (The Lyre of Wind). As far as prosody is concerned, the poems are written in a classical form, and thematically they mostly celebrate nature through descriptions of the poet’s village. In the same year, influenced by Baudelaire’s *Fleurs du mal* (Flowers of Evil), al-Sayyāb wrote *Bayn al-Rūḥ wa-al-Jasad* (Between the Soul and the Body). This poem was not published in the poet’s life, either. Subsequently, one hundred and twenty lines of it were published in *Qīthārat al-Rīḥ*. It is worth noting that the title of al-Sayyāb’s first poetic collection *Azhār Dhābila* (Withered Flowers) has a Baudelairian resonance. In a letter to Sāliḥ Jawād al-Ṭu’ma on 7 May 1947, al-Sayyāb reminds him to tell the Iraqi poetess Lamī’a Abbās ‘Umārah to bring back his copy of a poetry book by the English poet Rupert Brooke (1887-1915), ‘because I have an urgent desire to read it nowadays’ (al-Sayyāb, 1994: 101). In this same letter, the

Iraqi poet refers to his health, which had started to decline. Al-Sayyāb also told his friend that he liked the poem "To C. L. M." by the English poet John Masefield (1878 – 1967) which was dedicated to his mother (al-Sayyāb lost his mother when he was six years old). In addition, al-Sayyāb informs his friend that he is 'translating the first stanza of it, then I will summarize the content of the other stanzas' (ibid: 102).

In fact, al-Sayyāb also translated the last stanza of Masefield's poem in a prose style. This is perhaps his second translational attempt on a textual level. Here is the original of "C. L. M." and its translation:

In the dark womb where I began
My mother's life made me a man.
Through all the months of human birth
Her beauty fed my common earth.

I cannot see, nor breathe, nor stir,
But through the death of some of her.

What have I done, or tried, or said
In thanks to that dear woman dead?

Men triumph over women still,
Men trample women's rights at will.
And man's lust roves the world untamed.
O grave, keep shut lest I be shamed.

(Masefield, 1978: 289-90)

في الرحم المظلم، حيث وجدتُ أول مرة، جعلتني حياة امي بشراً سوياً، وكان جمالها يغذي ارضي القاحلة ويرويها
خلال اشهر الحمل التسعة الطوال: فلم أكن قادراً على ان أرى، او اتنفس، أو أتحرك إلا بموت بعض منها.

بأي شيء وقيّ ذنن هذه المرأة عنده، وما الذي صنع جزاء هذه المرأة الحبيبة المتوفاة؟ ان الرجال لا يزالون يطأون
حقوق النساء بالاقدام، وان بعضاً منهم ما يزال يدعي ويتبجح ببطولاته امام النساء، وان البعض الآخر يكاد يغرق الكون
في شهواته؟ فما الذي صنع هو جزاء لتلك المرأة العظيمة؟ "ايها القبر - لتبقى موصداً لنألا اخجل!!"

(Al-Sayyāb, 1994: 102-3)

As with Keats, sympathy underlies al-Sayyāb's choice of poem. Al-Sayyāb lost his mother when he was very young. In ST 2, 'a man' was interpreted by al-Sayyāb, in TT 1, in a Qur'ānic usage 'بشراً سوياً' (a man in all respects) as in 19: 17:

فَاتَّخَذَتْ مِنْ دُونِهِمْ حِجَابًا فَأَرْسَلْنَا إِلَيْهَا رُوحَنَا فَتَمَثَّلَ لَهَا بَشَرًا سَوِيًّا

She placed a screen (to screen herself) from them; then We sent to her our angel, and he appeared before her as a man in all respects.

Here, the relationship between mother and child in the original inspired al-Sayyāb to use the Qur'ānic story of Maryam and her child (Jesus) as a source for his translation. He developed this strategy further in his 'mature' translations, as will be demonstrated in the next context.

In the early 1950s, al-Sayyāb worked as a translator for several newspapers and magazines. For example, as Maḥmūd al-'Abṭa mentions, the Iraqi poet Muḥammad Maḥdī al-Jawāhrī (1899 – 1997) gave him a job as an editor and translator in his newspaper *al-Thabāt* (Persistence) (cited in Bullāṭa, 1981: 63). It seems that al-Jawāhrī's sympathy for al-Sayyāb was, alongside his poetic talent, a result of their common political backgrounds as communist poets. For the same reason perhaps, al-Sayyāb translated poems by the Turkish communist poet Nāẓim Ḥikmat. Ḥikmat's poetic and political experiences were admired by many Arab left wing poets and writers such as al-Bayātī, who met him in Moscow in the late 1950s and became a friend. Al-Bayātī wrote about, and, via English versions, translated some of Ḥikmat's poems into Arabic. Furthermore, al-Sayyāb translated, probably in the early 1950s, the French communist poet Louis Aragon's poem *Les yeux d'Elsa* (The Eyes of Elsa) from an English translation (al-Baṣrī, 1966: 83). These translations show al-Sayyāb's engagement with 'world poetry'. Indeed, his involvement with Western, in particular English poetry was, as DeYoung notices, extensive:

During the 1940s as whole, while his work never ceases to engage with the Arabic literary tradition, [al-Sayyāb] grows increasingly aware of, and appropriative of, Western literature, especially English (his interest in other Western literature is strong, but his acquisition of knowledge concerning them is always approached via English translations). This new source of textual models is at first mediated through the famous nineteenth-century anthology of English verse, Francis Palgrave's *The Golden Treasury*

(DeYoung, 1998: 147-8)

As we have mentioned, al-Sayyāb studied Arabic literature before moving to the English Department at Teacher Training College in Baghdad. In his book *Badr Shākir al-Sayyāb: Ḥayātuh wa-Shi'ruh* (Badr Shākir al-Sayyāb: His Life and Poetry), 'Īsa Bullāṭa explains that the Iraqi poet:

felt that this change could secure his future. This is because the need for teachers of English was greater than for those who teach Arabic. On other hand, his readings of English literature had increased his desire to study Western thinking more widely. His classmate, the Syrian poet Sulaymān al-'Īsa said he was always asked by Badr to translate some French poems by Lamartine, de Musset, Hugo and Verlaine and, in particular Baudelaire.

(Bullāṭa, 1981: 38)

Tackling these writers was like 'a new horizon has been opened to him' and al-Sayyāb 'wanted to make that horizon a part of his [poetic] vision':

He was not seen in his spare time with Abī Tammām, al-Buḥturī or al-Mutanabbī [s poems] but with Shakespeare's plays, and with the Romantic [poetry books] of Wordsworth, Byron, Shelley and Keats in particular. And four poems have been found in his unpublished writings, written in 1944, dedicated to "For the Spirit of the Poet Wordsworth", and another one "For the Spirit of the Poet of Nature Wordsworth".

(ibid)

However, as Bullāṭa himself points out, al-Sayyāb 'did not totally break with his favourite Arab poets, and he never lost his interest in the current poetic movement in the Arabic world' (ibid).

In the same introduction to *Dīwān al-Sayyāb*, 'Allūsh tries to find an answer to al-Sayyāb's move from the Arabic department to the English. 'Allūsh says that there are many reasons, but the most important one is that 'he wants to master the English language in order to extend his knowledge of foreign literature' ('Allūsh, 2005: 26). He adds that, at that time, al-Sayyāb's readings 'went beyond Shelley and Keats to Stephen Spender, Rupert Brooke, William Henry Davies and Edgar Allan Poe during 1948-1950. Then he went on to T. S. Eliot and Edith Sitwell' (ibid: 65). At the same time, al-Sayyāb, as a communist poet, 'was imbibing from the communist culture, and struggling with the Iraqi Communist Party (ICP) against the tyranny and the colonial conspiracies' (ibid).

'Abbās also considers the cultural sources of al-Sayyāb's poetic experience in his study of the Iraqi poet. In a chapter called *al-Yanābī' al-Thaqāfiyya* (the Cultural Sources) which focuses in the main on al-Sayyāb's famous work *Unshūdat al-Maṭar*, 'Abbās notes that 'in his search for a poetic source that suits his nature and method, al-Sayyāb was influenced by ...Edith Sitwell' alongside other poets such as Lorca and Eliot ('Abbās, 1992: 184). Al-Sayyāb's admiration of the Spanish poet owed much to 'his deep expression of violence and death, and his great ability to portray reality' (ibid). However, Lorca's impact on al-Sayyāb was not as profound as Sitwell's, and al-Sayyāb felt alienated by Lorca's poetic images which use 'surrealist features. And al-Sayyāb could not stay away too much from clarity in terms of imagery' (ibid). To my mind, Lorca's poetry influenced modern Arabic poetry on a thematic level. For instance, some of al-Sayyāb's and al-Bayātī's major poems are about (or inspired by) Lorca. Moreover, a number of of Lorca's poems were translated by al-Sayyāb himself, al-Bayātī, and 'Abd al-Ṣabūr, who also translated Lorca's play *Yerma* (with Waḥīd al-Naqāsh). Sa'dī Yūsuf was another poet who translated a selection of Lorca's poems. Alongside Lorca, English poets, including

Eliot and Sitwell, influenced Arab poets artistically and thematically. According to 'Abbās, there are many reasons to explain al-Sayyāb's 'attraction' to Sitwell's poetry, but the most important is that 'al-Sayyāb wanted another source for his poetry'. After all, Eliot's 'poetic symbols were imitated by al-Bayātī. Despite the acknowledgement of Eliot's greatness, al-Sayyāb wanted to deny [the impact of Eliot on him] in order not to use the same source as al-Bayātī' ('Abbās: 186). This may be a superficial view of al-Sayyāb's poetic relationship with Sitwell.

Interestingly, 'Abbās was aware of al-Sayyāb's interview, in which he puts the impact of Sitwell on his poetry on the same level as Abū Tammām (d. 845):

When I review this long history of the [poetic] influence, I have found that [the impact of] Abū Tammām and Edith Sitwell is dominant ... and therefore the way that I write most of my poems now is a mixture of Abū Tammām and Edith Sitwell. [They both use] cultural aspects, myths and history in writing poetry.

('Abbās, 1992: 184)

In fact, al-Sayyāb admired her 'nuclear' poems, which describe the aftermath of the bombing of Hiroshima and Nagasaki in Japan at the end of the Second World War. He especially admired "Three Poems of the Atomic Age", which he translated into Arabic, and he was impressed by the techniques Sitwell used in these poems to poetise (and actualize) the Biblical character 'Cain'. He also admired her poem "Still Falls the Rain" and the way in which she uses 'rain' as a symbol for the bombing of England during WW2. In sum, al-Sayyāb benefited hugely from these two symbols: Cain and rain.

In 1957, al-Sayyāb worked as an editor and a translator for the Baghdad newspaper *al-Sha'b* (the People) which was known for its openness to Western ideas and culture (Būllāṭa, 1981: 96). It suited him well, since he was himself open to Western poets, especially those who were 'contemporaries and innovators in their poetries, and dispensed with old forms and inherited traditions' (al-Baṣṣrī: 84). In his translations of these poets, 'al-Sayyāb was searching for himself' (ibid). Indeed, for

al-Sayyāb, free verse was more than a prosodic break from the classical poetic form. In an interview, al-Sayyāb states that:

Free verse is more than using a different number of similar feet between one line and another; it is a new artistic structure, a new realistic tone, which has come to crash the soft flaccidity of romanticism, the literature of the ivory towers, and the rigidity of Classicism. Likewise, it has come to crush the platform poetry that politicians and social reformers have been accustomed to write.

(Translated by DeYoung, 1998: 195)

Al-Başrī argues that al-Sayyāb translated communist poets during his Marxist period and ‘other poets’ after he had broken away from the ICP (al-Başrī: 84). This is not entirely true because al-Sayyāb published his main body of translations in 1955, and they included various communist poets such as Neruda and Hikmat. This was after he left the ICP in 1954. Al-Sayyāb also translated a number of Soviet poets, but only, he claimed, because he wanted to show that ‘communism and poetry are opposite, and therefore they cannot meet in any way’ (al-Sayyāb, 2007: 123). In particular, he mocks the poetry of Konstantin Simonov (1915 – 1979) by translating a long part of his poem *Al-Mutawaḥḥishūn* (The Savages) (ibid: 135). His translation of Simonov appears in one of a sequence of articles which were published in *al-Ḥuriyya* (Freedom) newspaper in 1959. Al-Sayyāb entitled the articles *Kuntu Shuyū’iyyan* (I Used to be a Communist), and they were later published in book form in 2007:

There you have comrade Simonov’s poem. Any sixth grader could compose rote lines about a trip to the sea and it would be better than this poem. But as a communist, you are compelled to live it, and forced to consider it a treasure.

(Translated by Colla, 2015: 257; also see al-Sayyāb, 2007: 135)

In *Al-Mutawaḥḥishūn*, Simonov criticizes the Marshall Plan which was an American initiative to help Western European countries after the end of Second World War.

The Soviet Union and the Eastern Bloc rejected the Plan, and the following lines reflect that:

هذه ليست أوروبا
ولا هي التي دافعت
عن الحرية في ميدان قتال
وآثرت أن تموت، على أن
تستسلم
أما هذه التي على سطح السفينة
فقد فضلت أن تبقى لمدة
سنوات سبع
في الولايات المتحدة الأمريكية
لتدير آلة موسيقية في
الطريق،
ولتلمع أحذية النخبة،
ولتنحي وتذل، وتستجدي عطفهم
وتكون كلبهم الحارس
وعبدهم
...
الآن،
مع مشروع مارشال (أم إنها خطة!)
الشيخ الشاحب ...
المتدثر بلحاف محرق الحافة
سيعود بعد الآن بأشهر
قليلة

الى حلمه القديم،
ويحصل على منصب وزير
ويبيع فرنسا الجميلة، ثانية.

(Translated by al-Sayyāb, 2007: 131-3)

This isn't Europe...
This isn't the one who defended
Freedom on a battlefield
This isn't the one who preferred to die rather than
surrender
And as for the one on board the ship
She preferred to stay for
Seven years
In the United States of America
To play a musical instrument
In the road,
To polish the elite's shoes,
To kneel and be humiliated, and to beg their sympathy
And to be their guard dog
And their slave
...
Now,
With the Marshall Project (or rather, plan!)
The pale old man
Who was wrapped in a quilt with a burnt edge
Will be back in a few months
To his old dream,

And he'll become a minister

And he will sell beautiful France, once more.

As we can see from this back translation, the poem is not as bad as al-Sayyāb's description of it, although it is not one of Simonov's best. Simonov is known internationally for his poem "Wait for Me", which he wrote in 1941 when he left home to work as a correspondent during the Second World War.

