

**The Rendering of Style in The Ring of  
the Dove**

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**Abstract**

This study deals with problems of rendering Ibn Hazm's *The Ring of the Dove* into English as far as style is concerned. It traces how Arthur J. Arberry (1995) renders style of this book from Arabic to English. First, the concept of rendering style is clearly defined from a translational point of view. Then extracts are analyzed in light of a linguistic and cultural methodology that examines macro and micro aspects of source and target texts. Vocabulary and other micro aspects of style are analyzed in detail. Other stylistic notions like euphemism, analogies, imagery, etc. are discussed. Not only is Arberry's rendering of style assessed, but also new choices are proposed. Results of these analyses are used to formulate a well-defined mechanism for translating style, especially in the field of literary translation. The study proves that Arberry is an academic of great translational skills at both theoretical and practical levels, at a time when translation studies was not an established field. Deep analyses of his translational efforts reveal that he worked according to a fixed plan.

**Keywords:** translation, Ibn Hazm, Arberry, *The Ring of the Dove*, translation theory

## ملخص البحث

"ترجمة الأسلوب في كتاب طوق الحمامة" بحث يدرس إشكاليات ترجمة كتاب طوق الحمامة لابن حزم الأندلسي إلى اللغة الإنجليزية، لاسيما تلك الصعوبات المتعلقة بالأسلوب، وذلك من خلال دراسة ترجمة أرثر أربري للكتاب، حيث يحلل الباحث الظواهر الأسلوبية في النسخة العربية والترجمة، ويضع محددات لترجمة الأسلوب وخاصة فيما يتعلق بالنصوص الأدبية. وفي سبيل ذلك ابتدأ الباحث بمحاولة وضع تعريف لعملية ترجمة الأسلوب في ضوء علم دراسات الترجمة وعلم الأسلوبية، ثم حل ترجمة بعض نصوص الكتاب من منظور ثقافي ولغوي، مع التركيز على فحص كل العناصر الدلالية والبنوية والجمالية، بداية من المفردات، وشكل العبارات والجمل، ومروراً بالمجاز والصور البلاغية، حتي وصل التحليل إلى الدراسة الترجمة لأعمق السمات الأسلوبية، كالأوزان والقوافي، التي لا بد من ترجمة مدلولاتها الأسلوبية حتى يتم نقل الأسلوب إلى اللغة الإنجليزية. وحال وجود ثغرات أسلوبية في الترجمة، اقترح الباحث خيارات أخرى، معللاً إياها حتى خلص من ذلك إلى اقتراح آلية لترجمة النصوص الأدبية، استقت أدواتها من منهج أربري في الترجمة الأدبية حيث أثبتت الدراسة أنه يتمتع بمنهج نظري وعملي جيد، قبل أن يتطور علم دراسات الترجمة في زمانه.

**الكلمات الدالة:** الترجمة الأدبية - بن حزم - أربري - طوق الحمامة - نظرية الترجمة

This study deals with problems of rendering Ibn Hazm's *The Ring of the Dove* into English as far as style is concerned. It traces how Arthur J. Arberry (1995) renders the style of this book from Arabic to English. First, the concept of rendering style is clearly defined from a translational point of view. Then extracts are analyzed in light of a linguistic and cultural methodology that examines macro and micro aspects of source and target texts. Not only is Arberry's rendering of style assessed, but also new choices are proposed. Results of these analyses are used to formulate a well-defined mechanism for translating style, especially in the field of literary translation.

**About the Translation:**

In 1931 an English translation was published by Nykl at Paris; ten years later M. Weisweiler produced an amiable German rendering, which has had a very considerable success. In 1949 F. Gabrieli offered an Italian version; and in the same year L. Bercher issued at Algiers a revised edition of the text, accompanied by an interleaved French translation. Finally, in 1952 an elegant Spanish translation was published by E. García Gómez. The present writer is profoundly indebted to the labors of these his distinguished predecessors (Arberry, 1995, p. 3)

Arberry's translation has been chosen for analysis because it is the most recent and depended on the previous translations. A study of it is somewhat a criticism of those previous translations as well. Arberry (1995) states his general skopos as follows:

The extremely interesting and learned introduction with which Nykl prefaced his meritorious but inelegant and somewhat unsatisfactory rendering disposes of the necessity of covering the same ground again (p. 3).

As for his purpose in light of intra-textual coherence, he says: "I have aimed at making an accurate and, I trust, tolerably readable translation for the perusal of the general public, and not so much for the consideration of experts" (Arberry, 1995, p. 4). In other words, he appreciates the readership very much and wants to offer them something appealing to attract more readers, and thereby building stronger bridges between cultures. The more encyclopedic the translator is, on the part of knowing foreign languages, the better the translation will be. The experience he took from previous attempts made him have more choices, to the satisfaction of readers. So Arberry is arguably a translator who cares very much about his readers, not only thinking of finishing his job. In light of this, translation may be defined as a 'relation' between certain parties: text, translator, reader, language, etc. If

established at all levels, not ignoring one at the expense of another, every party will be satisfied. Thus, a theory of relations is governing translation as a human activity.

### **Importance of the Study:**

Classical Arabic works need more study as far as translation is concerned. Students of translation do not have enough theoretical or practical training in the skills of rendering classical Arabic into English. When they are asked to tackle it, many of them regard it as an alien language. In fact, this is the case at the levels of grammar and vocabulary of both classical and modern standard Arabic. Grand classical works in Arabic, like *Al Mu'allaqat* (i.e. the seven Arabian poems), *Maqamat Badee' Azaman Alhamazani* (i.e. Hamadani's rhymed stories), *Tawqu Alhamama* (i.e. the ring of the dove), etc. have been translated into English. Critical studies of such translations may potentially contribute to assessing them and propose better tools for future attempts in this field. Other works translated by Arberry from Arabic have been studied, but no study tackled stylistic qualities of his rendering of *The Ring of the Dove*, hence the importance of this study.

How did Arberry benefit from earlier translations of the book into English, Spanish and other languages? Did he succeed in

actualizing of the writer's *habitus* or his own *habitus* as a literary man influenced the translation? When should a translator or a researcher decide that a work needs a new translation? This is common with Shakespeare's works and holy books; they have been translated many times. A retranslation of a book reflects the importance of that book that necessitates retranslating it in ages to come in order to produce a version understandable by the new audience who have developed a new variety of language, and require a new vessel for knowledge accordingly. It may be argued that it is a rewriting process which offers a new understanding of an old text. In this connection, M. M. Enani (1996) says "now I believe I have to defend my translation of poems which I claim not to have completely understood" (p. 191). Every age understands old works in a new way and translations logically differ in light of the new understanding.

The register and dialect in the book are different from those of today and even the days of Arberr. How to render such registers and dialects? The written language and the language of respect (Geoffrey Leech, 2008, p. 12) used by Ibn Hazm have a certain flavor. The study checks whether the translator succeeded in his job with such a flavor at the stylistic level. A successful rendering of such a work requires a linguistic interpretation

together with an understanding of the literary code in the book. Translation of a literary work requires understanding theories of literary criticism and symbols used. “The question is: how do linguistic statements and critical statements interrelate, and what is the purpose of their interrelation?” (Geoffrey Leech, 2008, p. 38). This question is always answered through the analyses translators make to reach the exact meaning of the ST.

**Methodology:**

The gap between linguistics and literature has been getting narrower from the beginning of the 21st century after the development in disciplines analyzing discourse like CDA, for example, which led to emergence of some views considering such analyses as literary endeavors. The approach of analysis is highly literary, historical and stylistic. Some translators succeed in dealing with the style, while others fail because every translator has a fingerprint or, to use Pierre Bourdieu’s terminology, a *habitus*. Xu Yuanchong’s “Three Beauties Theory” (i.e. beauty in image, beauty in sound and beauty in form; Wu Chunrong, 2015, p. 26) is applied to check whether the translator is successful in rendering all elements of the style, or his own *habitus* made him exaggerate in reflecting one element of the style at the expense of other elements.

If a translator imposes a rhythm upon the text, a lexicon or a syntax that does not originate in the source text and thus substitutes his or her voice for that of the author, this is essentially not a conscious strategic choice but an effect of his or her specific *habitus* (Jean-Marc Gouanvic, 2014, p. 158).

The Three Beauties Theory is simply echoed in Leech's proposal of three levels of exegesis for every text: a linguistic level, an aesthetic level and a stylistic level that connects them together (Leech, 2008, p. 41). Thus, from a translational point of view, style may be defined as a soul or spirit within the text. Without rendering such a soul, the text is a mere lifeless stretch of words or symbols. Rendering style means transferring the life and power of the ST to the TT. Leech calls for a more empirical investigation of aesthetic and stylistic aspects of texts (Leech, 2008, p. 51). If such aspects are clearly defined within certain boundaries, translators would be more able to render them into the TL. For example, cooperative maxims and Politeness maxims are sometimes applied or flouted in any writing. The study traces how the translator deals with the original text as far as such maxims are concerned. In other words, a flouted maxim in the original has to be flouted in the TT. If a maxim is broken in favor

of another in the ST, this has to be done by the translator. Such has to be done to produce an identical text, not merely the idea of the work. While rendering a novel, for example, if the stylistic traits are not dealt with “it would be even more dubious to call an original novel and its translation into another language as the ‘same text’” (Leech, 2008, p. 206).