More significantly, these writings criticised Western civilisation generally and American policies in particular and they influenced al-Sayyāb and his generation to censure America, especially for its interventions in the Arab world. Indeed, translating writings from the four corners of the world, enriched al-Sayyāb's writings thematically and stylistically. In short, his translations, to use al-Başrī's words, 'complete his poetics'. Before he embarked on translation of other poets, al-Sayyāb's own verse had no 'brackets, myths, parentheses, and hymns'. It also refrained from 'criticising the new civilization, imagery, expression and so on which are considered the features of Western poetry'. Thus, 'he resorted to translation' in order to develop his poetics by embracing these features. Once he had mastered them, al-Sayyāb 'stopped translating poetry because he was able to achieve in his own poetry what he had been searching for' (al-Başrī, 1966: 84). Al-Başrī claims, moreover, that al-Sayyāb actually stopped translating poetry after publication of his book *Unshūdat al-Maṭar* in 1960. After that, his health declined and al-Sayyāb died in 1964.

In his preface to Bullāṭa's book about al-Sayyāb's life and poetry, Yūsuf al-Khāl underlines al-Sayyāb's admiration of 'world poetry', courtesy of the translations in English:

When pages of good poetry in English fall into his hands, he focuses on resolving their problems and diving into their deep meanings. He often uses a dictionary. Thus, the page margins are filled by vocabulary and annotations. When he finds beautiful and wonderful poetry he would be happy, and complains at the same

time. I heard him saying: "How far we are from this [great] poetry!". He had a great talent, and he was a great in evaluating the other [poets]. And he was sincerely passionate about knowledge and he was honest in his appreciation [for other poets].

(Al-Khāl, 1981: 13)

In addition, Bullāṭa informs us that in the middle of 1950s, al-Sayyāb was:

preoccupied with translations more than writing poetry. It is true that he translated a number of progressive world poets. However, it seems that he did not want to declare his position [as an opposition poet in order not to clash] with the authorities when he writes [his own] new poems, especially the type that he wrote previously which carry themes against the West and capitalism, and support peace-loving people.

(Bullāṭa, 1981: 84)

However, al-Sayyāb's translations, in particular his book *Qaṣā'id Mukhtāra*, would:

increase suspicion by security men in Iraq, especially those poems which revolve around the prisoners, workers, nationalists, poverty, oppression and exploitation. Therefore, he was detained for seven days in al-Kāẓimiyya Police Station. In his trial, the lawyer (his friend and a literary journalist), Maḥmūd al-'Abṭa defended him. [He was released because] the judge did not find the content of the book to violate the law. However, he fined him five dinars because al-Sayyāb did not mention the name of the publisher of his book.

(ibid: 86)

Abbās claims that there are some 'problems' in al-Sayyāb's *Qaṣā'id Mukhtāra*:

It was right that these translated poems should be studied by comparing the originals and their Arabic translations, but such study requires an investigation which this research cannot deal with. I made some comparisons here and there, and I have found [the translator] sometimes does not understand the originals. In addition, [his translations] are lacking in poetic style.

Abbās' generalization is not helpful here since he fails to specify what these 'problems' are. Abbās adds that *Qaṣā'id Mukhtāra* was also attacked by the Lebanese magazine *al-Thaqāfa al-Waṭaniyya* (The National Culture) in its November 1955 issue. According to al-Sayyāb, the magazine accused him of translating 'some fascist and Nazi poets such as Pound and some spies of the Intelligence Service like Stephen Spender'. Al-Sayyāb defended the 'humanist content' of the poems (ibid: 174).

We have seen in this review that al-Sayyāb's own works and his translations interacted with each other poetically. His personal circumstances and his political involvement shaped his choice of which poems to translate, especially in his romantic and communist phases. In his final phase, al-Sayyāb tackled modernist English poets to assist in the process of renewal of Arabic poetry. We will now consider the impact of English poetry on al-Sayyāb and his generation in the verbal and cognitive contexts.

4.2 The verbal context:

In this section, we will study al-Sayyāb's translations of three poems: Eliot's "Journey of the Magi"; Pound's "The River-Merchant's Wife: A Letter"; Sitwell's "the Shadow of Cain". I have chosen these three poems because of their impact on al-Sayyāb's own poetics as well as on Arabic modernity more generally. These poems have not been translated by another pioneer poet, as far as I am aware. That said, "Journey of the Magi" was translated by the Egyptian translator Māhir Shafīq Farīd (2013). In addition, there are several translations of Eliot's and Pound's poems by less experienced translators which have been published on the Internet.

Sitwell's poem was also translated into Arabic by 'Alī al-Baṭāl (1984) and Nadhīr al-'Aẓamah (2004).

4.2.1 Journey of the Magi

Eliot uses three sources for this poem. The first is the Biblical story which regards this journey as one of the most important events in the history of Christianity. It is described in The Visit of Magi (Matthew: ii, 1-12):

After Jesus was born in Bethlehem in Judea, during the time of King Herod, Magi from the east came to Jerusalem and asked, "Where is the one who has been born king of the Jews? We saw his star when it rose and have come to worship him".

(Holy Bible, New International Version: 1423)

The second source of this poem, which in turn was influenced by the Biblical story, is the Bishop of Winchester Lancelot Andrewes (d.1626). As we will see, Eliot borrows the first five lines from Andrewes' nativity sermon of 1622, although he does not refer to the original source of these lines in the poem. He does, however, mention Andrewes' sermon in his essay "Lancelot Andrews", in which he analyses this account of the journey of 'the wise men come from the East' to witness Jesus' birth. In his essay, Eliot shows his admiration for the Bishop's sermons in general: Andrewes 'takes a word and derives the world from it; squeezing the word until it yields a full juice of meaning which we should never have supposed any word to possess' (Eliot, 1936: 21). Here is Andrewes' description of the mission:

It was no summer progress. A cold coming they had of it at this time of the year, just the worst time of the year to take a journey, and specially a long journey in. The ways deep, the weather sharp, the days short, the sun farthest off, in *solstitio brunall*, "the very dead of winter".

(Cited in *ibid*, 24)

The third source for the “Journey of the Magi” is the poet’s own experience. Published in 1927, it was his first poem after his conversion to the Anglo-Catholic Church. It was during this time that he began his sequence of poems “Ariel”, which contain, alongside “Journey of the Magi”, “A Song for Simeon” (1928) and “Animula” (1929). “Journey of the Magi”, as Grover Smith points out, ‘is the monologue of a man who has made his own choice, who has achieved belief in the Incarnation, but who is still part of that life which the Redeemer came to sweep away’ (Smith, 1956: 122). Smith adds that the ‘man’ in Eliot’s writings:

cannot break loose from the past. Oppressed by a sense of death-in-life... he is content to submit to “another death” for his final deliverance from the world of old desires and gods, the world of “the silken girls”. It is not that the Birth that is also Death has brought him hope of a new life, but that it has revealed to him the hopelessness of the previous life. He is resigned rather than joyous, absorbed in the negation of his former existence but not yet physically liberated from it.

(ibid)

These sources mostly influenced “Journey of the Magi” on a thematic level. Stylistically, some scholars argue that the poem has a fourth source. According to them, the narrative technique of “Journey of the Magi”, ‘contains more descriptive elements than is customary with Eliot; to some extent, general rather than specific’ and they attribute this ‘to the stimulus of St. John Perse’s *Anabase*’ (Pinion, 1989: 172). Eliot embarked on his translation of Perse’s poem in 1926, although he did not publish it until 1930²¹. Meanwhile, “Journey of the Magi” was published in

²¹ Perse’s poem was also translated into Arabic by Adūnīs in the middle of 1970s, as we discussed in the first chapter. That said, Adūnīs first tackled Perse first in the middle of 1950s when he translated the ninth canto of Perse’s poem *Amers* (Seamarks) under the title *Ḍayyiqah hiy al-Marākib*. In a lecture delivered in French at the Saint-John Perse Foundation in October 1993, then published in *Souffle de Perse* magazine in the same year, Adūnīs describes the importance of his translation, although controversial, in modern Arabic poetry:

My translation [of *Anabase*] was discussed and criticized by many poets and translators. Some of them condemned it completely and described it as an execution of Perse’s text ... other went so far to say that they prefer the translation to the original. Here, I would like to add that this translation had

1927. In 1949, in a letter to Jean Paulham, Eliot confirmed that the impact of the French poet on him 'is seen in several of the poems that I wrote after having completed the translations: the influence of images and also perhaps of rhythm. Students of my later works will perhaps find that this influence always persists' (cited in Southam, 1996: 236). When he was invited to 'write down a more detailed motivation' for nominating Perse for a Nobel Prize in 1960, Eliot responded with great admiration:

My interest in the work of St-John Perse began many years ago when I translated his *Anabase* into English. This task gave me an intimacy with his style and idiom which I could not have acquired in any other way. It seemed to me then, and it seems to me still, that he had done something highly original – and in a language, the French language, in which such originality is not easily attained. He had invented a form which was different from “free verse” as practiced in France today, and different from the “prose-poems” in which some French writers, anxious to escape the limitations of conventional metrics of their language, take refuge. He is the only French poet among my contemporaries ... whose work has continued to interest me ... with Perse, I have felt rather an influence which is visible in some of my poems written after I had translated *Anabase*.

(Eliot, 2011: 909-10)

In his essay “The Influence of St.-John Perse on T. S. Eliot”, Richard Abel explains that “Journey of the Magi” ‘provides the clearest introduction ... to the kind of influence St.John Perse had on Eliot’s poetry’ (Abel, 1973: 217). The narrator of “Journey of the Magi” ‘lives in an ancient kingdom or barbaric civilization, uneasy in the midst of transition. The narrator of *Anabase* ... inhabits a similar barbaric world’ (ibid). Moreover, both narrators have ‘to enter and cross the desert on a journey of spiritual, as well as physical, fulfillment’ (ibid).

become a central element in the conflict which took place then among various poetic trends, and among the poets and critics themselves.

(cited in Jihād, 2011: 529-30)

Here is Eliot's original poem:

Journey of the Magi

'A cold coming we had of it,
Just the worst time of the year
For a journey, and such a long journey:
The ways deep and the weather sharp,
The very dead of winter'. 5

And the camels galled, sore-footed, refractory,
Lying down in the melting snow.
There were times we regretted
The summer palaces on slopes, the terraces,
And the silken girls bringing sherbet. 10

Then the camel men cursing and grumbling
and running away, and wanting their liquor and women,
And the night-fires going out, and the lack of shelters,
And the cities hostile and the towns unfriendly
And the villages dirty and charging high prices: 15

A hard time we had of it.
At the end we preferred to travel all night,
Sleeping in snatches,
With the voices singing in our ears, saying
That this was all folly. 20

Then at dawn we came down to a temperate valley,
Wet, below the snow line, smelling of vegetation;
With a running stream and a water-mill beating the darkness,
And three trees on the low sky,
And an old white horse galloped away in the meadow. 25

Then we came to a tavern with vine-leaves over the lintel,
Six hands at an open door dicing for pieces of silver,
And feet kicking the empty wine-skins.
But there was no information, and so we continued
And arriving at evening, not a moment too soon 30
Finding the place; it was (you might say) satisfactory.

All this was a long time ago, I remember,
And I would do it again, but set down
This set down
This: were we led all that way for 35
Birth or Death? There was a Birth, certainly
We had evidence and no doubt. I had seen birth and death,
But had thought they were different; this Birth was
Hard and bitter agony for us, like Death, our death.
We returned to our places, these Kingdoms, 40
But no longer at ease here, in the old dispensation,
With an alien people clutching their gods.
I should be glad of another death.

(Eliot, 1972: 65-6)

Al-Sayyāb translates the poem thus:

رحلة المجوس

في البرد القارس جنناها،

في شر وقت من العام

- لأن تزمع فيه رحلة، ومثل هذه الرحلة الطويلة،
الدروب عميقة، والطقس حديد،
5 كان الشتاء في منتهاه
والجمال نال منها الجرب،
كلمى مناسمها، أصابها الحران،
في ذائب الثلج باركات .
كانت تمر بنا أوقات نتحسر فيها
10 على قصور الصيف في الصفوح، والشرفات
والصبايات الناعمات كالحرير، يدرن "الشربت" علينا
وهناك حداة الجمال وسواقها يلعنون،
ويدمدمون بالشكاة ويولون هاربيين،
ويصرخون في طلب الخمر والنساء.
15 ونيران الليل تخبو، وليس لنا مأوى،
والمدن عدو لنا، والساكر جافيات
والقرى قذرة تسومنا عالي الأسعار:
كان وقتاً عصيباً بلوناه .
وفي الأخير أثرنا الإدلاج،
20 مختلسين النوم نهزة بعد نهزة،
والأصوات تغني في مسامعنا، وهي تقول:
إن هذا كله كان حمقاً.
ثم هبطنا، في السحر، وادياً دفيئاً
ندياً، تحت خط الجليد، ينسم برائحة الخضرة.

25

وكان فيه جدول جار وطاحونة تضرب الظلماء
وشجرات ثلاث عند ملتقى سمائه الخفيضة بئراه،
وكان جواد عجوز يعدو خبيباً في مرعاه
ثم آتينا حاناً تكلل مدخله أوراق الكروم،
وست أيد تلعب "الزهر"،

30

بقطع من فضة مقامرات،

لدى باب مفتوح.

وأقدام تركل الزقاق الفارغات.

ولكن لم يكن ثم من نبأ ولا هداية،

فواصلنا الرحيل ووصلنا في المساء

35

دون ان نسبق الميعاد ولا بلحظة واحدة،

فوجدنا المكان. وكان (يمكن ان تقول) واقياً بالمرام.

كان هذا كله منذ عهد بعيد، كما أتذكر،

وإني لمعيد الكرة لو حللت

هذا حللت

40

هذا: أسلكننا كل ذاك الطريق

من أجل "الميلاد" أم "الموت"؟

لقد كان ثم ميلاد ولا ريب

وقد شهدنا الآية وما شككنا.

لقد رأيت مولداً وموتاً من قبل.

45

ولكنني كنت أظنهما مختلفين. لقد كان هذا "الميلاد"

نزعاً مريراً لنا كأنه "الموت"، موتنا.