Translation of the book will also be assessed at the level of form. The rendering of paratactical structures into English is sometimes difficult for a change of an Arabic paratactic structure into a hypotactic one may produce a different style having implications not in the ST:

“The question is obviously: can one change one style into another and if so, why? If Arabic is, as I have suggested, basically a paratactic language and English a hypotactic one, can such a change affect the so-called ‘flavour’ of the text?” (Enani, 2020, p. 37).

Rendering into similar sentences in structure, hypotactic or paratactic, makes translation a process of strict imitation of the source text. Leo Tak-hung Chan (2016) links between imitation and translation as transtextual activities. This definition of translation as an imitation activity is style-wise because imitation of stylistic aspects is meant here. A good translation from a

stylistic point of view must be tested at both macro and micro levels of *tertium comparationis*. Micro linguistic mistakes, on the part of the translator, lead to losses at the macro level and consequently some stylistic traits of irony or satire, for example, are lost in the translation although the whole literary merit of the original may be depending on them. A successful translator of style must find for himself or herself a definition of style. Enani (2020) points out that translating “a given style is to give the reader or the listener an impression of a foreign text not only in terms of *what* it says but also in terms of *how* it says it” (p. 25).

Literary translation requires a great ability in doing adaptation. Attention must be “paid to the historical contexts in which the translations were being carried out” (Christopher Rundle, 2014, p. 5) because the taste of every age requires a certain style. The translator needs to be aware of “translation in the context of history, and history in the context of translation” (Rundle, 2014, p. 6). The methodology of the study is historically oriented because understanding of a text depends on the fusion of two horizons: that is, the epoch of the text and that of the reader (Leech, 2008, p. 207). *The Ring of the Dove* is an epistle that has been intended to be an answer to a letter from a friend asking the writer about the definition and nature of love. Thus, the

intention of the writer was not a book to a wider audience. To reconstruct the author's intention in the TT, the translator needs "to know about the language of the time and place of composition: this includes whatever historical and dialectal information about the language may be relevant" (Leech, 2008, p. 198). In light of the aforementioned relations theory, the translator establishes new relations widening the audience of the material he translates.

In the following sections, micro and macro stylistic features in the book will be analyzed via selected samples to show the translator's strategy regarding the rendering of style in *The Ring of the Dove*. Excerpts are numbered with Arabic numerals, so that the number of the passage may appear in more than one section instead of repeating the passage itself. The part of the passage under discussion is sometimes boldfaced and underlined for easy and quick reference. The first element to be discussed is the choice of vocabulary, being the raw material that tells so much about the overall nature of the style.

### Choice of Vocabulary:

#### 1

وكلّفتني — أعزك لله — أن أصنّف لك رسالة في صفة الحب ومعانيه، وأسبابه وأعراضه، وما يقع فيه وله على سبيل الحقيقة لا مُتزيّداً ولا مَفنّناً، لكن مُوردًا لما يحضرنى على وجهه وبحسب وقوعه، حيث انتهى حظي وسعة باعي فيما أذكره،

فبدرتُ إلى مرغوبك .ولولا الإيجاب لك لما تكلفته، فهذا من الفقر، والأولى بنا مع قصر أعمارنا ألا نصرفها إلا فيما نرجو به رَحْبُ المُنْقَلَبِ وحُسن المآبِ غداً .وإن كان القاضي حمام بن أحمد حدَّثني عن يحيى بن مالك عن عائذ، بإسناد يرفعه إلى أبي الدرداء أنه ومن أقوال الصالحين (أجموا النفوس بشيء من الباطل ليكون عوناً لها على الحق) ومن أقوال الصالحين من السلف المرضي: (مَنْ لم يحسن ينفَى لم يحسن ينقوى) وفي بعض الأثر (أريحوا النفوس؛ فإنها تصدأ كما يصدأ الحديد). والذي كلَّفَني لا بد فيه من ذكر ما شاهدته حضرتي، وأدركته عنايتي، وحدَّثني به الثقات من أهل زمانه، فاعتقِر لي الكناية عن الأسماء؛ فهي إما عورة لا نستجيز كشفها، وإما نحافظ في ذلك صديقاً ودوداً، ورجلاً جليلاً. وبحسبي أن أسمى من لا ضرر في تسميته، ولا يلحقنا والمسمى عيب في ذكره، إما لاشتهارٍ لا يُغني عنه الطيُّ وتركُ التبیین، وإما لرضى من المُخْبَر عنه بظهور خبره وقلة إنكارٍ منه لنقله. وسأورد في رسالتي هذه أشعاراً قلتها فيما شاهدته، فلا تنكر أنت ومن رآها عليّ أني سألك فيها مسلك حاكي الحديث عن نفسه، فهذا مذهب المتحلين بقول الشعر ( p. 2).

The word رسالة (*risala*, literally meaning 'message') in the passage above, at the beginning of the book, is rendered as "essay". In the following parts, it is rendered as "treatise". In the middle of the book, a third option is used: "epistle", indicating that there is lack of standardization with reference to concepts in the translation. From a cohesive point of view, it may be argued that 'epistle', 'essay' and 'treatise' are used interchangeably for the sake of variety. On the other hand, if standardization is sought,

"epistle" is the most suitable because the book is in fact a letter to a prince who asked the writer to tell him about the meaning of love; according to *Collins Online Dictionary*, an "epistle" is "a literary work in the form of a letter". Arberry may be excused regarding this point because at the time of forming his translation, he did not have the technology and modern tools of corpus linguistics that help in tracing points of similarity in texts to achieve standardization of vocabulary.

Choice of vocabulary is a vital micro-feature of style that influences ideational, interpersonal and textual functions of the translation. The word عيب (i.e. criticism for a misbehavior), in ولا يكره يلحقنا والمسمى عيب في ذكره in passage 1, is rendered by the formal word "opprobrium". This is acceptable from a stylistic point of view for it reflects the grand style in the ST. The well-learnedness of Arberry appears in his choice of vocabulary as in rendering the word معرِب in the following example:

## 2

وترى المُحب، إذا لم يَثِقَ بنقاء طويّة محبوبه له، كثيرَ التحفظ مما لم يكن يتحفظ منه قبل ذلك، مثقفاً لكلامه، مزيئاً لحركاته ومرامي طرفه، ولا سيما إن دُهي بمتجنّ، وبلي **بمُعرب** (p. 17).

It is rendered as "quarrelsome" without referring to the sense meaning a person who "behaves in an annoying manner

towards his companions as does the drunken" (Edward Lane, 1968, Vol. 3, p. 560) although this is the famous modern sense of the word. Arberry does not include the sense of a drunken person because it is not implied in the context. Rendering such shades of meaning requires good command of Arabic as is the case with difficult vocabulary like عقل and قود in:

### 3

هذا قتل الهوى لا عقل ولا قود (p. 5)

"This man was slain by love: there is therefore no case for blood wit or retaliation."

Good command of Arabic is not enough and innovation is sometimes needed for choice of vocabulary when the semantic meaning has to be changed, as in:

### 4

"الحب — أعزك لله — أوله هزل وآخره جد، دقت معانيه لجلالته عن أن تُوصف، فلا تُدرك حقيقتها إلا بالمعاناة" (p. 4)

"Their reality can only be apprehended by **personal experience**"

The word المعاناة is rendered as "personal experience" rather than the literal "suffering". This is translation by generalizing the more specific. Love as a personal experience may include suffering. Change of common semantic meaning is also in:

### 5

فكيف بالنفس وعالمها العالم الصافي الخفيف، وجوهرها الجوهر الصعّاد المعتدل،  
 وسنخها المهيأ لقبول الاتفاق والميل والنّوق والانحراف والشهوة والنفار (p. 6)  
 “whose constituent principle is so disposed as to be intensely  
 sensitive to harmony, inclination, yearning, **aversion**, passionate  
 desire and antipathy”.

الانحراف here means hatred or lack of interest. The translator understood this contextual meaning and reflected it by using the word "aversion" other than "deviation". Thus, at the ideational level, the translator understood the logical relations in the context and reached the exact meaning of the word as a communicative unit. Then, thanks to organizing the text well, he communicated the idea and succeeded at both textual and interpersonal levels.

## 6

ولا يعرض في شيء من هذه الأجناس المذكورة، من شغل البال والخبَل  
 والوسواس، وتبدُّل الغرائز المركبة، واستحالة السجايا المطبوعة، والنُّحول  
 والزفير وسائر دلائل الشجا؛ ما يعرض في العشق؛ فصَحَّ بذلك أنه استحسان  
 رُوحاني، وامتزاج نفساني (p. 7).

“In none of the other sorts of love does anything like this happen: that mental preoccupation, that derangement of the reason, that **melancholia**, that transformation of settled temperaments, and alteration of natural dispositions, that

moodiness, that sighing, and all the other symptoms of profound agitation which accompany passionate love. **All this proves** that true Love is a spiritual approbation, a fusion of souls”.

The word الوسواس is rendered as "melancholia". This agrees with Edward Lane's definition of the word in his lexicon (Edward Lane, 1968, Vol. 8, p. 2940). Habib Anthony Salmone (1981, p. 780), on the other hand, prefers "perplexity" and "scruple", but these two words are closer to تردد (i.e. hesitation) not وسوسة. The translator is successful for not using "particular", "perplexed" or "scrupulous", because the context is about a passionate lover who is psychologically unstable, not merely particular, hesitated or perplexed about something.

## 7

حكاية لم أزل أسمعها عن بعض ملوك البرابر، أن رجلاً أندلسياً باع جاريةً، كان يجد بها وجداً شديداً، لفاقة أصابته، من رجل من أهل ذلك البلد، ولم يظن بانعها أن نفسه تتبعها ذلك التتبع، فلما حصلت عند المشتري كادت نفس الأندلسي تخرج، فأتى إلى الذي ابتاعها منه وحكمه في ماله أجمع وفي نفسه، فأبى عليه، فتحمل عليه بأهل البلد فلم يسعف منهم أحد، فكاد عقله أن يذهب (p. 120)

"... then besought the inhabitants of the town to prevail upon him"

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Arberry does his best to render all stylistic traits; he selects highly literary words to suit the style of the source: for example, in *فتحمل عليه بأهل البلاد* the literary word 'besought' is used instead of 'begged'. He sometimes prefers an old-use sense of a word, like using the word 'without' to mean 'outside' as in "stood without the palace" instead of "stood outside the palace". "Limpid" is used instead of "clear" to describe water, and "effulgent" for "bright". "Whoso" instead of "whoever" or "whosoever"; "expire" for "die"; "in lieu of" for "instead". Such a choice of vocabulary serves a good rendering of the grand style of the book.

Explication and impication are very important techniques, sometimes useful for a successful choice of vocabulary and for dealing with other translational problems. In passage one, the word *يتفتى* is given as "comport himself as a cavalier" although the intended meaning is *يتشبه بالفتيان* (i.e. to behave like young men in their prime). In extract no. 16, the ST is four words while the TT is eleven words. The ST in extract no. 17 is fifteen words while the TT is thirty-one. In the following example, too, thirty words in Arabic are rendered by 74 in English. The question of brevity arises again proving that in many cases Arabic manifests itself briefer than English.

## 8

"وكان النار في الحجر لا تبرز على قوة الحجر في الاتصال والاستدعاء لأجزائها حيث كانت إلا بعد القدح ومجاورة الجرمين بضغطهما واصطكاكهما، وإلا فهي كامنة في حَجْرها لا تبدو ولا تظهر" (ps. 7-8)

"Similarly the fire which is latent in the flint, in spite of the force belonging to fire to unite and to summon together its scattered parts wherever they may be, does not in fact issue from the flint until the latter is struck. When the two masses press and rub closely against each other, the fire is liberated; otherwise it remains latent within the flint, and does not show or manifest itself at all".

Such examples show that Arabic is generally briefer than English. In fact, it is classical Arabic that is brief. Modern standard Arabic, on the other hand, is not as brief. The reason may be for contact with European languages through translation. Such a contact caused changes in grammar and syntax of Arabic, and prompted some speakers and writers to stuff their discourse with unnecessary prepositions and structures that increase the number of words in sentences resulting in verbose styles. Paratactic structures are no longer common as was the case with classical Arabic writers. Hypotactic style became common. This change of style reflects change of social and psychological moods resulting

in a change in ideational, interpersonal and textual traits: paratactic structures echo a calm mood of thought and cognition prompting speaker or writer to produce short sentences with pauses among them to calm down because the environment itself is calm and free of tension the modern man is living now. Hypotactic ones, on the other hand, reflect a more complicated mind that connects things to each other all the time; no pauses to calm down. Such differences are part of the style that is to be rendered to the TT. Accordingly, there is an urgent need to find more “new conceptual tools in order to clarify the relationship between grammar, meaning, interpretation, and communication” (Gerhard Preyer, 2018, p. 2) that would serve the process of rendering style.

The book is abundant in vocabulary and concepts of love: *طوق الحمامة في الألفة* is the first one and appears in the title: *الألفة* and *والألاف*. It is rendered as 'art of love' and *الألاف* (i.e. lovers) as "practice of love". Edward Lane (1968, Vol. 1, p. 79) renders *الإلف* as "familiar", deriving it from *الألفة* (i.e. familiarity). The intended meaning in this context is "a close friend" or "a lover". The problem with rendering *الإلف* as "familiar" is that it only touches on a part of its meaning; not every "familiar" is a close friend or a lover; ideational and interpersonal analyses of discourse determine such

connotations. In fact, much familiarity may be bad, as the saying goes: familiarity breeds contempt. The title is rendered as “Art and Practice of Arab Love”: الألف is the plural of إلف (i.e. lover) but the word ‘lovers’ is not used in the translation. Arberry prefers to make a manipulation and use “practice of love” instead of “lovers” to produce parallelism with “art of love”. الألفة والألف has parallelism in sound whereas the translator transfers this parallelism to the target language by using two parallel structures: (noun + of + noun).

Such manipulations arouse the question: can a parallelism achieved by sound be translated by a grammatically parallel structure in the TT? In other words, can sound effects like rhyme, rhythm, alliteration, assonance, etc. be translated by other linguistic tools, like syntax for example, in the target language? If the answer is yes, it may be argued that the voice of the ST can be rendered by grammatical tools or vice versa. It is a “kind of phonological moulds that the translator seeks to echo in other moulds, with different sounds due to the change of language” (Enani, 2020, p. 11). The ST linguistic signals are transduced into new TL signals. Such strategies are important in literary translation; the zealous concern for fidelity to the original may

produce an odd-sounding TL version that is far from the author's intent (Clifford E. Landers, 2001, p. 55).

الود is another concept of love and rendered as "affection". The expression الود الصحيح (p. 1) is rendered as "true affection". Ibn Hazm uses many qualities to describe the different sorts of love:

### 9

أودك وداً ليس فيه غضاضة  
 وبعض مودات الرجال سراب  
 وأمحضك النصح الصريح وفي الحشا  
 لودك نقش ظاهر وكتاب (p. 2)

*The passions most men boast them of  
 Are like a desert's noontide haze:  
 I love thee with a constant love  
 Unwithering through all my days.*

*This fondness I profess for thee  
 Is pure, and in my heart I bear  
 True love's inscription plain to see,  
 And all its tale is written there.*

غَضُّ: الْعَيْنُ وَالضَّادُ أَضْلَانِ صَحِيحَانِ، يَدُلُّ أَحَدُهُمَا عَلَى كَفِّ وَتَقْصِ، وَالْآخِرُ عَلَى طَرَاوَةِ (بن فارس: 771).

Ibn Faris (2001, p. 771) gives the word غضاضة only two main senses from which all connotations may stem, that is: tenderness and lowering or deficiency. In the lines above the second sense is intended, referring to changeability or falseness in love. It is explicitly rendered in five words as "constant...unwithering through all days'. Hence, the translation is not as concise as the ST. This explicitness is an attempt on the part of the translator to create an identical poetic atmosphere in the TT. As he said in his introduction, he takes the same trouble to produce something that may be memorable. A more concise translation would be by using "not changeable" or "unchanging", but it is not as rhythmic as Arberry's. In this connection, Enani (2020) says, "focusing long enough on the metaphor, the translator insisted on conveying as much of the meaning of the word as he or she can put in English. The result looks like a verbose rendering" (p. 195). In other words, creating rhyme and rhythm in the translation has been achieved at the expense of conciseness. However, a counter-argument may be the fact that love poetry does not have to be concise.

The word النصح is rendered as "fondness", although it means الإخلاص (i.e. honesty or purity); but the context may license such a manipulation. The adjective ناصح (i.e. pure) is

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derived from *النصح* that collocates with *الحب* as in *ناصر الحب* (i.e. pure love without any deceit). The expression *النصح الصريح* can be considered a synecdoche for *الحب الصريح* (i.e. pure love). Arberry preferred not to use a synecdoche in the translation not to cause ambiguity. Such adaptations make Arberry one of the most excellent translators who render Arabic poetry as is clear in his translation of *Al Mu'allaqat* (i.e. the seven Arabian poems) too.

Arberry also adds new collocations to the English lexicon through translation:

## 10

"الأرواح جنود مجنّدة، ما تعارف منها ائتلف، وما تتاكر منها اختلف. وقولٌ مرويٌّ عن أحد الصالحين: أرواح المؤمنين تتعارف. ولهذا ما اغتم بقراط حين وُصف له رجل من أهل النقصان يُحبه، فقيل له في ذلك، فقال: ما أحبني إلا وقد وافقته في بعض أخلاقه (p.8).

The phrase *رجل من أهل النقصان* is rendered as "a man deficient in virtue". This is a new collocation added to English by Arberry through translation. The structure "deficient in" is always followed by something like "iron", "vitamin C", etc. This is an example of how the translational activity builds new bridges of richness among languages.