وأبنا إلى أماكننا، هذه الممالك،
ولكننا لم نعد نحس راحة هنا،
في الناموس القديم،
بين أقوام أعراب، بالهتهم متشبثين
وإني لأكون سعيداً بموت آخر

(Eliot, tr. al-Sayyāb, n.d. [1955?]: 10-12)

The title of the ST is replaced by *Riḥlat al-Majūs* in the TT. As in the English, the Arabic *Riḥlat*, although its immediate equivalent is a 'journey', also means (mission) *mahamma*. If the wording of the first five lines is derived from Bishop Andrewes, the lines appear in a condensed form in the ST. In this way, Eliot has poetized Andrewes' prose. He thereby shows his skill in reading and choosing particular lines and words to fit or to be developed, and which thereafter are regarded as an organic part of his poem. This perhaps justifies these lines appearing in the TT without quotation marks. In his book *Thomas Stearns Eliot: Poet*, A. David Moody claims that the first stanza of "Journey of the Magi" 'presents the detail of the journey in a manner which arrives at no vision of experience' (Moody, 1994: 133). This is because 'the present participles and the paratactic syntax, presenting one thing after another in a simple narrative, hold us to the banalities of romantic travellers' (ibid). In my opinion, the subordinating types of adjectives used in this stanza, which ratchet up from 'cold' to 'worst time' to 'sharp' to 'the very dead of winter' intensify the image of the poem's opening. And the interaction between these 'strong' adjectives through their 'paratactic syntax' creates a type of 'inner' rhythm. Al-Sayyāb adopts a similar 'paratactic syntax' in his translation. Both the English and Arabic texts are dominated by short and simple sentences, clauses and phrases. The conjunctive tools, which link them together, are used in a coordinated manner to present a clear cohesive narrative. The use of the additive tool 'and' in the English and 'wa' in the Arabic dominate these conjunctions. After all, the

'historical' narrative requires a 'clear' setting to depict the background of the event. Moreover, this type of narrative usually shows a logical relationship between the linguistic items of its verbal context. This is particularly evident in the first and second stanzas of the English and Arabic texts. This means the poet-translator was aware of the stylistic technique of the source poem, as was he aware of the Biblical story of the Magi and their mission. In an accompanying note, he adds:

Just before the birth of Christ, a group of Magi travelled to explore the matter of the new baby – Christ – for whom their sacred books had prophesied his birth. They witnessed the star, whose story is known, and then they knew Christ was born.

(Al-Sayyāb, n.d. [1955?]: 100)

Inspired by Eliot's poem, al-Sayyāb used the same note for his own poem *Qāfilat al-Ḍayā'* (The Convoy of Loss), as Ḥasan Tawfīq mentions in his introduction to *Badr Shākir al-Sayyāb: Aṣwāt al-Shā'ir al-Mutarjim* (Badr Shākir al-Sayyāb: the Voices of the Poet-translator). Tawfīq explains that this note had appeared when the poem was initially published in the Beirut literary magazine *al-Ādāb* in 1956 (Tawfīq, 2012: 23). The impact of "Journey of the Magi" on al-Sayyāb's poetry will be highlighted in the next context.

In ST1, al-Sayyāb changes the adjective 'cold' to a noun 'البرد' (the cold) and he uses the adjective 'القارس' (sharp) to describe the weather. He replaces the noun 'coming' and the verb 'had' by the past verb 'جاء' (came) in 'جئناها' (we came to it):

في البرد القارس جئناها

In the sharp cold we came to it

The target text also replaces the indefinite ‘a cold’ by a definite article ‘البرد’ (the cold).

In ST 2, al-Sayyāb translates ‘the worst time’ as ‘شَرُّ وَقْتٍ’ (the most evil time). This expression is sometimes used in Arabic to describe the hardest time. In ST 4, he interprets ‘sharp’ as a metaphor with ‘حديد’ (iron). It is used by the Qur’ān with the same meaning in 50: 22:

لَقَدْ كُنْتُمْ فِي غَفْلَةٍ مِّنْ هَذَا فَكَشَفْنَا عَنْكُمْ غِطَاءَكُمُ الْيَوْمَ حَدِيدًا

(It will be said:) “Thou were heedless of this; now have We removed your veil, and sharp is your sight this Day!”

In this context, the Qur’ānic usage of the TT resonates with the Biblical story of the ST. This technique was increasingly used in al-Sayyāb’s translational works, as we will see in this context.

Al-Sayyāb did not use the usual Arabic equivalent ‘فارس’ for ‘sharp’ in order to avoid repetition, as he had used it already in TT1. In ST 5, the Iraqi poet translates ‘the very dead of winter’ as ‘كان الشتاء في منتهاه’ (the winter was at its peak). One of the meanings of ‘منتهى’ is (peak) (قمة). ‘منتهى’ also means (end) and (aim) in Arabic. In ST 6, al-Sayyāb changes the passive structure of ‘the camels galled’ to active ‘والجمال نال منها’ and ‘الجرب’. He translates ‘gall’ disease as ‘الحرب’ (mange), which is normally associated with ‘camels’. There are classical poems which describe this terrible condition for people and animals alike in pre-Islamic Arabia. In the same context, al-Sayyāb replaces the adjective ‘sore-footed’ by a nominal sentence ‘كلمى مناسمها’ (their hoofs are wounded), which is a rather classical usage. For example, in line 62 of the *Qaṣīdat* by al-A‘shā:

إِي لَعْمُرُ الَّذِي خَطَّتْ مَنَاسِمُهَا لَهُ وَسِيْقَ إِلَيْهِ الْبَاقِرُ الْعُيْلُ
لَئِنْ قَتَلْتُمْ عَمِيداً لَمْ يَكُنْ صَدَداً لَنَقُتُلَنَّ مِنْهُ مِنْكُمْ فَنَمْتَلُّ

(Al-A'shā, [n.d]: 304)

I swear by the life of her whose hoofs

Dig through the sandy desert that if you

Kill our master without a reason, we'll

Kill one like him and be even with you

(Translated by Nouryeh, 1993: 218)

In modern Arabic, *aqdām* (feet) is used more than *manāsīm* for hoofs. In the same line, al-Sayyāb also replaces the adjective 'refractory' with a verbal sentence 'أصابها الحران'. Here, he could simply replace 'refractory' by (حرون), but it seems that he uses that rendition to dramatize the theme. This strategy also helps him to syntactically harmonize his decision to translate this line as it is dominated by sentence forms. For the subject 'الجمال', he has chosen to use four predicates: two verbal sentences 'نال منها الجرب' and 'أصابها الحران', one nominal sentence 'كلمى مناسمها' and one noun 'باركات' which is attached to its preposition phrase 'في ذائب الثلج'. The last one is called a semi-sentence in Arabic grammar. In ST 17, applying the same 'classical' strategy, al-Sayyāb interprets 'we preferred to travel all night' as 'آثرنا الإدلاج' in TT 19. The Arabic word (إدلاج) means (travelling/setting out at dusk).

The strategy used in the TT helps to echo the ancientness of the original mission illustrated in the ST. Moreover, it does not affect the 'modernity' of the TT as it is formally produced as a prose poem. Hence, it shows the ability of a 'modern' poetic

form to comprise 'classical' language, and it reflects al-Sayyāb's poetic skill as he practised both classicism and modernity in his short lifetime.

Al-Sayyāb uses a 'local' language as well. In his 'unsystematic' but 'poetic' approach, he wanted to reflect the variety of voices in the ST: modernity of the form (free verse in the ST, prose poem in the TT), classical content (the journey), locality of places in the poem. In discursive terms, al-Sayyāb covers all register variation: field, in terms of the poetic 'speaker's choice of linguistic items', tenor in 'the relationship between the people taking part in the discourse', and mode in 'the role that the language is playing' (Baker, 1992: 15-6). In ST 10, for example, al-Sayyāb replaces 'sherbet', which originally comes from the Arabic *sharāb* (drink), with the transliterated form 'الشربت' in TT 11. This coinage is widely used in Iraqi dialect as a superordinate word for most types of juice. In the same context, in ST 11, the translator standardizes and localizes 'the men' as 'the camel men' and it is replaced by 'حدأة الجمال وسواقها' (lit. Camelleers of camels and their drivers) in TT 12. In so doing, al-Sayyāb unnecessarily translates one word as two, since the standard 'حدأة' is still used in most Arabic dialects. In addition, in TT 16, he uses 'دساكر', a Persian word used in Iraq, to translate 'towns' in ST 14. The choice of the Persian word enables al-Sayyāb to cover two levels: the originality of the 'Magi' and the locality of the 'towns'. In this context, *baldāt* is the Arabic equivalent of 'towns', while *mudin* is the equivalent of 'cities'. In Iraq, *mudin* is used for towns (big or small) and cities. He also avoids repetition by using 'دساكر' instead of 'مدن', which has already been employed to replace 'cities' in the same line. In ST 15, 'charging high prices' is rendered as 'تسومنا عالي الاسعار' (impose high prices upon us). The usual Arabic equivalent for 'charging' (a price) is (يقاضي ثمناً), but in this context the 'charging' is not neutral (يقاضي). Rather, it is, as al-Sayyāb suggests (يفرض) (imposes). The hidden adversative conjunction in this line could be decoded as:

And the villages dirty and (yet, however etc.) charging high prices
and made obvious in the TT:

To harmonize the narrative of the first stanza, al-Sayyāb uses regular feminine plurals, such as 'الصبايات الناعمات والشرفات وجافيات' to translate 'silken girls, the terraces, unfriendly'. He also uses the present imperfect in its third person plural masculine form 'يلعنون ويدمدمون ويولون ويصرخون' to translate 'cursing, grumbling, running, wanting', which serve to create a kind of an 'inner' rhythm in the TT.

In translating the second stanza, al-Sayyāb utilizes a rhyming strategy this time to 'versify' the descriptive narration of the ST. Thus, he has chosen 'الظلماء' in TT 25 instead of, for instance, (الظلام) to replace 'the darkness' in ST 23 in order to rhyme with 'المساء' in TT 34. Furthermore, al-Sayyāb sometimes affixes extra words to the original in order to achieve a rhyme and thus to enhance the harmonic structure of the TT. For example, he adds to the end of TT 26 'بثراه' (in its soil). Hence ST 24:

And three trees on the low sky

is interpreted as:

وشجرات ثلاث عند ملتقى سمائه الخفيضة بثراه،

(And three trees where its soil meets the low sky)

'بثراه' rhymes with 'مرعاه' (in its meadow) and he uses this to replace 'in the meadow' in ST 25. He also adds 'مقامرات' (gamblers) in TT 30 as a second predicate to the subject 'ست أيد' (six hands) in the previous line in order to rhyme with 'الفارغات' in TT 32 ('the empty' in ST 28). The additional strategy helps to clarify the semantic level of the TT. In translating ST 25, al-Sayyāb uses two different strategies. The first is to exchange one word, 'galloped', by a sentence 'يعدو خبيبا' ([the horse] racing at a fast trot) in TT 27. This is justified here since the poet-translator wanted to convey not

just the meaning of ‘galloped’ but also its musicality, albeit *Riḥlat al-Majūs* is a prose poem. To do so, he uses variations *fa’lun* and *fa’ilun* of *al-Mutadārak’s* foot *fā’ilun*:

يَعْدُو حَبِيبًا: فَعْلُن فَعْلُن

(fa’lun, fa’ilun)

This metre is also called *al-khabab* (trot) and *rakḍ al-khayl* (horse trot), because it is supposedly similar to the sounds of horses’ hooves. This resonates with the ‘temperate’ atmosphere in the first half of the second stanza as this metre ‘has been exploited by the dancing Sufis’ and ‘can produce a kind of hilarious music’ (Jayyusi, 1977: 611). The second strategy is to refrain from translating the adjective ‘white’, but this is unjustifiable since it does not develop the TT.

In the third (last) stanza, the ‘voice’ of the poem’s narrator changes from an external objective account to an inner subjective one. Hence the stanza is overshadowed by uncertain questions of ‘Birth and Death’, which Eliot wrote when he was in a transitional phase. The poetic ‘subject’ changes from the plural ‘we’ to ‘I’. The poem also changes from the ‘realistic’ and ‘concrete’ details of the first and second stanzas to the internal philosophical questions in this stanza. Al-Sayyāb and his generation alighted on Eliot in the 1940s and 50s at a time when the Arabic world was changing: culturally from classicism to modernism, and politically from colonialism to nationalism. It was in this atmosphere that the Tammūzī movement developed in Arabic poetry. The movement, of which al-Sayyāb was part, took its name from the Mesopotamian religion in which Tammūz was a god of fertility. As we discussed in the second chapter, this movement was influenced by Eliot’s mythological method in modernizing ancient legends, especially those of birth, death and resurrection. And these concepts overshadowed the poems of al-Sayyāb, Adūnīs, al-Khāl and Jabrā in the 1950s. It was Jabrā who coined the name of this movement in an article about al-Khāl’s poetry.

In his translation, al-Sayyāb was aware of these concepts which puzzlingly dominate this central intricate stanza of “Journey of the Magi”. Unlike the first and the second stanzas, the last one is voiced by an individual ‘Magus’ who has just left his tribe and religion and now lives in limbo. Here, the poet-translator decoded the key phrase of this stanza ‘but set down’, in ST 33, as ‘لو حللت’ (if I resolved) in TT 38. The use of a conditional in the TT explains the ‘uncertain’ feeling towards their new religion. This key phrase is also

a possible allusion to Othello’s ‘Set you down this’ (his dying words in Shakespeare’s play) points up the religious and ethnic differences which underlie the poem’s setting: Othello, like Eliot, had converted to Christianity, since he was a Muslim moor who converted when he joined the Christian world of Venice.

(Interesting Literature, 2017)

Interestingly, in translating *Othello*, Jabrā interpreted ‘set you down this’ as ‘هذا دُونُه’ (write this down). (Shakespeare, tr. Jabrā, 1986: 214).

In the same line, the TT utilizes two emphatic devices ‘إِنَّ’ and ‘اللام’ to translate ST 33:

And I would do it again

as:

وإني لمعيد الكرة

(And I will definitely do it again)

However, this sureness is conditional upon resolving the questions or understanding the differences between Birth and Death, and between the old and new dispensations. This dilemma makes the Magi (and perhaps all converts) alien not only to their past:

We return to our places ...
But no longer at ease here.

But also to the 'bitter agony' of the Birth:

We had evidence and no doubt I had seen birth and death
However, the Birth they were 'certain' about it could be another Death!

In translating 'Birth' and 'Death' with capital letters in ST 36, 38 and 39, the TT uses quotation marks to highlight the fact that these concepts are under consideration. They differ from 'birth' and 'death' with small letters in ST 37 and 43. Arabic has no such devices. The strategy, which is used commonly in translating English into Arabic, conveys the semantic level of this stanza. Stylistically, in ST 37 'evidence' was replaced by a Qur'anic word 'آية' in TT 43, and 'dispensation' in ST 41 by 'الناموس'.

Although *Rihlat al-Majūs* is formally considered a prose poem, al-Sayyāb has used metrical features such as rhymes and 'inner' rhythms. In short, this poem is an experiment. This strategy of mixing 'classical' language with a new form perhaps helped Arab modernists, in that transitional period of the 1950s, to work out novel techniques in their own writings.