## 11

فمن أحب من نظرة واحدة وأسرع العلاقة من لمحة خاطرة؛ فهو دليل على قلّة الصبر، ومُخبِرٌ بسرعة السلو، وشاهد الظرافة والملل (p. 21)

Rendering الظرافة والملل as "fickleness and inconstancy" seems not correct, but a careful examination of the context shows that الظرافة means somebody who is changeable according to الظروف (i.e. circumstances or moods). Because of this, Arberry rendered it as "fickleness" meaning changeability. The concept of الظرافة above differs from ظريف (i.e. nice; graceful; elegant; pretty; likeable; lovely; pleasant; intelligent; quick-witted) in the following example. According to Ibn Mandhur (1998) الظرف is البراعة وذكاء القلب (i.e. cleverness and heart intelligence; Vol. 4, p. 2747).

## 12

"ولعمري لو أن ظريفًا يموت في ساعة الوداع لكان معذورًا" (p. 85)

"By my life, if **a sensitive man** should expire in the hour of leave-taking he might well be excused"

In the example above, Ibn Hazm describes the hour of farewell and how everybody is weak at that time, however strong he is. Whoever breaks down at the farewell hour is not blamed, even if he is ظريف (i.e. strong or fortitudinous). The context here defines الظرف as strength or fortitude, not sensitiveness or gracefulness. In fact, it is a sense not found in the dictionaries.

ظريف has a classical sense and a modern one: the former means intelligent whilst the latter is gracefulness or prettiness. None of them is suitable here, hence the importance of searching for the exact shade of meaning implied by the context. Such an activity by the translator not only solves a translational problem, but also adds or emphasizes the birth of new senses for an ST word. Translation becomes a process of discovery like reading a novel or a play and discovering more about characters. Another implication in colloquial Egyptian Arabic for ظريف is totally the opposite of the word by using it sarcastically to mean 'doltish', 'disagreeable' or 'not very nice'. However, it may be argued that 'sensitive' is an acceptable choice, being a metonymy for emotional intelligence which is the work of the heart.

As for cultural specific words, Arberry seems to have applied a strategy different from that applied with concepts of love. The word تسابيح in the following example:

### 13

ولا سيما ذوات العكاكيز والتَّسَابِيحِ وَالتَّوْبِينِ الْأَحْمَرِينَ (p. 32)

"especially those who hobble along on sticks, and carry

**rosaries**, and are wrapped up in a **pair of red cloaks**".

is rendered as "rosary". According to Longman Dictionary of Contemporary English LDCE (2017) it means "a string of beads

used by Roman Catholics for counting prayers" (p. 1233). The question is whether "rosary" or "beards" are acceptable or it is better to translate it as "Sibha" or "tsabeeh" in order to keep the cultural flavor of the ST. The use of 'rosary' implies that Arberry does not prefer transliterating cultural specific words; he rather searches for an adequately identical cultural phenomenon in the target culture. There is also another cultural problem: that is, الثوبين الأحمرين (i.e. the pair of red cloaks). Arberry gives a literal rendering that makes readers ask about the cultural implication of wearing such red dress. Arab redactors themselves are not sure about the exact implication of the two red dresses. In such cases a literal choice is preferable, but in other cases when there is evidence of a certain meaning, Arberry uses it: for example, in the following line, he renders الرايات سوداً as "black banners from Khorasan"—reflecting how well-versed he is in Islamic history.

#### 14

ومذ لاحت الرايات سوداً تيقنت نفوس الورى أن لا سبيل إلى الرشـد

*Moreover, since from Khorasan*

*The **black Abbasid banners** ran,*

*The souls of men know, to their cost,*

*The cause of righteousness is lost.*

In the following example, there is a translation by explanation where الحجاب الغليظ is paraphrased as 'strict seclusion':

### 15

ثم بيّن يتعمّده المحبُّ بُعْدًا عن قول الوُشاة، وخوفًا أن يكون بقاؤه سببًا إلى  
منع

اللقاء، وذريعةً إلى أن يَفْشَوْ الكلامَ فَيَقَعَ الحجابُ الغليظ (p. 82).

"Then there is the separation which the lover deliberately seeks... malicious talk, thus leading to the **strict seclusion** of his loved one".

Another solution that solves many translational problems is borrowing expressions from famous writers: for example, Arberry used the Shakespearean expression "beggared description" as an adequate rendering for تُعْجِز الوُصَّاف (p. 126). This expression was first used in *Antony and Cleopatra*: "For her own person, it beggared all description" (Shakespeare, 1623/2009, 2.2.208–209).

Strategies used above reflect the encyclopedic knowledge of Arberry, but the translation is not devoid of some semantically and sometimes pragmatically imprecise choices: Ibn Hazm demonstrates the intention of الرسالة (i.e. the epistle): الحب ومعانيه (i.e. love: its meanings, causes and signs). The word أعراضه is rendered as "accidents". اعراض here is "symptoms"

or "signs", but it has mistakenly been understood by Arberry as "things that happen by accident". Throughout the book, it is also rendered like that, as in: *ومن أعراضه* is rendered as "among the accidents of love":

## 16

ومن أعراضه: الجزع الشديد (p. 15)

"Among the **accidents** of love may be mentioned an extreme impatience"

## 17

"والأعراض الواقعة من المحبة غير العلة الواقعة من هجمات العِلل، ويميزها الطبيبُ الحاذق" (p. 101)

"The **accidents** that befall on account of love are quite different from those maladies, which result from the sudden attack of an illness, and are readily diagnosed by the shrewd physician"

Another mistake is in:

## 18

وهذه النار المُحرقة، والوَجع الفاشي في الأعضاء (p. 51).

"this is a consuming fire, and an ache pervading all the **members**"

The word *الأعضاء* is "the organs of the body", not 'members'.

## 19

غير أنني أجد لنفسي استنقلاً لا أدري ما هو (p. 8)

The word استنقلاً is given as "disgust" which has other negative collocations not in the source text. 'Disgust' is a very strong feeling of dislike, whereas استنقال (*istithqal*) derived from *thaqula* (i.e. being heavy) does not necessarily include the meaning of great dislike. A better choice here may accordingly be the word 'heaviness' to produce a better translation at the interpersonal level.

Arberry renders باب العطارين بقرطبة (p. 20) as "gate of the Perfumers at Cordova". From a modern standard Arabic point of view العطارين means "herbalists" and العطار is "the herbal store". In Andalusia, in the days of Ibn Hazm العطارين may have meant "perfumers". This requires a research in the corpora at that time.

### Grammatical manipulations and Cohesive Markers:

In order to produce a cohesive text in the TL and avoid queerness, imitation of the ST syntax or use of the same cohesive markers in the ST should sometimes be avoided. In passage one above كما يصدأ الحديد is rendered as "they are apt to rust, in the same way that steel rusts". It is more cohesive to use "does" instead of repeating the verb "rust". In other examples, Arberry is more creative as in:

## 20

ونجد الفرح إذا أفرط قتل، والغم إذا أفرط قتل (p. 12)

"We find that extreme joy and extreme sorrow kill **equally**" where he translates repetition by using the adverb "equally". Rendering repetition in this brief way is successful as also in the following example where repetition is rendered by multivalence:

## 21

إني لأعلم فتى من أبناء الكُتَّاب ورأته امرأة سرية النشأة، عالية المنصب، غليظة الحجاب، وهو مُجتاز، ورأته في موضع تَطَلَّعَ منه كان في منزلها، فعلقتُه وعلقها، وتهاديا المراسلة زمانًا على أرق من حد السيف (p. 21)

## 22

ولقد حدتنتي امرأة أثق بها أنها علقها فتى مثلها في الحُسن وعلقته (p. 142)

"A woman in whom I have every confidence informed me that she was **loved** by a youth her equal in comeliness, and whose **attachment she reciprocated**".

In the two examples above, the expression فعلقتُه وعلقها is rendered as "conceived an attachment for him which he reciprocated". The two repeated words in ST are not rendered through the technique of repetition. Multivalence is used instead, reflecting a kind of innovation on the part of the translator who rewrites the message of source context in the target language.

## 23

وقسمت رسالتي هذه على ثلاثين بابًا، منها في أصول الحب عشرة؛ فأولها هذا الباب، ثم باب في علامات الحب، ثم باب فيه ذكر من أحب في النوم، ثم باب فيه ذكر من أحب بالوصف، ثم باب فيه ذكر من أحب من نظرة واحدة (p. 3)

Rendering the preposition — in ذكر من أحب بالوصف is successful because Arberry uses "through" as follows: "those who have fallen in love through a description". This rendering is a very important lesson to translation students as far as prepositions are concerned because a novice translator may use 'by'.

In the following passage, the translator renders ليكون خاتمة as "I have planned the matter thus so that the conclusion". The coherence notion of reason in Arabic is achieved by the *lam atta' ill* (i.e. the causality preposition *lam*). In English, Arberry applies another plan by starting a new sentence showing the reason for ending the book with such two chapters. In other words, the hypotactic style of the ST is changed into a paratactic one:

## 24

"ومنها بابان ختمنا بهما الرسالة؛ وهما: باب (الكلام في قبح المعصية)، وباب (في فضل التعفف)، ليكون خاتمة إيرادنا وآخر كلامنا الحزُّ على طاعة الله عز وجل" (p. 4)

"Finally come two chapters to terminate the discourse: a chapter discussing the Vileness of Sinning, and a chapter

on the Virtue of Continenence. **I have planned the matter thus so that the conclusion** of our exposition and the end of our discussion may be an exhortation to obedience to Almighty God, and a recommendation to do good and to eschew evil".

Likewise, in passage six, **فصح بذلك** is rendered by starting a new sentence. Arberry's syntactic strategy seems to be that when he renders the cause, effect, result, etc. expressions, he prefers to start a new sentence not to cause ambiguity by having very long sentences.

## 25

وقد اختلف الناس في ماهيته **وقالوا وأطالوا** (p. 5)

“Concerning the nature of Love men have held various and divergent opinions, **which they have debated at great length**”.

The phrase **قالوا وأطالوا** is rendered as "debated at great length". Two verbs are transferred by a verb and a prepositional phrase. Such strategies are very important and solve many translational problems.

In the following example, indirect speech is changed into direct speech to produce an excellent line of poetry that seems to be a source text and not a translation:

## 26

لو عاش بطليموس أيقن أنني أقوى الورى في رصد جري الكُنس

(p. 14)

*Were Ptolemy alive to-day,  
And did he know of me,  
"Thou art the maestro",  
he would say,  
"Of all astronomy!"*

## 27

ومثل هذا كثير. ولولا أن حقوقهم على المسلمين واجبة — وإنما يجب أن نذكر من أخبارهم ما فيه الحزم وإحياء الدين، وإنما هو شيء كانوا ينفردون به في قصورهم مع عيالهم فلا ينبغي الإخبار به عنهم — لأوردت من أخبارهم في هذا الشأن غير قليل (p. 5).

Such instances are extremely numerous; and but for the rightful claims of our rulers upon the respect of all Moslems, so that we ought to recount concerning them only such stories as illustrate martial resolution and the propagation of the faith—and their amours were after all conducted in the privacy of their palaces and in the bosom of their families, so that it would not be at all seemly to report on them—but for this I would certainly have introduced not a few anecdotes illustrating their part **in the love-business.**

Another structural problem is how to deal with long sentences. Writing an acceptable long sentence is not an easy task, and needs a lot of training, especially on the part of translators whose first language is not English. A long sentence reflects how a translator masters the target language. It is noted that the Arabic sentence above is forty-three words whereas the English rendering is ninety-two. This again means that classical Arabic is a variety characterized with brevity. Arberry conveyed the syntactic features to the TS intact. He succeeded in imitating the original writer's hypotactic style (Enani, 2020, p. 127). In other cases he changes the syntax mechanism in the ST for the sake of stylistic purposes: for example, in passages 6 and 24 the hypotactic style is rendered by a paratactic one.

### Dealing with Pragmatic Problems:

#### 28

وذكر أفلاطون أن بعض الملوك سجنه ظلماً، فلم يزل يحتج عن نفسه حتى أظهر براءته، وعلم الملك أنه له ظالم، فقال له وزيره الذي كان يتولى إيصال كلامه إليه: أيها الملك، قد استبان لك أنه بريء؛ فما لك وله؟ فقال الملك: لعمرى ما لي إليه سبيل، غير أنني أجد لنفسي استتقلاً لا أدري ما هو. فأدى ذلك إلى أفلاطون، قال: فاحتجت أن أفتش في نفسي وأخلاقي أجد شيئاً أقابل به نفسه وأخلاقه مما يشبهها، فنظرت في أخلاقه فإذا هو محب للعدل كاره للظلم، فميزت هذا الطبع فيّ، فما هو إلا أن حركت هذه الموافقة، وقابلت نفسه

بهذا الطبع الذي بنفسي، فأمر بإطلاقي وقال لوزيره: قد انحلَّ كل ما أجد في نفسي له (p. 8).

مميز (i.e. distinguish) seems difficult; if the verb ميز (i.e. distinguish) is translated literally, the meaning of the TT will be vague. He renders it as "set this point of agreement into motion". Such problems need innovative solutions to render the illocutionary and perlocutionary forces of verbs. Another example is the verbal phrase يصرف المعنى in:

### 29

وكتيِّراً ما يصرف شعراء أهل الكلام هذا المعنى في أشعارهم (p. 9)

It is rendered as "the poets of the scholastics frequently touch on this theme in their compositions". يصرف المعنى is rendered as "touch on this theme". Literal meaning of such verbal phrases cause great losses and produce queer target texts. Great talent is also evident when there is a seemingly problematic structure in a line of poetry. Not only does Arberry solve it at the semantic level, but he contributes at the poetic level as well, transferring all elements of the style to the TL:

### 30

إن قيل لي تتسلى عن مودته فما جوابي إلا اللام والألف (p. 10)

*If any man should dare to say,  
"Thou shalt forget his love one day"*

*The only answer I will give*

*Is an eternal negative?*

The اللام والألف (i.e. the two Arabic letters "lam" and "alif" forming the word لا (i.e. no)) are rendered as "negative". The word "give" is used in the previous line to create a rhyme. Thus, the translator showed great art at the semantic, aesthetic and musical levels. Success in solving such micro-linguistic problems runs side by side with rendering the macro aspects of the text.

### 31

ويأبى السرُّ الدقيق، ونازُّ الكلف المتأججة في الضلوع، إلا ظهوراً في  
الحركات والعين (p. 33)

The phrase ظهوراً في الحركات والعين is rendered as "will be glimpsed in his gestures and in the expression of his eyes". The strategy of rendering by addition is used successfully. Literal translation in such cases is not acceptable because it produces vague messages. In the following example, there is a notion of intertextuality in فلما وقع بقرطبة ما وقع (i.e. after some events happened in Cordoba). Arberry deals with it by adding "which do not need to be further specified" to the translation, without which there would be lack of coherence and ambiguity in the TT because the reader may ask: what are 'those events'?

### 32

فلما وقع بقرطبة ما وقع وتغيرت أحوالٌ خرج إلى بعض النواحي (p. 76).

"but when those events took place in Cordova **which do not need to be further specified**, and circumstances changed, he removed to another district".

### Rendering of Imagery:

In this section, different kinds of images are analyzed to check how the translator dealt with the problem of style while rendering imagery. Some images, like the following one, are straightforward and have a cultural counterpart in the TL:

### 33

ولقد علمتُ فتىً من بعض معارفي قد وُجِلَ في الحب وتورط في حباته (p. 10)  
فترى الناظر لا يطرف، يتنقل بتنقل المحبوب، وينزوي بانزوائه، ويميل حيث مال كالحرباء مع الشمس (p. 10)

The expression قد وُجِلَ في الحب is rendered by using an identical image in English: "bogged down in love". Using such identical images needs a native speaker or a well-learned translator in the culture of the target language. Likewise, the image in ويميل حيث مال كالحرباء مع الشمس (i.e. just as the chameleon's stare shifts with the shifting of the sun) is easy to render because chameleon has the same implications in English, referring to those who change their colours to satisfy others: for

example, the expression: *We take our colors, chameleon-like, from each other.* Another image is that of the magnetic stone:

### 34

فليس لعيني عند غيرك مرقف كأنك ما يحكون من حجر البهت (p. 11)

*My eye no other place of rest*

*Discovers, save with thee;*

*Men say the lodestone is possessed*

*Of a like property.*

The same image is used in a famous Spanish song: *tú eres el imán y yo soy el metal* (i.e. you are the magnet and I am the metal). It may be claimed that the image is deeply rooted in Spain since the days of Ibn Hazm of Cordoba. حجر البهت is the limestone or the magnet. المغناطيس is the common word for the magnet in standard modern Arabic but حجر البهت is a classical word only read in old Arabic poetry. Arberry also chose an archaic word 'lodestone' to be an adequate choice for the classical source. This is a success on the level of producing an identical style. As a result, Arberry is successful in rendering all aspects of style, not showing “too excessive speculation on beauty at the cost of faithfulness” (Chunrong, 2015, p. 26) to all elements of style.

Other images are problematic for various reasons: for example, when the classical sense of the image is totally different from its modern sense:

### 35

ولقد سألني يوماً أبو عبد الله محمد بن كليب، من أهل القيروان، أيام كوني بالمدينة،  
 وكان طويل اللسان جدًّا، مثقَّفًا للسؤال في كل فن (p. 42)

"When I was living in the old city at Cordova I one day met Abu `Abd Allah Muhammad Ibn Kulaib of Kairouan, **a man with an exceedingly long tongue**, well sharpened to enquire on every manner of subject".