4.2.2 The River-Merchant's Wife: A Letter

This poem was originally written by the Chinese poet Li Po (702 - 762 AD). Pound translated it via a Japanese translation he had found in the notes of the Japan scholar Ernest Fenollosa (1853 – 1908). From these notes, Pound published a pamphlet of his Chinese translations *Cathay* in 1915 which includes "The River

Merchant's Wife: A Letter". *Cathay*, as we discussed in the first chapter, had an impact on modern English poetry, especially on the Imagist Movement. In his book *After Babel Aspects of Language and Translation*, George Steiner states that:

[*Cathay*] is ... not only the best inspired work in Pound's uneven canon, but the achievement which comes nearest to justifying the whole 'imagist' programme. The 'Song of the Bowmen of Shu', 'The Beautiful Toilet', 'The River Merchant's Wife: A Letter', 'The Jewel Stairs', 'Grievance', the 'Lament of the Frontier Guard', 'Taking Leave of a Friend' are masterpieces. They have altered the feel of the language and set the pattern of cadence for modern verse.

(Steiner, 1975: 358)

Interestingly, *Cathay* appears in *Ezra Pound: Selected Poems*, as his own poetry. In his introduction to Pound's selection, Eliot explains that:

As for *Cathay*, it must be pointed out that Pound is the inventor of Chinese poetry for our time. I suspect that every age has had, and will have, the same illusion concerning translations, an illusion which is not altogether an illusion either. When a foreign poet is successfully done into the idiom of our own language and our own time, we believe that he has been 'translated'; we believe that through this translation we really at last get the original.

(Eliot, 1959: 14-15)

The description of Pound as 'the inventor of Chinese poetry for our time' is surely valid; even now many readers think that the poems of *Cathay* were indeed composed by him. The history of translation shows us that some translations are regarded as 'originals' in their target cultures. This is due to their influential roles in shaping those cultures. For example, many English readers regard The King James Version of the Bible as 'original'. *One Thousand and one Nights*, *Kalīla wa-Dimna*, and some of Jubrān's writings are also regarded as 'originals' by their target readers. Similarly, many readers view Adūnīs' translations as 'Arabic' texts. Some scholars describe Pound's translations as 'creative adaptations' (Sullivan, 1961:

465). Steiner praises Pound's translation of Li Po's poem. In a comparison between Pound's translation and Arthur Waley's of the same poem, Steiner says that Waley's "The Song of Ch'ang-kan" was greatly influenced by Pound's "The River-Merchant's Wife: A Letter", although Waley's translation:

...aims to correct Pound's linguistic errors. In fact Pound's 'While my hair was still cut straight across my forehead turns out to be more exact and pictorially informative than Waley's 'Soon after I wore my hair covering my forehead', and Pound's famous solecism 'At fourteen I married My Lord you' communicates precisely the nuance of ceremonious innocence, of special address from child to adult, which constitutes the charm of the original and which Waley misses. Thus on sinological grounds alone 'The River Merchant's Wife: A Letter' is closer to Li Po than is Waley's 'Ch'ang-kan'.

(Steiner, 1975: 358)

This subsection does not deal with Pound's Chinese translations, which are covered in the first chapter. I am focusing here on al-Sayyāb's Arabic translation of "The River Merchant's Wife: A Letter".

Here is Pound's original:

While my hair was still cut straight across my forehead

I played about the front gate, pulling flowers.

You came by on bamboo stilts, playing horse,

You walked about my seat, playing with blue plums.

And we went on living in the village of Chokan:

5

Two small people, without dislike or suspicion.

At fourteen I married My Lord you.

I never laughed, being bashful.

Lowering my head, I looked at the wall.

Called to, a thousand times, I never looked back. 10

At fifteen I stopped scowling,

I desired my dust to be mingled with yours

For ever and for ever, and for ever.

Why should I climb the look out?

At sixteen you departed, 15

You went into far Ku-to-yen, by the river of swirling eddies,

And you have been gone five months.

The monkeys make sorrowful noise overhead.

You dragged your feet when you went out.

By the gate now, the moss is grown, the different mosses,

Too deep to clear them away! 20

The leaves fall early this autumn, in wind.

The paired butterflies are already yellow with August

Over the grass in the West garden;

They hurt me. I grow older.

If you are coming down through the narrows of the river Kiang, 25

Please let me know beforehand,

And I will come out to meet you

As far as Cho-fu-Sa.

By Rihaku

(Pound, 1959: 129-130)

Rihaku is the Japanese name of the Chinese poet Li Po.

This poem is translated by al-Sayyāb as follows:

رسالة من زوجة تاجر النهر

قد كان شعري ما يزال

يقص خطأً يستقيم على الجبين

-أيام ذاك- وكنت عند الباب ألعب بالزهور

وكنت تأتي ركباً عذبات زان

الوهم صيرها حصان.

قد كنت تنتظر حيث أجلس ، أو تدور

حول المكان وكان بين يديك من ريش الطيور

زرقت لعبت بها كثر.

كنا نعيش كخير ما عاش الورى في (شو - وكان):

10

طفلين لا كرها نحس ولا شكنا كالكبار.

حتى اذا بلغت أربعة وعشرة

زوجت من مولاي، منك، فما عرفت الضحك مرة

إذ كان يمنعي الحياء.

إني - وقد أطرقت رأسي - كنت أنظر للجدار!

15

نوديت ألفاً أو يزيد.. فما التفت الى الوراء

حتى إذا ما مر عام بي، كففت عن العبوس،

ووددت لو ضموا ثراي إلى ثراك مدى الزمان

مدى الزمان، مدى الزمان!

وعلام أرقى حافة الكوة الصغيرة في الجدار

20

لأرى سواك؟

أنت الذي أشتاق لو ضموا ثراي الى ثراك؟!!

حتى إذا ما مر عام بي، عزمت على سفار،

وقصدت "كوتون" البعيدة في سفار:

أصعدت في النهر الذي للموج فيه

25

صخب يدوم بالمياه .. كأن فيه هوى تدور

ومضت شهور خمسة منذ ارتحلت. مضت شهور!

وعلى ذرى الأشجار حولي ها هنا، تثب القروذ

وتضج في لغط حزين لا يطاق! متى تعود؟

30

إني رأيتك تسحب القدمين في يوم الوداع .
والآن، عند الباب، تنتشر الطحالب زاحفات،
من كل أنواع الطحالب، يمتنعن على اقتلاع
والرياح كالأهات، والورقات تسقط مبكرات
هذا الخريف، و"أب" عصفور من فراشات الحقول
يخفقن، أزواجاً مذهبة، على عشب الحديقة،

35

يقلقن روحي إن خطرن. لأن لي عمراً يطول
إن كنت سوف تعود منحدرًا إلي مع المياه
مياه نهر "كيانغ"، في عطفاته المتعرجات
الضيقات – فلي رجاء:

فلتنبني سلفاً بذاك، وسوف أخرج للقاء

وأسير حتى "شو – ف – فوسا!"

(Pound, tr. al-Sayyāb, n.d. [1955?]: 13-16)

The title of the ST is modified in the TT by *Risāla min Zawjat Tājir al-Nahr* (A Letter from the Wife of the River Merchant). Here, *Risāla* (letter) heads the title to clarify its meaning, and therefore the main theme. Unlike "Journey of the Magi", which is translated into Arabic as prose, "The River-Merchant's Wife: A Letter" is translated by al-Sayyāb 'as poetry'. In a note to his translation, al-Sayyāb mentions that he produces 'this poetic translation because it is so close to the original'. He adds that 'the metre or rather the rhyme forced [him] to use "عذبات زان" instead of "قصب البامبو" for 'bamboo stilts' in the third line of the poem (al-Sayyāb, n.d. [1955?]: 100). Prosodically, al-Sayyāb uses *al-Kāmil* metre which is formed, in classical Arabic

poetry, by three feet of *mutafā'ilun* in each hemistich. But in free verse, the poet is allowed to change the number of those feet, and al-Sayyāb does this in his 'free verse' translation.

Al-Sayyāb was aware of the differences and similarities between the Arabic and English metrical systems. In the preface to his collection *Asāṭīr* (Myths) (1950), al-Sayyāb notes from his readings of English poetry that it is controlled musically by 'the stress which is equivalent to the foot' in [Arabic poetry] with the consideration of the difference between the two poetries' (al-Sayyāb, 1986: 11-12). He also notes that the English poetic line or *al-bayt* consists of stresses of one type 'but they are different in their number in some poems' (ibid). In the same preface, al-Sayyāb emphasizes that:

It is possible to keep the musical harmony in the poem despite the difference in the musical lines by using the metres of the complete feet, provided that the number of these feet has to be different in each line. The first attempt of this kind for me was in the poem *Hal kān Ḥubban?* (Was It Love?) [published] in my first *Dīwān Azhār Dhābila* (Withered Flowers). This type of [poetic] music has been accepted by many of our young poets, one of whom is the inventor poet Miss Nāzik al-Malā'ika.

(ibid: 12)

In ST 1, 'while ... was' is translated by 'قد كان' (it has been) in TT 1, which covers grammatically and semantically the past tense of 'played' in ST 2. This meaning is also supported by using 'أيام ذاك' (those days) in TT 3. In fact, the past tense dominates the poem because the narrator is describing the past events of her life chronologically. As the translator explains, the target prosodic system, although in free verse, forces him to replace 'bamboo stilts' in ST 3 with "عذبات زان" (beech stilts) in TT 4. This does not affect the imagery level since the TT covers the key word 'playing' in the previous line, but the rather different image does function more

rhythmically than the original one. In the same context, al-Sayyāb interprets ‘plums’, in ST 4 as ‘ريش الطيور’ (plumage) in TT 7, although the difference between these two words is greater than that of ‘beech’ and ‘bamboo’. In addition, ‘ريش الطيور’ is used to meet the rhyme (راء) in ‘الطيور’, ‘الزهور’, in ST 2, and ‘تدور’ in TT 3 and 6 respectively. This last Arabic word replaces ‘walked about’ in ST 4. In TT 7, ‘بين يديك’ (in your hands) is added to clarify the image of this line; it also serves to achieve the four feet of *al-kāmil mutafa’ilun*, as can be seen in this prosodic script:

حول المكا/ نوكانبي/ نيديكمن/ ريشططيور

in:

حول المكان وكان بين يديك من ريش الطيور

This additional strategy is used in TT 8 by inserting ‘كثار’ (many) to meet the rhyme of ‘كبار’ (adults) which is added in TT 10. In the same prosodic context, the poet-translator interprets ‘and we went on living’ in ST 5 as ‘كخير ما عاش الوري’ (people never had it so good) in TT 9. This interpretation allows him to complete four feet of *al-kāmil*:

كننانعي/ شكخيرما/ عاشلورى/ في شووكان

in:

كنا نعيش كخير ما عاش الوري في شو - وكان

Here, al-Sayyāb has slightly changed the name of the village ‘Chokan’ to two words ‘شو - وكان’ (Cho wa-kan) to be metrically rendered (with ‘في’) into *mustafa’ilun* (- - u -).

His interpretation of ST 6 ‘Two small people, without dislike or suspicion’ ‘as adults’ is justifiable since it reflects the ‘nostalgic’ images of the speaker’s childhood in this

stanza. Thus, al-Sayyāb's additional strategy functions both metrically and semantically in the TT as it has helped to 'localize' the 'foreign' text. Furthermore, it 'personalizes' the ST. For example, the target fourth stanza is dominated by al-Sayyāb's 'late style', and it resonates with his 1962 poem *Raḥal al-Nahār* (The Day Has Gone) on several levels, as we shall see in the next context.

4.2.3 The Shadow of Cain

"The Shadow of Cain" is the second of Sitwell's "Three Poems of Atomic Age" which also contains "Dirge for the New Sunrise" and "The Canticle of the Rose". They appear in Sitwell's *Later Poems (from 1940 onward)* which consist of her best known poems in the Arab world. In addition to "Three Poems of Atomic Age", Sitwell's *Later Poems* include "Still Falls the Rain", "Lullaby", "The Night Wind", "Street Song", "The April Rain" and "A Mother to Her Dead Child". Al-Sayyāb translated and found inspiration in these poems in the 1940s and 1950s. It was al-Sayyāb who introduced Sitwell's poetry to an Arab audience. He admired her 'human' approach to the world's catastrophes and wars. He was, in particular, inspired by her technique of symbolizing and modernizing Biblical figures such as 'Cain' in her poems. Sitwell's "The Shadow of Cain" was written to depict the aftermath of the bombing of Hiroshima and Nagasaki in 1945. In "Some Notes on my Own Poetry" to her *Collected Poems* (1961), Sitwell states that:

On the 10th September 1945, nearly five weeks after the fall of the first atom bomb, my brother Sir Osbert Sitwell and I were in the train going to Brighton, where we were to give a reading. He pointed out to me a paragraph in *The Times*, a description by an eye-witness of the immediate effect of atomic bomb upon Hiroshima. That witness saw a totem pole of dust arise to the sun as a witness against the murder of mankind.

(Sitwell, 1961: xlii)

In the same “Notes”, she informs us that ‘from that moment the poem began, although it was not actually written until April of the next year’ (ibid), and published in June 1947 (Sitwell, 1998: 483).

Although religious terms and names dominate “The Shadow of Cain”, the poem is interpreted in different ways. For example, it was, as John Pearson notes, viewed as a leftist poem by the Marxist critic Jack Lindsay when he analyzed ‘the poem in elaborate Freudian-Marxist terms, and then comparing Edith and her work with the development in France of such major left-wing poets as Tzara, Eluard and Aragon’ (Pearson, 1989: 395). According to Lindsay, Sitwell was one of ‘the poets who stand at the pivotal points of a vast and decisive spiritual change in man, bound up with social, political and economic revolutions’ (ibid). On the other hand, Mark S. Morrisson, in his essay “Edith Sitwell’s Atomic Bomb Poems: Alchemy and Scientific Reintegration”, criticizes those scholars who interpret the ‘scientific terms’, which the poet uses widely in “Three Poems of Atomic Age” ‘as symbols for religious concepts’ (Morrisson, 2002: 606). He explains:

These poems were perhaps the strongest works of the last phase of her career, although the most sustained discussion of them has primarily focused on their religious implications. Certainly Sitwell would have approved of the perceptive religious readings of the nature of guilt in her poems, but the tight focus on theology seems not to have permitted these scholars to consider the vast array of scientific concepts invoked in the poems *as science*.

(ibid: 605-6)

It is true that Sitwell uses many scientific terms in “Three Poems of Atomic Age”, especially in “the Shadow of Cain”, but the terms function spiritually in the poem. She herself explains that:

This poem is about the fission of the world into warring particles, destroying and self-destructive. It is about the gradual migration of mankind, after the second Fall of Man that took the form of separation of brother and brother, of Cain and Abel, of nation and nation, of the rich and the poor --- the spiritual migration of those

into the desert of the Cold, towards the final disaster, the first symbol of which fell on Hiroshima.