Before rendering such an expression, exact contextual meaning has to be assured first. Does طول اللسان (i.e. long tongue) have the same implication used in modern Arabic? In Al Mu'jam Al wasit, طويل اللسان (i.e. longue-tongued) means يعتدي (i.e. insulting), فاحش وبذيء (i.e. insulting), but the long tongue here is a metonymy for somebody who likes arguing. Arberry applies the same strategy many times throughout the book by rendering the image literally, giving the reader a chance to discover the literary flavor of the ST by himself. Literality is one of the most important strategies in literary translation for it gives the target reader the same chance given to the ST reader to innovate in interpreting

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the message of the artistic work as is the case in the following examples.

### 36

والتزمت في كتابي هذا الوقوف عند حدك، والاقتصار على ما رأيتُ أو صحَّ  
عندي بنقل الثقات، ودعني من أخبار الأعراب والمتقدمين؛ فسبيلهم غير  
سبيلنا، وقد كثرت الأخبار عنهم، وما مذهبي أن أنضي مطية سواي، ولا  
أتحلَّى بجلي مستعار. والله المستغفر والمستعان لا ربَّ غيره (p. 3).

The expression ما مذهبي أن أنضي مطية سواي is derived from the famous expression أَتَعَبْتُ نَفْسِي وَأَنْضَيْتُ رَاحِلَتِي (i.e. I wore myself out and made my horse emaciated). Arberry rendered it as "it is not my practice to wear out anybody's riding-beast but my own". The intended meaning here is imitation and competition using the image of riding a camel in the desert and racing other riders. The image is literally rendered resulting in the absence of the meaning of imitation in the TT. It is the job of the reader to understand this notion from the context. Through this implicitness, the translator invites the reader to discover the new text by himself. The translator becomes only a facilitator who does a part of the job of communication; the rest is done by the reader who receives the whole message. Such a strategy does not imply that Arberry lacks "awareness of the importance of translating the conceptual metaphor instead of the linguistic metaphor" (Gökçen

Hastürkoğlu, 2018, p. 469). Sometimes, literal translation does not only transfer one side of the ST; it rather reflects linguistic, conceptual and all other aspects. In fact, through literal translation of imagery new potential symbols and explanations may be understood by future readers in ages to come. Literal translation, in some cases, is the best method for rendering imagery. A strange image, like the following, is transferred intact to the target culture:

37

وأَنْهَارٍ مُتَدَفِّقَةٍ تَنْسَابُ كَيْطُونِ الْحَيَاتِ (p. 98)

"swift gushed the rivulets, sliding **like serpents' bellies**"

Arberry transferred the odd image as it is to make the TT reader feel the same oddness as the ST reader does. Such oddness may not be felt if the serpent in the English culture has some positive implications: if, for example, the beautiful movement of something is compared to it. The same strategy of rendering literally is applied to transfer the image with all its weights and dimensions, letting the reader dissect the image and live in the alien context of the ST. He communicates linguistic and cultural differences instead of removing them. In the following three examples, literalness also transfers image, sound and meaning to the TL:

38

"من وُقِي شَرُّ لُقْلُقِهِ وَقَبْقَبِهِ وَذَبْذَبِهِ، فَقَدْ وُقِيَ شَرُّ الدُّنْيَا بِحَذَائِفِهَا. وَاللُّقْلُقُ : اللسان، والقَبْقَبُ : البطن، والذَبْذَبُ : الفرج." (p.122).

"He who is preserved from the evil of his **clacker**, his **rumbler** and his **dangler**, is saved from the evil of the whole sublunary world." The clacker is the tongue, the rumbler is the belly, and the dangler is the privy parts".

The three boldfaced words are rendered literally to arouse the same ambiguity or hedging sensed by the ST reader. لُقْلُقُ means 'making short sounds'. قَبْقَبُ is sound of the stomach. ذَبْذَبُ is a noun meaning 'the tongue'. The musical and onomatopoeic effects are also rendered by choice of onomatopoeic words and rhyming them.

### 39

وكثيرًا ما يكون لُصُوقُ الحُبِّ بِالْقَلْبِ من نظرة واحدة (p. 20)

"Often it happens that Love **fastens itself to the heart** as the result of a single glance"

The image of love sticking to the heart is rendered by the word "fasten". The rendering of نظرة واحدة as "single glance" adds more music by the similar consonant sounds in "single" and "glance".

## 40

قد قرت العينان بالقرب منكم ... كما سخنت أيام يطويكم البعد (p. 85)

*My eyes were **cooled** with gladness, when*

*I came to dwell with you again*

*But while you were afar, ah then*

*My eyes were hot with **burning** pain.*

Juxtaposition of cooling and heating as far as eye is concerned transfers the image directly to the TL without manipulation or trying to find an adequate image not identical with the ST.

فَرَدَدْنَاهُ إِلَىٰ أُمِّهِ كَيْ تَقَرَّ عَيْنُهَا وَلَا تَحْزَنَ وَلِتَعْلَمَ أَنَّ وَعْدَ اللَّهِ حَقٌّ وَلَكِنَّ أَكْثَرَهُمْ لَا يَعْلَمُونَ (Al Qasas: 13)

"So We returned him to his mother, that **she might be comforted** and not sorrow, and that she might know that the promise of God is true; but most of them do not know". (Arberry, 1982: 393)

The image of قرارة العين (i.e. cooling the eye) is rendered differently in the two texts above by the same translator. In other words, Arberry uses a different strategy for the same image in different texts: in Ibn Hazm, literal translation is preferred for a poetic style to stir the imagination of the TT reader in the same

way as the ST reader, whilst in the Qur'an he tended to paraphrase cautiously, being a sacred text. On the other hand, while rendering poetry, he draws as much portraits as he likes; no longer are there limitations on choice. To sum up, the same image may be rendered differently in two contexts due to the new interpersonal and textual aspects it acquires, although it has the same ideational function.

The problem with the examples above is that they have a message, a sound and an image that have to be rendered together. If one element is ignored, translation becomes not as live as the source because an identical style is missing. Arberry applied more than one strategy and succeeded in rendering the sound, the message and the image. Literal translation solved many problems with vocabulary selection and rendering of imagery. However, it is not a good solution in some cases as in the following two examples:

#### 41

لأنني رُبيت في جُورهن (p. 47)

He rendered it as "for I was reared in their bosoms" where "bosoms" are used instead of "laps" not to have a foreignizing effect. In other cases, as the examples above, literal translation is used without having such an effect on the reader. It rather adds

new calques to the lexicon of the language. Thus, translation may be considered as a sort of marriage between languages. The result is new words and structures lexicalized and grammaticalized in the TL.

## 42

فعلقته وعلقها، وتهاديا المراسلة زمانًا على أرق من حد السيف (p. 21)

"They exchanged epistles for a time, by **ways more delicate than the edge of a fine-ground sword**"

The image above means that they exchanged messages confidentially and the secret of their relation was not known to anybody; it is compared to a very thin object—thinner than the edge of a sword—that cannot be seen. Literal rendering of the image here is not adequate; it seems very ambiguous. The reason for ambiguity is rendering the word أرق as “delicate”. The meaning of أرق here is ‘something very thin and not noticeable’. The sense of ‘delicate’ or ‘beautiful’ is not intended. The same problem arises when the concept of اللطف (i.e. subtleness) is translated, especially with the attribute of Allah اللطيف (i.e. the All-Subtle; Taher Okasha, 2007). Because of such ambiguity, literal translation is not the only solution to rendering imagery. When Arberry finds an adequate image in the target culture, he uses it.

In a few cases, he sticks to literalness as he did in the following example although other solutions would be better:

## 43

"وصح عندي أنه كشَفَ رأسه، وأبدى وجهه، وزمى رَسنه، وحَسر مُحيَّاه، وشَمَّرَ عن ذراعِيه، وصمَدَ صَمَدَ الشهوة" (p. 37)

"Then I had it confirmed that my friend had **uncovered his head, shown his face abroad, cast off his head–rope, bared his countenance, rolled up his sleeves**–in a word, that he had

given himself over to the lusts of the flesh".

The passage above is abundant in imagery. Parts of the body are used in the images: رأسه (i.e. his head), وجهه (i.e. face), ذراعِيه (i.e. arms. Arberry uses "sleeves") (Khalid Tawfiq, 2011). The literal "uncovered his head" for كَشَفَ رأسه is not enough; the reader needs an explanation that according to traditions in some places, when an Arab man intentionally uncovers his head, he loses his dignity. It may, however, be argued that the expected reader of such a classical book is supposed to have some knowledge about the ancient Arabs, but such a technique does not agree with Arberry's plan in the introduction that he wanted to increase the potential readership of the book, many of them may not be well–learned about Arab culture.

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أبدى وجهه (i.e. showed his face) means that he committed many face-threatening acts that made him look disrespectful. Arberry's rendering "shown his face abroad" is adequate for the adverb 'abroad' is formally used here to mean that many people saw his face while he was doing undignified actions.

"Cast off" means "To untie the rope that fastens a ship to the shore so that you can sail away" (Longman Dictionary of Contemporary English, 2017, p. 196). The image in Arabic is borrowed from the animal world, where الرسن (i.e. head-rope) is the rope by which animals are strained. Arberry translates the image رمى رسنه (i.e. throw his head-rope) by using a specific verb that is used with the action of throwing a head-rope: that is, "cast off". This verb is rather used with ships than animals to let them sail away. In so doing, Arberry renders an image from the animal world by an image in English borrowed from maritime jargons.

Such translational solutions show how Arberry's mind schema is advanced as far as the rendering of Arabic images is concerned. Good translators' works should be analyzed with a view to knowing their strategies and how they plan their work, and eventually teaching their methods to literary translation students. The mind of the translator should be activated to make use of the previous knowledge. The complex mental action of translation to

overcome semantic, structural and cultural problems needs schema activation. "Schemata start as a simple network and develop into more complex structures" (El-Esery & Radwan, 2015, p. 2). "Schema theory focuses on the individual need to connect new information with previous background knowledge to perceive the new information" (El-Esery & Radwan, 2015, p. 3). Arberry's making use of previous attempts to translate the book is a sort of building a schema and integrating it with his previous knowledge. The prior organized knowledge stored in the translator's memory is not enough as a schema when dealing with literary translation. The fruit of other translators' schemata has to be used to offer a better rendering by correcting the false schemata especially as far as far-fetched imagery is concerned.

Some images and analogies are far-fetched for both the Arabic and English readers; they need some prior knowledge of the analogical code used by the poet. For example, the following line is perfectly translated but there would be some ambiguity because the Arabic reader himself finds difficulty in understanding the analogy if he does not know some information about behaviour of ostriches that they drink water when they are not thirsty. It may be argued that imagery in poetry should be simplified by the translator to be easily received by the reader. In

so doing, the process of rendering will be a rewriting of the ST in another voice—an identical voice with simpler words. Credibility of the decision to apply such a strategy depends on the purposes behind producing the translation. If such cases of ambiguity are rendered by using ambiguous choices in the TT, this may be called *obscurum per obscurias* (Enani, 2020, p. 205).

## 44

يلوم أبو العباس جهلاً بطبعه      كما عير الحوت النعامة بالصدى (p. 64)

*Abu 'l-'Abbas insults his name,*

*But of his nature does not wot:*

*So might the fish the ostrich blame*

*For having thirst, which he has not.*

It can be said that the most important image in the book is that of the dove, being chosen for the title. It is also mentioned in the content, in the chapter on concealing the secret of love:

## 45

كئيب مُعْنَى ولكن بمن	درى الناس أني فتى عاشق
وإن فتشوا رجعوا في الظنن	إذا عاينوا حالتي أيقنوا
إن طلبوا شرحه لم يُبين	كخط يُرى رسمه ظاهراً
يُرْجَع بالصوت في كل فن	كصوت حمام على أيكَة
ومعناه مستعجم لم يبين	تأذ بفحواه أسماعنا

(p. 35)

*All they that know me, know in truth  
I am a poor and lovelorn youth,  
Cast down and weary, full of care  
For whom? Ah, none can this declare.  
When they behold me face to face,  
They feel quite certain of my case,  
Which when they would more clearly state  
They can no more than speculate.  
My love is like a written screed;  
The characters seem plain, indeed,  
But when the reader seeks to know  
What they portend, that does not show.  
Or like the cooing of a **dove**  
Within the thicket is my love  
He modulates with perfect art  
The sweet outpourings of his heart.  
We listen spellbound and intent  
To his delightful argument;  
But though the melody is clear,  
Its meaning quite escapes the ear.*

The dove here is a symbol of chaste love. It is deep in the heart, yet concealed and not understood by everybody, just as

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the cooing of doves; it is clearly melodious but the meaning of the melody is a mystery to everybody. Understanding the symbol of the dove in the book is important to the translator; it has been mentioned four times:

## 46

(p. 32) "وَأِنِّي لِأَعْرِفُ مَنْ كَانَتْ الرَّسُولُ بَيْنَهُمَا **حَمَامَةً** مُؤَدِّبَةً، وَيُعَقَّدُ الْكِتَابَ فِي جَنَاحِهَا"

"I know of a pair of lovers whose messenger was a well-trained dove; the letter

would be fastened to its wing".

## 47

(p. 32) **تَخِيرُهَا** نُوحٌ فَمَا خَابَ ظَنُّهُ لَدَيْهَا وَجَاءَتْ نَحْوَهُ بِالْبَشَائِرِ

*Old Noah chose a **dove**, to be*

*His faithful messenger, and he*

*Was not confounded so to choose:*

*She brought him back the best of news.*

*So I am trusting to this **dove***

*My messages to thee, my love,*

*And so I send her forth, to bring*

*My letters safely in her wing.*

Besides truthfulness, Ibn Hazm also uses it as a symbol of gracefulness:

## 48

كأن مشيها مشي الحمامة لا      كدُّ يُعاب ولا بُطءٌ به بأس (p. 58)

*I pictured in her poise and grace*

*A dove that goes with perfect pace;*

*Not over slow he seems to move,*

*Nor undue hasty, to reprove.*

The idea of the dove as an honest messenger reflects faithful love. The intention of the writer behind choosing the dove as a title for his treatise on love is apparent here. It is a reference to faithfulness in love and gracefulness. This recalls the influence of Ibn Hazm that appears in the Spanish book *El Libro de Buen Amor* on faithful love. Chapters and topics of the book show that the archpriest of Hita, Juan Ruiz (2000), is greatly influenced by Ibn Hazm's ideas. The merit of such facts to translation is appreciable; the more the translator reads on related topics and books, the better the rendering will be. Reading similar books before endeavoring to translate would offer solutions to semantic and other problems that arise while tackling literary works. In light of this, Arberry, the translator-critic, states in the introduction that he benefited from previous translations.

A literary translation theory is needed to be established for those who endeavor rendering literature. They must understand

symbols, like that of the dove, tones and moods rampant at the work. In that case, the translator is deservedly called a translator-critic. While assessing the rendering of a literary work, the following question has to be asked: does the translation keep the tone of the ST? If the ST tone is lost in the translation, the message of the original work is not properly communicated (Enani, 2020, p. 271) especially as far as the rendering of imagery is concerned.

### **Euphemism:**

Arberry's choices are sometimes more euphemistic than the ST and sometimes vice versa. For example, translation is more euphemistic than the ST when Arberry translates the details of lovemaking only by using the word "dexterity". On the other hand, the rendering of ساقط in the following example is not as euphemistic as the ST:

### **49**

فهو قول ساقط لم يوافقته عليه أحد (p. 30).

"His theory is in fact **rubbish**, and has not been accepted by anyone".

In other examples, Arberry is more euphemistic. The sentence فراعها كبر أيره (p. 102) is rendered as "she took fright at his virility" avoiding an equivalent for words like إحليل or أير (i.e.

private parts). The word الفحولة (i.e. virility) is used instead and in the following example a semantic change is made too. The word إحليله (i.e. his private parts) is not rendered literally, which makes the style more euphemistic:

### 50

ولقد أُخبرت عن بعض السُّقَّاطِ الوُضْعَاءِ أَنَّهُ كَانَ يَضَعُ كِتَابَ مَحْبُوبِهِ عَلَى إِحْلِيلِهِ،  
وَأَنَّ هَذَا النُّوعَ مِنَ الْإِغْتِلَامِ قَبِيحٌ، وَضَرَبَ مِنَ الشَّبَقِ فَاحِشٌ (p. 31).

"I have also been told of a base and worthless fellow who put his sweetheart's letters to **a particularly disgusting use** that was in fact a horrible sort of sensuality, a foul type of lechery".

The word الوصل is euphemistic; it refers to all kinds of contact between the lover and his beloved. Arberry's choice is also euphemistic: "union" means agreement or harmony, marriage or the activity of having sex. In fact, the original sense of the word is unity or act of uniting. This is another instance showing that Arberry is highly euphemistic to the point of competing with Ibn Hazm himself to that point as is in the following example too:

### 51

فَأَبْتُ أَنْ تَرْضَى

بِالرِّجَالِ بَعْدَهُ، وَمَا جَامَعَهَا رَجُلٌ إِلَى أَنْ لَقِيَتْ اللَّهَ عَزَّ وَجَلَّ (p. 77).

"but she **refused to have anything to do with men** after him, and no man enjoyed her charms until she met Allah the Omnipotent"

The word كواعب (p. 91) is rendered as "blooming virgins", giving the full meaning of the word in literary grand style similar to that of the origin. The phrase في هذا الشأن in passage 27 is highly euphemistic. Arberry rendered this euphemism by adding "the love-business". Although the implicit in the ST became explicit in the translation, euphemism is transferred untouched:

لأوردتُ من أخبارهم في هذا الشأن غيرَ قليل.

I would certainly have introduced not a few anecdotes illustrating their part **in the love-business**.

Ibn Hazm is very euphemistic in describing the slave-girl he loved, and Arberry is likewise in his translation:

52

(p. 108) "عديمة الهزل، منيعة البذل"

"she was not given to jesting, and most sparing of her favours"

The girl is منيعة البذل (i.e. do not share her sexual favours). Both the writer and the translator avoided the word 'sexual' and used بَدَل (i.e. favours) instead. Arberry is also highly selective at the level of style; the word 'favours' in this sense is classified in LDCE (2017) as "old-fashioned" (p. 507). Such a style is adequate

here, coping with Ibn Hazm's voice from the 11<sup>th</sup> century where he composed the book in Jativa in 1027.