(Sitwell, 1961: xlii)

Here, it is helpful to see how al-Sayyāb approached “the Shadow of Cain” on a verbal level. I have chosen lines 1-51 of the 172 line poem for two reasons. Firstly, these lines reflect ‘Cain’ as Sitwell’s central symbol, and secondly they highlight the main translational issues in al-Sayyāb’s work. I conclude with a couple of examples from the closing lines of the poem.

Here is the original:

The Shadow of Cain

To C. M. BOWRA

Under great yellow flags and banners of the ancient Cold

Began the huge migrations

From some primeval disaster in the heart of Man.

There were great oscillations

Of temperature. ... You knew there had once been warmth;

5

But the Cold is the highest mathematical Idea ... the Cold is Zero –

The Nothing from which arose

All Being and all variation. ... It is the sound too high for our hearing, the Point that flows

Till it becomes the line of Time ... an endless positing

Of Nothing, or the Ideal that tries to burgeon 10

Into Reality through multiplying. Then Time froze.

To immobility and changed to Space.

Black flags among the ice, blue rays

And the purple perfumes of the polar Sun

Freezing the bone to sapphire and to zircon – 15

These were our days.

And now in memory of great oscillations

Of temperature in that epoch of the Cold,

We found a continent of turquoise, vast as Asia

In the yellowing airs of the Cold: the tooth of a mammoth; 20

And there, in a gulf, a dark pine-sword

To show there had once been warmth and the gulf stream in our veins

Where only the Chaos of the Antarctic Pole

Or the peace of its atonic coldness reigns.

And sometimes we found the trace 25

Of a bird's claw in the immensity of the Cold:

The trace of the first letters we could not read:

Some message of Man's need,

And of the slow subsidence of a Race;

And of great heats in which the Pampean mud was formed, 30

In which the Megatherium Mylodon

Lies buried under Mastodon-trumpetings of leprous Suns.

The Earth had cloven in two in that primal disaster.

But when the glacial period began

There was still some method of communication 35

Between Man and his brother Man -

Although their speech

Was alien, each from each

As the Bird's from the Tiger's, born from the needs of our opposing famines.

Each said 'This is the Race of the Dead ... their blood is cold. ... 40

For the heat of those more recent on the Earth

Is higher ... the blood-beat of the Bird more high

Than that of the ancient race of primeval Tiger':

The Earth had lived without the Bird

In that Spring when there were no flowers like thunders in the air. 45

And now the Earth lies flat beneath the shade of an iron wing.

And of what does the Pterodactyl sing ---

Of what red buds in what tremendous Spring?’

The thunders of the Spring began. ... We came again

After that long migration

50

To the city built before the Flood by our brother Cain.

(Sitwell, 1961: 370- 1)

Here is al-Sayyāb’s translation:

شبح قابيل

تحت بيارق صفر كبار ، بيارق البرد القديم،

بدأت الهجرات الهائلة

من فاجعة أولى في قلب الإنسان

كانت ذبذبات عظيمة في الحرارة

5

تدعك تعرف انه كان ثمة دفء في يوم من الأيام.

لكن البرد هو الفكرة الحسابية العليا.. البرد الصفر

اللا شيء الذي نشأت منه كل الكائنات أفانين...

إنه الصوتُ الأكثرُ غُلُوًّا من أن يُدركه سمعنا

النقطةُ التي تسبُحُ حتى تُصبحَ خطَّ الزمن...

10

تغيير أوضاع اللا شيء الذي دون غاية،

أو المثال الذي يحاول أن يتبرعمَ إلى واقع خَلَلِ التضاعف،

ثم تجمّد الزمن إلى ما لا حركة له، وأضنّ إلى مدىٍّ ومكان.

أعلامٌ سودٌ خللَ الجليد، أشعةٌ زرقٌ،

وعطورُ الشمس القطبية²² في ألوان الأرجوان؛

15

تجمّد العظمُ إلى ياقوتٍ وزقرون

هكذا كانت أيامنا،

والآن، في ذكرى التغييرات الكبيرة في الحرارة

في حقبة البرد تلك

وجدنا قارةً من الفيروز، واسعةً كأسيا

20

في أجواء البرد المصفرة: نابٌ ماموث،

وهناك، في خليج ما، سيفاً من خشب الصنوبر الأسود،

ليُدُلّا على أنه كان ثمة دفءٌ ذات يوم.

وأن الخليجَ ليصنّبُ الماءَ في عروقنا

حيث لا سلطان إلا لهاوية القطب المنجمد الشمالي

25

أو لسلام برّده الدّري.

²² This is an error. The correct word is القطبية 'polar'.

ووجدنا أحياناً أثراً لمخلب طائر في مدى البرد الشاسع:

أثر الحروف الأولى التي لم نستطع قراءتها:

رسالة ماء، تعبّر عن حاجة الانسان،

وانقراض بطيء لجنس من الاجناس

30

وحرارات عظيمة جُبل الطين اللازب فيها،

يرقد المبلودون الميغرتي

مدفوناً فيها تحت نفير الشمس البرصاء

الذي يشبه نفير المستدون.

انشطرت الأرضُ فلقتين في تلك الفاجعة الأولى،

35

لكن ... حين بدأت فترة ثلجات الجليد

كانت ما تزال هناك وسيلة للاتصال

بين الإنسان وأخيه الإنسان

رغم أن كلا منهما

كان غريباً بعضه عن بعض

40

غربة لغة الطير عن لغة النمر،

غربةٌ ولدت من مجاعتنا المتعارضة.

كان كلُّ يقول: "هذا عرق الموتى.. إنّ دماءهم باردة،

لأن حرارة الذين هم احدث سناً على الأرض، هي الأعلى،

إن نبض دم الطائر أعلى."

كانت الأرضُ تعيشُ دون الطائر،

في ذلك الربيع حيث لم تكن أزهارٌ كالرعد في الفضاء،

وهي الآن تضطجُع حاسرةً تحت ظلّ جناحٍ من حديد

وعن أي شيء يُغَيّ التيروداكتيل؟

عن أية براعمٍ حُمْرٍ في أيّ ربيعٍ مُربيع؟

بدأتُ رعوُدُ الربيع، جئنا ثانياً

بعد تلك الهجرة الطويلة

الى المدينة التي بناها شقيقنا قابيل قبل

الطوفان

(Sitwell, tr. al-Sayyāb, 2013: 95-7)

As we noted earlier, al-Sayyāb published this translation under the name Abū Ghaylān in 1960 in the Iraqi magazine *al-Taḍāmun* (Solidarity). In 2013, the Palestinian-Iraqi poet Khālīd ‘Alī Muṣṭafa edited and published most of al-Sayyāb’s translational works in *Min Nuṣūṣ al-Sayyāb al-Adabiyyah al-Mutarjamah* (From al-Sayyāb’s Translational Literary Texts). In this edition, which I rely on, al-Sayyāb’s translation appears as a single stanza! Therefore, I have reshaped the Arabic text according to the layout of the original, which should help when we compare the two texts.

The title “The Shadow of Cain” is translated by al-Sayyāb as *Shabaḥ Qābīl* (Ghost of Qābīl). The immediate English equivalent of *Shabaḥ* is (ghost). ‘Shadow’ can be replaced by the Arabic *ẓill* which also means shade. In this context, al-Sayyāb’s

(ghost) is more than *zill*, as this Bible based poem is, to use the poet's words, about 'false brotherhood' and being 'destroying and self-destructive'. The Qur'ān also mentions the story of Adam's sons in chapter 5 verse 31, but it does not mention their names, albeit they are known in Arabic-Islamic culture as *Qābīl* (Cain) and *Hābīl* (Abel). The poet-translator ignores the dedication of the original 'To C. M. Bowra'. Cecil Maurice Bowra (1898 – 1971) was an English classical scholar and literary critic who studied Sitwell's poetry.

In ST 1 the adjective 'great' which describes the plural nouns 'flags and banners' is translated as 'كبار' (an Arabic plural form of big, great etc.) in TT 1. However, in Arabic we usually use a feminine singular adjective for any plural denoting inanimate objects. Therefore, al-Sayyāb should use (كبيرة), but it seems he chooses 'كبار' to intensify the image of the opening stanza. In the same line, he translates 'flags' and 'banners' by a single word 'بيارق'. As a stylistic device, repetition is applied in the original to emphasize these two objects. 'Banners' can be also translated into Arabic as (رايات). In ST 4, 'oscillations' is rendered literally as 'ذبذبات' in TT 4, although it can be translated as (تغييرات) (changes), which is how al-Sayyāb translated the same word in ST 17. In the same line, al-Sayyāb replaces 'great' by 'كبيرة', while in TT 4 he translates the same word as 'عظيمة'. In this strategy, the superordinate adjective 'great' in the ST is translated by means of subordinate adjectives such as 'كبيرة' and 'عظيمة' in the TT. The technique is also used to avoid repetition which could stylistically affect the poetics of the target poem. Here, the poet-translator is applying the opposite device to that of TT 1. In ST 8, 'variation' is translated by 'أفانين' in TT 7. This word is a synonym of words such as أعاجيب (miracles), فنون (arts) etc. In this particular context, al-Sayyāb's suggestion suits the significance of the third stanza, where 'Zero/The Nothing' emerges from 'All Being and all variation'. In a note on his translation of this stanza, al-Sayyāb offers this interpretation:

Man stripped of ... [his] emotions, feelings and heritage. Nothing left for him but the body which the poetess described as 'Zero'. She ridicules the philosophers who believe that man will build, through experiments, his city from that 'Zero'.

(Al-Sayyāb, 2013: 95)

In ST 7, 'Nothing', in its philosophical context, is often translated by the classical term *عدم* 'adam. However, al-Sayyāb replaces it by 'لا شيء' in TT 7, and he does the same in TT 10. The translator's choice is probably used more than *عدم* in modern Arabic, but he sometimes applies the opposite strategy. For example, the neutral word 'changed' in ST 12 is translated by the classical (and philosophical) 'أضن' (became) in TT 12. In the same line, he replaces 'Space' with two words 'مدى ومكان' (space in time and place). As an astronomical term, the equivalent of 'Space' is *faḍā'* and sometimes 'مدى'. In its more common usage, 'space' can be translated as 'مكان', but it may be that he uses 'مكان' in order to harmonize it 'with 'ألوان الأرجوان' (the purple colours) as a translation of 'purple perfumes' in ST 14. This also explains the reason behind translating 'perfumes' as 'ألوان' rather than the usual equivalent 'عطور'. Moreover, he changes the adjective 'purple' into a noun 'الأرجوان', as opposed to the adjective 'الأرجواني', notwithstanding the fact that 'الأرجوان' is associated with a colour more than with a 'perfume' in Arabic culture. These experimental strategies help the target readership to decode such a complex multi-layered poem and therefore to find answers to Sitwell's questions. ST 22 was reshaped into two lines in TT 22 and 23, but this linguistic division does not affect the imagery level of the poem. In ST 23, 'the Antarctic Pole' is erroneously rendered as 'القطب المنجمد الشمالي' (the North Icy Pole) in TT 24. Similarly, 'atonic' in ST 24 is replaced by 'الذري' (the atomic). Unlike in the case of ST22, ST 25 and 26 appear as one line in TT 26. Here, the translator perhaps wanted to put the main statement of this stanza in a single sentence. In the same line, he translates the explicit cohesive device 'of' as 'لِ'. Al-Sayyāb also translates 'the trace' in ST 25 and 27 as 'أثر'. This repetition, which was used in the ST to enrich and clarify the meaning, has a similar function in the TT. In ST 30, 'the Pampean mud'²³ is interpreted as 'الطين اللازب' (sticky clay). Here, al-Sayyāb applies a Qur'ānic usage to echo the 'religious' aspect of the ST. This usage appears in the Qur'ān in 37:11:

²³ According to the Oxford English Dictionary, the term 'Pampean' is geological: Designating or relating to a series of sedimentary deposits of the Pleistocene epoch present across much of the pampas of South America, and the fauna (especially mammals) extant during their period of deposition.

فَاسْتَفْتِهِمْ أَهُمْ أَشَدُّ خُلُقًا أَمْ مَنْ خَلَقْنَا ۗ إِنَّا خَلَقْنَاهُمْ مِنْ طِينٍ لَازِبٍ

Just ask their opinion: are they the more difficult to create, or (other) beings We have created? Them have We created out of a sticky clay!

This reference serves to intensify the fragility of 'Man' and the 'subsidence' of his 'Race' which are mentioned in most religious books. This theme is maintained by translating 'was formed' in the same line into another classical word 'جَبَلٌ', rather than a modern one such as شَكَّلَ. In the same context, 'cloven in two' in ST 33 is translated as 'فَلَقْتَيْنِ' (a dual form of *falaq* (crack/split) in TT 34. *Al-falaq* is also the name of the penultimate chapter in the Qur'ān. In ST 34, 'glacial period' is imaginatively rendered as 'ثَلَاجَاتِ الْجَلِيدِ' (refrigerators of ice) in TT 35. Here, mistranslating the original affects not only its meaning but also the poetics of the target text. The Arabic equivalent for this period in pre-history is 'العصر الجليدي'.

Sitwell continually depicts the darker 'periods' of Man. In the closing lines of "The Shadow of Cain", she attributes this darkness to the fact that our world is still ruled by an evil combination of the killer 'Cain' and the rich and greedy 'Dives':

...we cry

To Dives: 'You are the shadow of Cain. Your shade is the primal Hunger'

(Sitwell, 1961: 376)

This Biblical figure 'Dives' is, once more, replaced by a *Qur'ānic* figure, 'Qārūn':

"نصرخ بقارون: "أنت شبح قابيل، وإن ظلك لهو الجوع الأول

(Sitwell, tr. al-Sayyāb, 2013: 103)

However, this is not a systematic strategy as al-Sayyāb sometimes uses Christian terms. For example, he replaces 'Judgment Day' by the Biblical 'يوم الدينونة', rather than by an Islamic term such as (يوم الحساب أو القيامة):

To be our Fires upon the Judgment Day!

(Sitwell: 376)

لتكون لنا ناراً يوم الدينونة،

(Sitwell, tr. al-Sayyāb: 104)

The 'unsystematic', but 'creative' approach applied in "*Shabaḥ Qābīl*", alongside *Riḥlat al-Majūs* and "*Risāla min Zawjat Tājiri al-Nahr*", reflects al-Sayyāb's translations of these poems. He employs every potential poetic feature of the target language in order to produce a 'powerful' poem in the received culture. To achieve this, he did not shy away from producing echoes of the 'classical' sources of these poems in modern forms. He also experimented with an Arabic metre in his translation of a Chinese poem into English. This latter strategy demonstrates the possibility of using the target prosodic system in poetry translations. Al-Sayyāb's translational work influenced his own writings and inspired the Arabic poetic scene from the 1940s onwards, as we will explore in the next context.

4.3 The cognitive context

As we have seen, al-Sayyāb was one of the first Arab poets to introduce modern English poetry to Arabic culture. Sitwell's poetry became known to Arabic readers solely through al-Sayyāb's translations. He developed (and Arabized) English techniques to fit into the Arabic system. Cognitively, al-Sayyāb's translational contribution created a new atmosphere among poets. The 'free verse' poets were the first to benefit from his contribution. Eliot's poems had a particularly significant impact on al-Sayyāb's modernity on various levels. For example, "The Waste Land", although not translated by al-Sayyāb himself, inspired him to use its key features such as the mythical and multi-layered forms, as we showed in the first and second chapters.

I would like here to explore another aspect of Eliot's impact on al-Sayyāb and his colleagues, namely the use of the Christian symbols in modern Arabic poetry, which came about through al-Sayyāb's translation of the "Journey of the Magi". At first, al-Sayyāb developed and adapted these symbols in his own poems, but they reverberate around Arabic modernity. In the first chapter, we considered the principles of cognitive poetics i.e. adaptability, continuity, generalization and resonance. One of the aims is to understand those adaptations which the target culture continues to allow (Stockwell, 2009: 5). Eliot inspired al-Sayyāb to adopt and adapt foreign symbols alongside his pre-Islamic heritage in his poetry. In a letter to Suhayl Adrīs, al-Sayyāb underlined this issue:

There is no condition that says that we must use symbols and myths that are connected to us by environment (*muḥīt*) or religion, to the exclusion of symbols and myths that are not linked to us by any of those close ties. Anyone who refers to Eliot's great poem *The Waste Land* will find that he uses Eastern pagan myths to express Christian ideas and Western cultural values.

(Translated by DeYoung, 1998: 93)

Indeed, al-Sayyāb often localized (or even personalized) these Christian legends and symbols. Iḥsān Abbās points out that al-Sayyāb and his colleagues ‘developed the habit of quoting extensively from western literature’ (Goher, 2008: 9). They use ‘Christianity as a basis for their poetic discourse’ and they appropriated ‘western narratives to fit into domestic cultural contexts’ (ibid). For example, al-Sayyāb’s *Qāfilat al-Ḍayā’* (The Convoy of Loss), although inspired by Eliot’s “Journey of the Magi” in many ways (the difficulties of the journey and Christ as a symbol of destination) also differs in many ways. Al-Sayyāb’s poem depicts a contemporaneous and ‘real’ gloomy image of the aftermath of Palestine’s Nakba in 1948 and the 1956 war during which many more Palestinians were dispossessed:

أرأيت قافلة الضياع؟ أما رأيت النازحين؟
الحاملين على الكواهل ، من مجاعات السنين
آثام كلّ الخاطئين
النازقين بلا دماء
السائرين إلى وراء

(Al-Sayyāb, 2005: 39)

Do you see the convoy of loss? Did you see the displaced?
Who carry on their backs, from the famine of the years,
The sins of all sinners
Who are bleeding without blood
Who are walking backwards

Both “The Journey of the Magi” and *Qāfilat al-Ḍayā’* depict the difficulties of these missions for the people who undertake them. For example, in al-Sayyāb’s poem, Christ appears as a Palestinian victim displaced from his homeland:

النار تتبعنا، كأنّ مدى اللصوص وكلّ قَطَاع الطريقِ
يلهثن فيها بالوباء، كأنّ ألسنة الكلاب
تلتزُّ منها كالمبارد وهي تحفر في جدار النور بابُ
تتصبَّب الظلماء كالطوفان منه؛ فلا ترابُ
لِيُعَادَ منه الخلق، وانجرف المسيح مع العبابِ
كأنّ المسيح بجنبه الدامي ومنزره العتيق
يسدّ ما حفرتَه ألسنة الكلاب
فاجتاحه الطوفان: حتى ليس ينزف منه جنبٌ أو جبين
إلا دجى كالطين تبنى منه دورُ اللاجئين.

(ibid: 40-1)

The fire follows us, as if all thieves and highway robbers
Breathlessly supply it with pestilence,
As if the tongues of dogs
Stuck to it, like rasps carving a door in the wall of light
From which darkness surges in like a deluge;
There is no soil to restore creation, the Messiah was swept away
with the torrent
As if his bloody waist and his old apron
Had plugged what the dogs' tongues had dug
And then was overtaken by the flood: so that no side or forehead
of his would bleed
Except for darkness like clay from which to build the houses of
refugees.

Meanwhile, the Magi interchange with the other Palestinian refugees:

سنظل نضرب كالمجوس نجسَ ميلاد النهار
كم ليلةٍ ظلماء كالرحم انتظرنا في دجاها
نتلمس الدم في جوانبها ونعصر من قواها
شعّ الوميض على رتاج سمائها مفتاح نار
حتى حسبنا أن باب الصبح يفرج – ثم غار
وغادر الحرسُ الحدود.

(ibid: 43)

We will continue to touch the birth of the day like the Magi
How many dark nights, like the uterus we waited in its darkness,
We touch the blood in its sides and squeeze from its strength
The gleam beamed on the sky gate of the nights like a key of fire.
Till we thought that the door of dawn will be released - and then
it vanished
And the guards left the border.

This poem is also influenced by Sitwell's central symbol 'Cain', who crucifies and displaces his brother 'Abel' in the manner of 'Christ':

كي يدفنوا "هابيل" وهو على الصليب ركامٌ طين؟
"قابيل أين أخوك؟ أين أخوك؟"

جمّعت السّماء

أمادها لتصبح، كوّرت النجوم إلى نداء

"قابيل، أين أخوك؟"

- يرقُدُ في خيام اللاجئين

(ibid: 39)

In order to bury "Abel", who is on the cross like rubble of mud?

"Cain, where is your brother? Where is your brother?"

The sky wrapped up its duration

To shout, the stars were wrapped up to a call

"Cain, where is your brother?"

- He sleeps in refugee tents.

Al-Sayyāb keeps the 'Biblical background' of this stanza, but he localizes its symbol by using the Qur'ānic phrase 'كوّرت النجوم' and the tents of refugee camps. Thus, 'Cain' becomes a central symbol in al-Sayyāb's poetry, too. Steiner states that there has always been a translational impact on the poet-translator's own work. For example, 'Ted Hughes's adaptation of Seneca's Oedipus in 1968 closely prefigures the idiom of *Crow* published two years later. Through translation of this order the past of other languages and literatures is made native to one's own and radical' (Steiner: 352). This is very much the case with the poetic and translational interaction between al-Sayyāb and Sitwell; Sitwell's 'Cain' 'prefigures' that of al-Sayyāb. In his book *Shabaḥ Qāyīn Bāin Idīth Sītwal wa-Badr Shākir al-Sayyāb* (The Shadow of Cain between Edith Sitwell and Badr Shākir al-Sayyāb), 'Alī al-Baṭal argues that the impact of Sitwell on al-Sayyāb started in 1951 when he wrote his long poem *Fajr al-Salām* (Dawn of Peace) (al-Baṭal, 1984: 73). In particular, al-Baṭal refers to the eighth stanza of this poem:

ظل لقابيل ألقى عبء ظلمته: فحمأ يسود الدرايا حوله القلقُ

فحمأ تصدى له الباغي بمقلته يذكيه منها لظى يخبو ويأتلقُ

...

وانقض- من حيث تهوى الشمس غاربة- ليل من القاصفات السود أو شفقُ

جن الرضيع الذي يحبو وهبَّ على رجله يعدو ويلوي جسمه العنقُ

من فرط ما طال واسترخى وقد صهرت أعراقه الزرق ناراً فيه تختنقُ

(Al-Sayyāb, 2005: 375-6)

A shadow of Cain threw his burden of darkness: like coal
dominates the world with fear.

Coal which the oppressor accosts with his eye, to inflame its blaze
which fades and glow

...

A night of black bombers or twilight swooped down from where
the sun sets

The infant, who crawls, became insane and raised his legs to run
but his body is twisted by his neck.

Because he innocently stayed for a long time, therefore the fire
which suffocates him has melted his blue veins

In a note to these last three lines, al-Sayyāb, after depicting a terrifying image of the atomic bombings of Hiroshima and Nagasaki, informs us that they describe 'a child whose body was disfigured by the explosion of the atomic bomb' (ibid: 376).

According to al-Baṭal, al-Sayyāb's relationship to Sitwell began with him quoting some of her lines in *Fajr al-Salām*, from there to 'scattering' some of her images in *Al-Asliḥa wa al-Aṭfāl* (The Weapons and Children) and *Al-Mūmis al-'Amyā* (The Blind Whore), and later to him 'transmigrating of her soul' in *Qāfilat al-Ḍayā'* (al-Baṭal: 73). Indeed, as we have just seen, al-Sayyāb develops her symbol 'Cain' to the extent that it almost becomes his own.

Another poem which carries the impact of Sitwell is his *al-Asliha wa-al-Atfāl* which contains the following:

ومن يُفهمُ الأرض أن الصغار
يضيقون بالحفرة الباردة؟

(Al-Sayyāb, 2005: 194)

Who can make the earth understand
That children are restless in the cold holes?

Al-Sayyāb refers here to Sitwell's lines in her "A Mother to Her Dead Child":

The earth: she is too old for your little body,
...
The earth is so old
She can only think of darkness and sleep, forgetting
That children are restless like the small spring shadows

(Sitwell, 1961: 286)

The stanza, which inspires al-Sayyāb's *al-Asliha wa-al- Atfāl*, appears in his 1955 translation:

الأرض شمطاء شاخت فما تستطيع

أن تفكر إلا في الظلام والرقاد،

ناسية أن الأطفال

حركون كظلال الربيع الصغيرة

(Translated by al-Sayyāb, n. d. [1955?]: 50)

Like 'Cain', 'rain' is a central symbol in the poetics of Sitwell. The English poet extensively symbolizes 'rain' in many poems such as "Rain", "The April Rain" and "Still Falls the Rain". The last poem, in particular, greatly influenced al-Sayyāb's 'rain' poems. In Sitwell's poem, 'rain' is a metaphor for the bombing raids by Hitler's air force on Britain during the Second World War in which 'Christ' is still crucified and 'Cain' kills his brother 'Abel':

Still falls the Rain ---
Dark as the world of man, black as our loss---
Blind as the nineteen hundred and forty nails
Upon the Cross.

...

In the Field of Blood where the small hopes breed and the human
brain
Nurtures its greed, that worm with the brow of Cain.

Still falls the Rain
At the feet of the Starved Man hung upon the Cross.
Christ that each day, each night, nails there, have mercy on us---

(Sitwell, 1961: 272-3)

In his introduction to *Selected Letters of Edith Sitwell*, Richard Greene regards the bombings in her masterpiece poem, “Still Falls the Rain”:

as an assault on the body of Christ. The moral extremities of wartime, combined with the still raw experience of [her friend Hellen] Rootham’s death, had led to redefine the centre of her poetry as Christian mystery of redemption. From the early 1940s, many critics celebrated her as one of the leading poets of the time.

(Greene, 1998: xvii)

To extent to which al-Sayyāb developed Sitwell’s ‘rain’ can be seen in the fact that, in Arabic poetry, he became known as ‘the poet of rain’ especially through his poem *Unshūdat al-Maṭar* (Hymn of the Rain). Sayyāb’s poem reflects the Iraqi political and the social life of the 1950s and he exhorts his fellow Iraqis to change their miserable situation. Thus, unlike in Sitwell’s poem, al-Sayyāb’s ‘rain’ is regarded as a ‘revolutionary’:

ومنذ ان كنا صغاراً كانت السماء

تغيم في الشتاء

ويهطل المطر،

وكل عام – حين يعشب الثرى – نجوع

ما مر عامٌ والعراق ليس فيه جوع

مطر...

مطر...

مطر...

في كل قطرة من المطر

حمراء أو صفراء من أجنة الزهر

وكل دمة من الجياح والعراة
وكل قطرة تراق من دم العبيد
فهي ابتسامة في انتظار مبسم جديد
أو حلمة توردت على فم الوليد
في عالم الغد الفتى واهب الحياة!
مطر...
مطر...
مطر...
سيُعشَبُ العراق بالمطر

(Al-Sayyāb, 2005: 122 - 3)

Ever since we were children,
The sky was cloudy in winter
And rain poured,
despite the soil is burgeoning every year, yet we still hunger
in Iraq not a year has passed without hunger
Rain...
Rain...
Rain...
Every drop of rain
whether red or yellow flowers bloomed
and every tear from the hungry and the naked
and every drop spilled from the blood of slaves
Is a smile awaiting fresh lips
Or a rosy nipple on the mouth of the new-born
In tomorrow's young world, life-giver
Rain...
Rain...
Rain...
Iraq will be green with rain.

(Al-Sayyāb, tr. Iskander: 69-70)

In her essay “A new Reading of Badr Shākīr al-Sayyāb’s ‘Hymn of the Rain’”, Terri DeYoung explains that *Unshūdat al-Maṭar* ‘is considered to be the first poem in which [al-Sayyāb] successfully integrates political statement with personal experience’ (DeYoung, 1993: 39). This poem:

combines Sayyāb’s nostalgic longing for his idealized homeland, while in hiding in Kuwait from the Iraqi police, with longing of the people of Iraq for an idealized post-revolutionary future after the fall of the hated Nuri Said regime, which was, for most Iraqis, simply a surrogate for British colonialism.

(ibid)

In his essay *Al-Sayyāb wa-al-Shi’r al-Ṣīnī* (Al-Sayyāb and the Chinese Poetry), the Palestinian-Iraqi poet Khālīd ‘Alī Muṣṭafā suggests that al-Sayyāb’s ‘rain’ was influenced by the Chinese ‘rain’, via Pound’s translations. According to Muṣṭafā, the Chinese poem “To-En-Mei’s ‘the Unmoving Cloud’” by Tao Yuan Ming (A.D. 365-427) influences al-Sayyāb’s *Unshūdat al-Maṭar* more than Sitwell’s “Still Falls the Rain”. He explains that ‘al-Sayyāb ‘invests the magical energy of repeating rain’ by the Chinese poet in *Unshūdat al-Maṭar*’ (Muṣṭafā, 2010: 8-11). Muṣṭafā compares Tao Yuan Ming’s poem:

The clouds have gathered, and gathered, and the rain falls and falls,

The eight ply of the heavens are all folded into one darkness,

...