It may be argued that Arberry's euphemism in the examples above is a deviation from the stylistic fingerprint in the ST. Jeremy Munday (2009) raises important questions to be asked while thinking of transferring a stylistic signature: “what are the prominent characteristics of the style, or ‘linguistic fingerprint’, of a translator in comparison with the style of the ST author and of other translators?” (p. 7). Arberry's rendering seems more euphemistic by the semantic changes he has done, but such changes do not distort the stylistic level. In fact, they achieve a similarity of euphemism in both texts; literal rendering would be improper, although the ST is not improper. In this way, rendering the linguistic, cultural and social fingerprints does not necessarily require a semantic equivalent. Sometimes a semantic change has to be done to produce a similar stylistic level in the TL.

### **Rendering the Poetry in the Book:**

Rendering poetry requires advanced semantico–syntactic skills to produce a perfect translation that is not influenced by the translators' own stylistic preferences. Arberry's syntactic skills are apparent in his renderings of the lines of poetry throughout the book. He does not only render the message of the lines in plain

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English, but offers a poetic version that may compete the source in stylistic elegance. Add to that the diachronic nature of the translation, taking into account a present-day, and even future, reader's understanding of the text (Enani, 2020, p. 100), rather than the synchronic strategies that limit the scope of the text to the original writer's audience. This issue is very clear in the various renderings of Shakespeare's drama. If the rendering is more diachronic than synchronic, it is supposed to be accepted by succeeding audiences through ages. In this connection, André Lefevere (1981) says that "translations are "good" only with respect to a certain place and a certain time, in certain circumstances" (p. 70). Diachronic strategy of rendering may solve this problem by making the translation good and readable over the centuries. In so doing, the translated work becomes not only a transcultural ring, but a kind of a link that connects centuries to each other.

The sanctity of sacred texts and greatness of some classical works like *The Ring of the Dove* make them readable through ages. Such sanctity and greatness must be transferred in translation. The key to do so is understanding the stylistic map of the source and follow it while rendering the message, taking into account the fact that "what is inferable for a source text reader

may not be so for a target text reader, since they operate in different cognitive environments” (Angela Kamyants, 2017, p. 264). Arberry is so faithful to that stylistic map to the point of calling for rendering poetry in a rhymed and metred language. “The interpreter should take the same trouble... he may occasionally produce something memorable” (Arberry, 1995, p. 6).

Arberry's art appears in his use of rhyme and rhythm in the translation. Not only does he give the exact meaning of the line, but he does his best to transfer the aesthetic qualities to the target reader, making him feel that the lines of poetry are not alien. The following lines are problematic in that they have some morphological similarities, making it difficult to discern meaning and then put it to rhythm and rhyme in English:

## 53

ناسي الأُحبة غير من يسلوهم

حكم المُقَصِّر غير حكم المُقَصِّر

ما قاصر للنفس غير مجيها

(p. 105) ما الصائر المطبوع كالمُتصير

*To will forgetting friends is not*

*The same as having friends forgot;*

*"I can, but I decline to do"*

*Is not" I am unable to."*  
*The man submissive to his soul*  
*Ranks not with him who keeps control;*  
*A nature patiently endured*  
*Is not like conscious fortitude.*

## 54

صار حياةً وكان سهماً ردي      وكان سماً فصار درياقاً (p. 48)  
*He was an arrow poised for death,*  
*But now he is my life and breath;*  
*He was rank poison in my throat,*  
*But now my only antidote.*

In the passage above, the rendering looks as stylish and grand as the ST itself. He uses the iambic tetrameter in the four lines: (*But now he is my life and breath*). Some critics claim that an iamb is similar to a heartbeat (Derek Mong, 2016), in which case the rhythm of the translation agrees with the theme of love in the book. Hence comes the success of the translation in which most aspects of meaning, sound, beat and culture are communicated adequately. Arberry succeeded in dealing with stylistic change throughout the book. He transferred Ezra Pound's melopoeia, phanopoeia and logopoeia to the TT (Ezra Pound & James Joyce, 1970, p. 102).

The metred and rhymed translation of the following lines (iambic tetrameter also used) shows how possible it is to render poetry as poetry; it is a great effort that should be credited because it is an attempt to produce an identical style:

## 55

وبعض مودات الرجال سراب	أَوْدُكُ وُدًّا لَيْسَ بِهِ غُضًّا
لودك نقش ظاهر وكتاب	وَأَمْحَضْتِكَ النَّصْحَ الصَّرِيحَ وَفِي الْحَشَى
ومزق بالكفين عنه إهاب	فَلَوْ كَانَ فِي رُوحِي هَوَاكَ اقْتَلَعْتَهُ
ولا في سواه لي إليك خطاب	وَمَالِي غَيْرَ الْوُدِّ مِنْكَ إِرَادَةً
هباء وسكان البلاد ذباب (p. 2)	إِذَا حَزْتَهُ فَالْأَرْضَ جَمَعَاءَ وَالْوَرَى

*This fondness I profess for thee  
Is pure, and in my heart I bear  
True love's inscription plain to see,  
And all its tale is written there.  
Had any passion, thine beside,  
At any time my soul possessed,  
I would have torn my worthless hide  
And plucked that alien from my breast.  
There is no other prize I seek:  
Thy love is my desire sincere:  
Only upon this theme I speak*

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*To capture thy complacent ear,  
This if I win, the earth's expanse,  
And all mankind, are but as dust,  
Yea, the wide world's inhabitants  
Are flies that crawl upon its crust.*

But in this example, there is a different strategy:

56

ترى كل ضدٍ به قائماً فكيف تُخدُّ اختلاف المعاني (p. 9)

*All opposites, as thou dost see,  
In him subsist combined;  
Then how shall such variety  
Of Meanings be defined?*

Arberry shows great talent in simplifying the philosophical theme of the line into simple and rhymed poetry that is easier, than the source, to understand for the Arab reader who knows some English. As for the rhythm, it is not as regular as in the previous two examples because the theme here is more philosophical than romantic; the beat of the mind is louder than the beat of the heart or the regular beat of the iambs.

In some cases, Arberry may make semantic changes for the sake of the poetic quality:

## 57

أرعى النجوم كأنني كُلفت أن أرعى جميع ثبوتها والخنس (p. 14)

*I am the shepherd of the skies,*

*Deputed to preserve*

*The planets as they sink and rise,*

*The stars that do not swerve.*

The word النجوم is rendered as "skies" to offer an option that rhymes with "rise". In the translation, "the sound of words will be different; but it must have an effect on the reader of the target text which relatively corresponds with its effect on the reader of the source text" (Enani, 2020, p. 101). The sounds in both source and target texts reflect an atmosphere of silence and strong emotion. Such texts need a translator–critic who interacts with the reader in the same way the original author does. Through explicitation, the translator may give identical force to the images. The translator's handling of the sound, rhyme and rhythm transfers the unity of the ST to the target reader with all its flavours; they are the same flavours indeed by using foreign spices. The writer's purpose is achieved phonologically; vowel combinations and assonance in the TT reflect a tone of silence by the sound /s/ and another of pain by the sound /n/. These two tones are quite clear in the source text. Indivisibility of form and

content compels translators to consider rhythm a part of the content and render its influence to the target reader as Arberry seems to have successfully done.

**Conclusion:**

Rendering of a classical work like *the Ring of the Dove* is a rewriting of the past in a new light, redrawing a pre-medieval image using modern colours. Arberry's focus on intra-textual coherence and offering a translation to the general public did not harm inter-textual coherence or what might be called faithfulness to the ST. He dealt skillfully with micro and macro features of style, ranging from vocabulary, rhythm, structure, etc. to cultural and historical aspects of the text. Great talent has also been shown at rendering poetry and images in the book. The spirit of euphemism has been transferred in such a way that seemed many times more euphemistic than the ST. As for structure, hypotactic and paratactic styles have been used according to plan to run side by side with other stylistic traits, resulting in a TT having an identical style as that of the source. Not only did he render meaning, but also rendered the structure, the sound and other macro aspects. Thus, the approach of study depending on literary, historical and stylistic notions proved that Arberry built successful relations with audience and other parties included in

translation as a human activity; dealing with ideational and textual aspects led to establishing interpersonal relations of understanding between audience, writer, translator, the texts and backgrounds involved.

To successfully build such relations, the translator depended on various strategies like literalness, explicitness, implicitness, paraphrase, rendering by deletion, etc. In a few cases, he offered inadequate choices, but overall Arberry's rendering approach is a school in the field of literary translation. He does not stick to a certain theory: in one case he applies the cultural approach, in another he focuses on simplifying the message of the text, and sometimes he does his best to render all components of the style. By this effort, Arberry proves himself as an academic of great translational skills at both theoretical and practical levels—at a time when translation studies was not an established field. Deep analyses of his translational efforts reveal that he worked according to a fixed plan. More future studies of Arberry may help reveal more about the literary theory in his mind which he has not written down.

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