Rain, rain, and the clouds have gathered,

The eight ply of the heavens are darkness

The flat land is turned into river.

‘Wine, wine, here is wine!’

I drink by my eastern window.

I think of talking and man,
And no boat, no carriage, approaches.

...

The birds flutter to rest in my tree,
and I think I have heard them saying,
'It is not that there are no other men
But we like this fellow the best,
But however we long to speak
He cannot know of our sorrow'.

(Pound, 1959: 139-40)

With al-Sayyāb's *Unshūdat al-Maṭar*:

كأن أقواسَ السحابِ تشربُ الغيومَ
وقطرةً فقطرةً تذوبُ في المطر...
وكركَرَ الأطفالُ في عرائشِ الكرومِ،
ودغدغت صمّتَ العصافيرِ على الشجرِ
أنشودةُ المطرِ
مطر...
مطر...
مطر...

تتأبب المساءُ والغيومُ ما تزال
تسحُّ ما تسحُّ من دموعها الثقالِ .

(Al-Sayyāb, 2005: 119-20)

Like the bows of mist drinking the clouds
drop by drop melt into rain

And the children babbled among the vine trellises
while the hymn of rain

Tickled the silence of the birds upon the trees

Rain ...

Rain ...

Rain...

The evening yawned while the clouds remained
pouring what they pour of their heavy tears.

(Al-Sayyāb, tr. Iskander: 66-7)

In the same essay, Muṣṭafā adds that the link between the rain and sadness in *Unshūdat al-Maṭar*, and in other poems by al-Sayyāb such as *al-Nahr wa-al-Mawt* (The River and Death), is also attributable to the impact of Chinese poetry (through Pound's translation) (Muṣṭafā, 2010: 5). For example, the gloomy personal image depicted in Li Po's "Lament of Frontier Guard":

And sorrow, sorrow like rain.
Sorrow to go, and sorrow, sorrow returning,
Desolate, desolate fields,
And no children of warfare upon them,
No longer the men for offence and defence.

Ah, how shall you know the dreary sorrow at the North Gate

(Pound, 1959: 132)

Strongly resonates in this stanza of *Unshūdat al-Maṭar*:

أتعلمين أيّ حزنٍ يبعثُ المطرُ؟
وكيف تنشجُ المزاريبُ إذا انهمرُ؟
وكيف يشعُرُ الوحيدُ فيه بالضياحِ؟
بلا انتهاء - كالدّم المُرّاق، كالجياح كالحبّ كالأطفال كالموتى-
هو المطرُ

(Al-Sayyāb, 2005: 120-1)

Do you know what sadness the rain brings?
How the gutters weep when it pours?
How the lonely man feels lost?

Without end— like bloodshed, love, children, and the dead —

So is the rain

(Al-Sayyāb, tr. Iskander: 67)

Similarly, al-Sayyāb's translation of "The River-Merchant's Wife: A Letter" inspired his poem *Raḥal al-Nahār* (The Day Has Gone), which was published in *Manzil al-Aqnān* (The House of Slaves) in 1963. We may therefore infer that he wrote it eight years after translating "The River-Merchant's Wife" in 1955. Both al-Sayyāb's poem and his translation *Risāla min Zawjat Tājiri al-Nahr* are based rhythmically on *al-Kāmil* metre and dominated by the rhyme 'راء' *rā'*. Furthermore, these poems take non-arrival as a primary theme, as we saw previously. The following lines from al-Sayyāb's *Raḥal al-Nahār* reveal the similarities with his translation of the fourth stanza of Li Po/Pound's poem:

خصلات شعرك لم يصنها سنباد من الدمار

شربت أجاج الماء حتى شاب أشقرها وغار

ورسائل الحب الكثار

ميتلة بالماء منطمس بها ألق الوعود

وجلست تنتظرين هائمة الخواطر في دوار

سيعود لا غرق السفين من المحيط الى القرار

سيعود لا حجزته صارخة العواصف في إيسار

(Al-Sayyāb, 2005: 284)

The curls of your hair were not protected from destruction by
Sinbad
They drank water till the blond hairs went grey and sank
And the countless love letters,
Are drenched in water, and the glow of promises wiped out
You sat waiting with your thoughts floating around dizzily
He'll return; the ship won't sink in the seabed
He'll return; the stark storms won't capture him
O, Sinbad, when will you return?

In his essay "Philip Massinger", Eliot states that 'a good poet will usually borrow from authors remote in time, or alien in language, or diverse in interest (Eliot, 1960: 125). In my opinion, this applies equally to the poet-translator. As Steiner observes, such a translator 'can modernize not only to induce a feeling of immediacy but in order to advance his own cause as a writer. He will import from abroad convention, models of sensibility, expressive genres which his own language and culture have not yet reached' (Steiner, 1975: 351). His observation also stands as an answer to Sa'dī Yūsuf's question "*Kayfa Tasalla Lī Bū al-Shā'ir Ilaynā?*" (How did the Poet Li Po slip into our consciousness?). In his article, Yūsuf mentions al-Sayyāb's publication in the mid 1950s of his translational works, one of which is Ezra Pound's "*Risāla min Zawjat Tājir al-Nahr*" (The River-Merchant's Wife: A letter). At first, Yūsuf (and maybe others) thought this poem belonged to Pound, and then they realized that it was not his own:

but it is Pound's translation from the Japanese language of Li Po's poem which was conveyed in this language [Japanese] from its original. Pound had acted freely, as he pleased, and then he

produced a beautiful and moving text. However, there are serious [problems] in this translation. One of them is that the addressee in the original is not a merchant, a merchant of a river, but he is, as we say in Basra and the Gulf, a *nawkhda*, a river captain of the Yangtze River.

(Yūsuf, 2014)

Yūsuf underlines the importance of al-Sayyāb’s translation of this poem, and how it inspired him to use its themes in his own poetry. In Yūsuf’s view, al-Sayyāb’s translation ‘is luxurious. He complied with the metre, as the more accurate and professional translators usually do. Has anyone noticed the importance of al-Sayyāb’s work? (ibid). Yūsuf adds that he learnt the poem by rote, and his most well-known poem *Yā Sālim al-Marzūq* (*O Sālim al-Marzūq*) is inspired by Li Po’s poem:

يا سالم المرزوق ، خذني في السفينة ، في السفينة
خذُ مقاتلي ثمناً ، سأفعلُ ما تشاء
إلا حكاياتِ النساءِ

(ibid)

Salim Marzouq, take me on a ship on a ship.

Take my eyes for ransom . . . I’ll do what you wish

except what women are supposed to.

(Yūsuf, tr. by Mattawa, 2002: 8)

The above stanza comes from Yūsuf’s poem *llḥāḥ* (Insistence). In his article “Skyping with Saadi, Channeling Li Po”, Khaled Mattawa opines that Yūsuf ‘offers the persona of a young river merchant who is filled with longing for his wife, matching that of Li Po’s female speaker’. The poetic ‘speaker implores the captain, Salim Marzouq, to take him on his ship’ (Mattawa, 2014: 53). According to Mattawa,

Yūsuf told him that al-Sayyāb approached “The River Merchant’s Wife” as if it were Pound’s own poem (ibid: 51). Mattawa also underlines the importance of literary translation in, to use Pound’s term, ‘world poetry’:

Li Po’s “A River Merchant’s Wife” in Sayyab’s resonant Arabic, based on Pound’s English verse, is doubtlessly a remarkable poem emblematic of modern poetry in the twentieth century, where translation played an essential role in freeing languages all over the world and the poets working in them from inherited conventions that seemed to stifle creativity. Pound felt this need to burst loose from the prosody and diction of English poetry written in the late 19th century that was choking his voice, as did other writers at the time.

(ibid: 52)

Li Po’s poems with their English and Arabic translations are ‘a powerful poetic cocktail that mixed Chinese classicism with Anglophone and Arabic modernist poetics’ (ibid). Yūsuf, through Pound and al-Sayyāb’s translations, ‘takes the modernist appropriation of Li Po to its logical conclusion. He localizes the tender feelings of Li Po’s female speaker and responds to them with a local male voice rising from the marshlands of Basra’ (ibid: 53). The resonance of the ST, first in the poet-translator’s own works and then in modern Arabic poetry, creates the most significant cognitive principles of generalization, reflection and contentiousness in the target poetics.

4.4 Concluding remarks

Although al-Sayyāb may not himself have used the term ‘discursive’ about his translations of Eliot’s “Journey of the Magi”, Pound’s “The River-Merchant’s Wife: A Letter” and Sitwell’s “The Shadow of Cain”, this is precisely how he approached them,. In short, al-Sayyāb covers the three contexts of the discourse: situational, verbal and cognitive in his Arabic translations. Situationally, his early involvement

with modern world poetry enabled him to establish a new phenomenon in Arabic poetry. The phenomenon goes well beyond merely changing the classical Arabic metrical system to one of 'free verse'. Although the new system is important artistically, it is not enough discursively to establish a new movement. Many Arab poets who preceded al-Sayyāb changed that system, but their work did not create a new poetic school. The explanation for this is that those poets like al-Riḥānī approached 'world poetry', especially English language poetry, as separate texts, not as discursive works. On the other hand, al-Sayyāb was inspired by the textual richness of the given poems to employ different stylistic techniques in order to translate them on a semantic and a linguistic level.

Furthermore, al-Sayyāb substituted the symbols and 'historical' sources of the original poems for parallel 'Arabic' memes in his translations. He was not afraid to transfer (and transform) what is thought to be a 'foreign' discourse. By translating 'foreign' poems, the Iraqi poet also gave voice to certain 'local' political and social issues which he could not discuss openly in his own poems. Cognitively, al-Sayyāb's translations of these three poems function thematically and stylistically across Arabic modernity from the middle of the twentieth century onwards. In other words, these translations inspired al-Sayyāb and his generation to 'modernize' the 'classical' sources in their poems. Hence we witnessed 'Abel' and 'Christ' as Arab refugees or victims in a 'social-political' context. Moreover, Chinese classical themes, including about 'non-arrival', as in the example of Li Po's poem, found echoes in modern Arabic poetry as a result of Pound's translation. Moreover, using an Arabic metre in a translation is evidence of the capacity of the target prosodic system in translating poetry.

Al-Sayyāb approached these three poets with the clear resolve to breathe fresh air into Arabic poetry. Understanding the techniques of English poetry and comparing them with traditional conventions of Arabic poetry was a key part of al-Sayyāb's contribution to the production of TTs with their own poetic qualities. Another part of his motivation in Arabizing the ST's features was in order to make important

world poets more accessible to an Arab readership. 'Domesticizing' the 'foreigner' is a popular strategy in translating poetry. However, al-Sayyāb does not adhere to this or any other strategy consistently, because his approach derives organically from the original rather than being imposed upon it from outside. Thus, his translations are simultaneously classical and modern, local and foreign, often in the one poem. This 'poetic' approach, which was adopted by most of the other Arab poet-translators, reflects the 'organic' relationship between translation and modern poetry, as we will highlight in our conclusion.

Conclusion

This thesis has shown that the translation from English into Arabic of certain modern poems, such as Eliot's "The Waste Land", Whitman's "Song of Myself", Pound's "The River-Merchant's Wife: A Letter" and Sitwell's "The Shadow of Cain" contributed greatly to the cause of modernity in Arabic poetry. These poems were translated by the leading Arab poet-translators of their day, namely Adūnīs, al-Khāl, Ṣāyigh, Jabrā, Yūsuf and al-Sayyāb. This thesis argues, moreover, that the poetic 'affinities' to the works of those Anglo-American poets were the primary reason for selecting them for translation. These 'affinities' occur not only on a textual level, but on a socio-cultural one. Hence, this thesis proposes that the Arab modernists approached these American and English poems in a comprehensive manner, rather than as 'divorced' texts. Consequently, this study operated as a discursive analysis. To this end, we decided to analyse the selected translations in three discursive contexts - situational, verbal and cognitive. This approach allowed me to articulate each of the translations in its pre and post-linguistic context as well as in its linguistic one. In this way, we can contextualize the originals and their Arabic translations within their socio-cultural structures. Discourse analysis is recognised today as a valuable means of analysing poetry and studying the relationship between literature as a text and its wider relevance. In addition, by scrutinising these contexts I have been able to tell a more complete story of Arabic modernity in its translational and its comparative aspects.

These translations led Arab poets to explore beyond the 'rigidity' of the classical Arabic cadenced system which had lasted for some fifteen centuries. This in turn led to the establishment in the 1940s and 50s of new schools of modern Arabic poetry, namely free verse and the prose poem. Translation opened Arab modernists' eyes to new poetic possibilities at both stylistic and thematic levels. Thematically, the environment these poets faced in the aftermath of the Second World War encouraged them stylistically to search for a 'flexible' form which could reflect their realities. Like their western counterparts, Arab poets saw translating

poetry as a creative process, and thus they resolved to do it themselves. This resulted in the spread of the phenomenon of poet-translators in modern Arabic literature. Indeed, almost all of the Arab modernist poets who emerged in the middle of the 20th century were translators. Translation for Arab modernists was not, to use Yao's words, a 'minor mode of literary production or an exercise of apprenticeship ... it also has its fundamental part of the modernist movement' (Yao: 2002: 6). Thus, this thesis is a first step on a new path for studies of Arabic poetic modernity in both a translational and a comparative sense.

In the first chapter, I outlined four critical studies that dealt with modern Arabic poetry: Jayyusi's *Trends and Movements in Modern Arabic Poetry*, DeYoung's *Placing the Poet Badr Shākir al-Sayyāb, Postcolonial Iraq*, al-Musawi's *Arabic Poetry Trajectories of Modernity and Tradition* and Jihād's *Ḥuṣṣat al-Gharīb*. The debate between classical and modernist writers ran for almost the entire second half of the 20th century, and translation was at the heart of that discussion. Classical writers 'resisted' translations as they saw them as a threat to their tradition and identity, while modernists 'welcomed' them as a tool to facilitate interaction with the non-Arabic speaking world and thereby, to revive and enrich Arabic culture more generally. In the end this debate paved the way for the establishment of a modernist movement in Arabic poetry, and the first two free verse poems were: al-Sayyāb's *Hal Kān Ḥubban?* (Was It Love?) and al-Malā'ika's *Al-Kūlira* (Cholera).

This movement did not stop at free verse, but it opened the door to other formal experiments, including prose poems. From the 1960s onwards, this form became the most popular in poetic and translational Arabic works, in part because of its flexibility, and in part because of the difficulty of rendering the metrical system of the original in another metrical form of the target language. Indeed, rendition of the same cadenced system of the original in a translated poem is impossible, especially between different languages such as Arabic and English. That said, an 'untranslatable' system can be partially manipulated and used as a 'mimetic strategy' by keeping some of the original in the translated text. Moreover, Arab modernists used their metrical system in their translations, but in free verse form.

Questions surrounding the acceptability of these translational strategies have always created a valuable dialogue about the creative freedom of translators and in particular of poet-translators.

As world modernist poet-translator, Pound's works were at the heart of this dialogue. His 'interpretive method' emphasized that translation can be as creative as poetry itself. Furthermore, his Chinese translations demonstrated that he used not only the linguistic text, but also the wider cultural potential of the verse, when conveying such poems in English. Thus, his approach dealt equally with both the textual and non-textual features, and therein lies the reason for the impact of Pound's translational works on other cultures.

In the second chapter, we showed the importance of the translations into Arabic of T.S. Eliot's writings, most notably his poem "The Waste Land". This poem was translated three times by the modernist poet-translators: Adūnīs-Khāl, 'Awaḍ and Ṣāyigh. These translations played a crucial role in shaping the free verse school in Arabic culture in the 1940s and 1950s. In sum, modern Arabic poetry is inconceivable without these translations. Situationally, modernity was the common motivation for those Arab poet-translators in tackling Eliot's poem, because of its unconventional form and language. The form adopted by Eliot allowed for multiple techniques to reflect and unify fragmented subjects into a single central theme and this was what attracted Arab modernists to it. There are other analogical elements between "The Waste Land" and major Arabic poems. The 'fall' of western civilization in the aftermath of WW1 was thematically and stylistically developed by Arab modernists to depict the catastrophes of Palestine and WW2.

Verbally, the Arabic translations of "The Waste Land" differ in their outcomes. 'Awaḍ's explanatory approach tended to make the original seem more distant by adding words. His approach also led him into 'unpoetic' lexical choices, as he used archaic and classical words to render a modern poem. 'Awaḍ tried to be

interpretive, but interpretation should not permit us to amend the original without good reason. The interpretive approach requires a systematic decoding of the original in order to reveal its full content in the received culture. As this study argues, the 'invisible' possibilities of the original are beyond the linguistic level of the text. They are encapsulated in the non-textual features. By ignoring this discursive fact, 'Awaḍ applied a 'dangerous' method that threatened the poetics of the translated text. Thus, he produced an old-fashioned text with ready-made phrases, and this not only affected the modernity of the original, it also failed cognitively to create modern poetic generalization and continuity in Arabic culture.

On the other hand, Adūnīs-Khāl's translation demonstrated that they were well aware of Eliot's modernist agenda and hence it functions poetically on its own in Arabic. Forcing the source poem to say something that is not in its own texture would have resulted in a disfigured poem in the target culture. Therefore, Adūnīs-Khāl mostly maintained the original features of "The Waste Land" in their *Al-'Arḍ al-Kharāb*. They conveyed the beauty of the ST verbally and stayed 'close' to its poetics in their lexical and stylistic choices. These new choices were widely copied in modern Arabic poetry. Adūnīs-Khāl's translation set this English poem firmly in the realm of Arabic poetry. In their *Al-'Arḍ al-Kharāb*, Adūnīs-Khāl sought to preserve the original and to protect Eliot's work from interpretations which they deemed irrelevant. Their strategy, to use Borges' words, 'created a beauty all its own' (Borges, 2000: 71).

Like Adūnīs-Khāl, Ṣāyigh recognised the importance of introducing Eliot's modernity to Arabic culture. His *Al-'Arḍ al-Kharāb* followed "The Waste Land" rather closely and tried to convey Eliot's poetics in Arabic. Eliot's poetics are also exemplified in Ṣāyigh's own writings: his use of free verse, and his 'boldness' in including different linguistic levels in a single poem. The new features soon appeared in the works of other Arab poets. Al-Sayyāb is a great (if not the greatest) proponent of Eliot's techniques in his own poetry, in particular in *Unshūdat al-Maṭar* which is considered to be "The Waste Land"'s Arabic equivalent.

The third chapter explored other Arabic translational adventures, notably the Arabic translations of Whitman's "Song of Myself" which were made by Jabrā, al-Khāl and Yūsuf. Situationally, as in the case of Eliot's "The Waste Land", modernity was the main, but not the only reason for tackling this poem. Its novel form and language encouraged Arab poets to further stylistic experiments such as the prose poem. Over and beyond this, Yūsuf viewed the poem as a manifesto for justice and humanity. In his translational notes, he acknowledged that he was influenced by the poem's 'human' themes rather than its stylistic features. Nevertheless, in practice, he succeeded in conveying Whitman's language in its all variations, including the Sufi style which dominates almost the entire poem. In sum, the experimental styles and themes of "Song of Myself" with their Arabic responses inspired Arab modernists to adopt new techniques, even including some features not typically regarded as literary.

In the third chapter, we also focussed on the reasons why Arab modernists were inspired by Eliot's writings first, and only later by Whitman's poems, even though the latter preceded the former by half a century. More surprisingly perhaps, some Arab romantic writers of the *al-Mahjar* school had first alighted on Whitman's work at the beginning of the 20th century. It is our contention that their approach to his writings was not discursive. Al-Rīḥānī, for instance, who introduced some of Whitman's poetic concepts to Arabic culture at that time opted not to utilize them in practice. Moreover, Eliot's critiques taught these Arab modernists how to approach and benefit from the greats of world poetry. Eliot provided the means for them (and many other world poets) to appreciate their own heritage, and he showed them how to modernize that heritage using and developing the techniques of leading poets, including Whitman, Baudelaire and Pound.

In chapter four, we selected al-Sayyāb's translational works as a case study. Translation was for him at the heart of his poetics, as it was for many other world modernists, and it was closely interrelated with his own creative output. He

translated into Arabic poems from a host of different languages via English translations. Moreover, in the mid-1950s, al-Sayyāb used translation rather than his own poetry to express himself, as a 'mask' from behind which to criticize the Iraqi government of the day. In his translations of Eliot's "The Waste Land", Pound's "The River-Merchant's Wife: A Letter" and Sitwell's "The Shadow of Cain", al-Sayyāb experimented with different strategies and forms. As the 'first' pioneer of free verse in Arabic poetry, he applied it with the *al-Kāmil* metre when he translated Pound's text. It was a demonstration of the translational capability of Arabic prosody. The aim of these free verse pioneers was to shake the socio-cultural structure of Arabic society by challenging what had been considered a 'sacred' poetic form, namely the *qaṣīda*. In his translations of Eliot's and Sitwell's texts, which were translated as prose poems, al-Sayyāb localized many of the 'foreign' symbols of the originals in order to relate them to Arab life. He wanted to integrate them in the target culture. In other words, he did not apply this strategy only for translational reasons, but also for creative and cultural ends. Thus, 'Christ', 'Magi', 'Abel' and 'Cain' were utilized cognitively alongside Islamic and ancient Iraqi myths. In the poems of the Arab modernists, such symbols were updated and domesticated to represent ordinary Arabs in the 20th century suffering from the likes of 'Cain' and the greedy 'Dives'.

To conclude, this thesis demonstrates that on a cultural level 'modernity' was the main reason why Arab poets opted to translate these modern poems into Arabic. On a creative level too, they felt 'affinity' for these poems. The resulting translations are verbally varied owing to the different approaches and strategies adopted by the various poet-translators. Inevitably too, the translations reflect the abilities and talents of the poet-translators. Cognitively, these translations shaped Arabic modernity; they posed questions of the target poetic heritage and they produced novel poetic languages, forms and themes. Most importantly the new features became more commonly utilized and echoed in Arabic poetry. This explains why certain poems and translations have influenced modern Arabic poetry more than others. It also answers my research question in its three principles: why and how Arab modernists translated the selected poems, and their impact on

modern Arabic poetry. In addition to these 'main' translational principles, there are others which can be summarized in the following propositions:

1. These Arabic translations revealed the 'centrality' of these poems within their own system, and they conveyed this 'centrality' to Arabic culture. However, they would not have 'occupied', to use Lefevere's terms 'the same position in the target culture', had they been tackled by non-modernist poets, as we saw in the case of al-Riḥānī with Whitman.
2. Arab poet-translators were aware of the prestige to be gained by linking themselves to the world's leading modernist poets such as Eliot, Pound and Whitman.
3. They were also able to canonize what until then had not been canonized in their own system. A translation offered a means to make something which was at first unnoticeable function powerfully in the target culture, as we saw with al-Sayyāb's translation of Sitwell.
4. As well as using these translations to enrich their own poetics, Arab modernists also viewed them 'as a means to express the aesthetic agenda' of the new school (Birsanu, 2011: 179).
5. Translating these English poems encouraged Arab modernists to become actively involved in the source culture, alongside their own. They used these translations to critique both cultures, as we saw in particular with 'Awaḍ, al-Sayyāb and Yūsuf.
6. Translating the selected poems helped Arab modernists to establish a new poetic system in Arabic culture. Translating Eliot, in particular, provided them with new techniques by which they could widen their sources, not only for textual material but also for inspiration.
7. Indeed, Arab modernists were empowered to move beyond conventional Arabic literary practice to explore new territories which had not already been mapped by their tradition. This not only expanded their own poems but the very stylistic dimensions of the Arabic literary scene as a whole.
8. For some Arab modernists, translation was, to use Pound's terms, an 'elaborate mask' to express themselves through other world poets. For

others, it was an 'aesthetic search' which enabled them to fulfil and complete their own poetics. These two concepts, in particular, are reflected in al-Sayyāb's translational works.

9. The translational experience itself, in its concepts of politics and aesthetics, provoked a deep socio-cultural view of the literary text. In other words, translation became an explicit tool with which they could question the received culture, politically and artistically. In this sense, these translations created a 'critical' culture as well as creative one.
10. As an ongoing project, we can trace the impact of translation on most Arab contemporary writers. Most importantly, these pioneering translations opened the eyes of the new generations to the importance of translation for their own poetics.

Appendix

As a poet-translator, I consider myself a part of this project. My first attempt started with my master thesis when I studied nine English translations of al-Sayyāb's *Unshūdat al-Maṭar* in 2008²⁴. This experience opened my eyes to the interaction between the original poem and its translations, creatively and culturally. I was keen to know how English translations of al-Sayyāb's poem could manipulate their readers on these two levels in a specifically Iraqi system. My second attempt was in 2013. I was invited by Reel Festivals to a workshop called *Found in Translation* between four Scottish (or based in Scotland) and four Iraqi poets (3 Arabs and 1 Kurd) to translate each other. The discussion was through interpreters because most of the British poets did not know Arabic, and vice versa. In this way, the poems were produced by a creative rather than a translational process. The discussion about the poems deepened our knowledge not only of the language of the 'other' but also of our own language; it also raised our awareness of the poetic potential each language contributes. The dialogic 'approach' which dominated the workshop resulted in a new third language. The source poem is not simply transferred from one language to another; rather, it is allocated in a new process. This approach helped to involve all poets in the process, especially those who had no translational experience.

The outcome of this project was first presented at the British Council's *Niniti* Literature Festival (*Niniti* means Lady of Life in Sumerian) and later published as a bilingual book called *This Room is Waiting* (2014). I translated into Arabic poems by Krystelle Bamford, William Letford and Jen Hadfield. Hadfield translated my poem "On Whitman" in which I personalized his "Song of Myself":

أغني نفسي

في أغنيتك الأخيرة

أغني نفسك

²⁴ An extract from this thesis was published in 2013 in *Kufa Review*, 2 (1).

في أغنيتي الأخيرة

كيف سنكتبهما إذن؟

العشب الذي اقترحته نسياناً يتذكر الآن

الفرح الذي يسبق الكلمة

I sing myself

In your final song

I sing you

In my final song

- How can both

Be written then?

The grass you suppose to be oblivion

Remembers now

The delight the forerunner of the word

(Iskander, tr. Hadfield, 2014: 102-3)

This translation was a collaborative job between writer and translator. In addition, the process of the translation and the discussion, in particular about Walt Whitman as a central theme of the poem, led to a discussion of his influential role, especially in Arabic modernity. It was this experience which first gave me the idea of studying the impact of world modern poets on Arabic modernity as an academic subject. But the most exciting element in this project was when the Scottish poet John Glenday translated part of my poem "Gilgamesh's Snake" which is a personal response to the Sumerian *Epic of Gilgamesh*. Subsequently, we developed and enhanced our collaboration to translate the whole book. It won the 2015 University of Arkansas Arabic Translation Award and was published as a bilingual collection by Syracuse University Press in 2016. As Buil stated 'a bilingual lay-out is always a challenge for the translator, and more so when both versions are presented *en face*' (Buil, 2016:

402). However, as the writer and co-translator, I was fortunate to engage in this collaboration with Glenday, and this joint approach served to ensure that the English translation met the Arabic original. Glenday was rigorous in following poetic aspects of the original, including the form of my poem in the Arabic prosodic system, certain linguistic usages and their cultural significances. Nevertheless, as a poet-translator, Glenday was 'free' to choose what he thought could be poetically presented in the target language. For example, he chose to translate 'الفجر الغريب' as 'the unfamiliar dawn':

غَنَى كُلَّ شَيْءٍ:

غَنَى الْأَرْضَ صَفَةَ النَّائِمَةِ

وَالْفَجَرَ الْغَرِيبَ.

غَنَى رُوحَهُ وَجَسَدَهُ.

حَبِيبَتَهُ وَأُمَّهُ

غَنَى الْمَلَائِكَةَ وَالشَّيَاطِينَ .

He sang the sum of things:
The drowsing pavement,
The unfamiliar dawn.
He sang his soul and his body.
His lover and his mother.
He sang angels, he sang devils.

(Iskander, tr. Glenday & Iskander, 2016: 4-5)

For the same reason, I changed some words and punctuation in the original to match the translation. In other words, translation can also inspire reinterpretation of the original. As this thesis proposed, I have shown the organic relationship between translation and creativity.

I also translated into Arabic a selection of poems by the Noble Laureate Derek Walcott (1930 – 2017) titled *Hunā Yakmun al-Farāgh* (Here is the Emptiness) and published them in Damascus in 2015. My primary motivation in tackling Walcott was the sense of ‘affinity’ I felt for his writing. The contemplative sense of the world which we find in his later poems, describes his ‘local’ Caribbean life, and yet it appears as a ‘universal’ concept emotionally. Thus, his poetics have obvious echoes with the works of present day Arab poets. When I was translating Walcott, I did not think about the prestige that I might gain from association with him, but when he died in 2017, much of the Arabic media mentioned my translation. I hope it has added new perspectives on modern Arabic poetry.

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²⁵ I have used the original names of the western poets in their Arabic translations. Likewise, I have kept the Arabic names in transliterations of the Arab poets in their English translations.

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