
Conceptual Imagery in the Apocalyptic Scenes in Two Arabic Translations of Milton's *Paradise Lost*: A Sociological-Stylistic Approach

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ABSTRACT

This study compares conceptual imagery in the apocalyptic scenes in two Arabic translations of Milton's *Paradise Lost* (2005). Milton's apocalyptic vision in *Paradise Lost* poses a lot of problems for translators having different backgrounds and dispositions. Furthermore, the fact that *Paradise Lost* draws heavily on conceptual imagery, whether nonsensory or nonvisual, leads to different interpretations in the process of translation. Thus, comparing the conceptual imagery in the apocalyptic scenes in two distinct translations of Milton's *Paradise Lost* is the primary goal of this work. It also sets out to examine the role of habitus and the role of field in generating the translators' strategies for translating conceptual imagery. The two translations are selected according to two criteria: the translator's religion (Muslim vs. non-Muslim), and the translator's habitus. This study is grounded on translation approaches. The investigation of the translation is supported by Bourdieu's sociological theory and its relation to translation studies. The findings show that both translators have varying dispositions, orientations, and perspectives that lead to a significant discrepancy between their translations and interpretations of conceptual imagery.

1. Introduction:

This study examines the complexities of rendering conceptual imagery in the apocalyptic scenes in two Arabic translations of Milton's *Paradise Lost*. *Paradise Lost* is an epic poem in blank verse and was written by the English poet John Milton in the 17th century. It is regarded by critics to be as a milestone in the history of English poetry and it enhanced Milton's standing as one of the greatest poets of his time. Two translations of *Paradise Lost* are selected, the first is done by Enani (2009) and 'Abbūd (2011). Enani is an Egyptian translator, author and scholar who was born in Rashid, Egypt. His grandfather was a self-made illiterate man who engaged in trade then opened a rice husking plant. He used to go to *kuttāb*

where he memorized the Quran since he was three years old. The second translator is ‘Abbūd who is a Syrian writer, translator, critic and mythographer. He spent his childhood in an orthodox orphanage where he learned literature and evolved his literary style. The social institutions that the translators went to when they were children controlled their dispositions and function as the primary *habitus*, which is a set of dispositions and schemes of perception and appreciation that organize the practices of individuals according to Bourdieu (1990).

1.1 Statement of the Problem

This study seeks to explore the problems of rendering conceptual imagery in the apocalyptic scenes in two Arabic translations of Milton’s *Paradise Lost*. When examining *Paradise Lost*, a translator faces the challenge of rendering the conceptual images which frequently constitute the poetic texture in descriptions of the apocalyptic reality. The translators’ dispositions, orientations, and their different views of this world and the Hereafter, the so-called *habitus* leads to different interpretations of conceptual imagery, and hence the considerable difference in their translations. This matter is complicated by the fact that *Paradise Lost* draws heavily on vague imagery. According to Ryken (1970), the vague imagery in *Paradise Lost*, whether nonsensory or nonvisual, involves something which is not seen distinctly or arises from something which is not seen at all. Rendering such vague imagery differs in both translations by reason of the two translators’ *habitus* and the dynamics of the field of translation. Neglecting such imagery results in an imprecise critical analysis of Milton’s conceptual imagery.

1.2 Objectives of the Study

The main objective of this study is to investigate comparatively how far conceptual imagery in the apocalyptic scenes is retained in two Arabic translations of Milton’s *Paradise Lost*, which are Enani (2009), and ‘Abbūd (2011). It also sets out to examine the role of primary and professional *habitus* in generating Enani’s and ‘Abbūd’s translation strategies, and highlights the social and academic institutions that are involved in controlling their dispositions.

1.3 Questions of the Study

1. What is the role of *habitus* in conveying Milton’s conceptual imagery in the apocalyptic scenes and how far is it retained?
2. Why does the *habitus* of one translator generate dispositions that comply with existing norms, and the *habitus* of another, generate dispositions that challenge these norms?

In order for these questions to be answered correctly, they need to be tested on a wider range of translators from different cultural traditions and different backgrounds. That is why two different translations done by Enani (2009) and ‘Abbūd (2011) are selected.

1.4 Scope of the Study

The study is confined to the investigation of conceptual imagery in the apocalyptic scenes in *Paradise Lost*. It investigates two translations only of the epic. The two translations are done by a Muslim translator, Muhammad Enani, and a Christian mythographer and critic of poetry, Hanna ‘Abbūd. These two translators are selected for the purpose of highlighting the difference in rendering conceptual imagery in the apocalyptic sciences, as well as investigating how Milton’s stylistic variation is rendered by them. All the poetic lines are confined to conceptual imagery only. The tools that help in the analysis of the data is Bourdieu’s sociological theory as well as a prosodic scansion of the poetic lines.

1.5 Data and Methodology

The analysis of the study is based on Bourdieu’s sociological theory (1990) and its association with translation studies because this theory reveals important aspects of the social context in which translation is done. This theory has also shifted attention to various research fields such as training institutions, working conditions, professional institutions and their social role, questions of ethics in translation, (auto) biographies of translators and interpreters. This sociological analysis of *Paradise Lost* is supported by analytic tools such as a paratextual framing of the translation that includes an interview with one of the translators, that is Enani.

Theoretical and Paratextual Framing of *Paradise Lost*

This chapter discusses Bourdieu’s theory on which this study is based and its relation to translation studies. It also discusses the paratextual framing of the translation which is important to a sociobiological analysis of a given translation as it describes the relationship between the translation and human agents who contribute to its production. A brief stylistic analysis of relevant translated poems is also given. Five themes provide the organizational framework for this chapter on the theoretical and paratextual framing of *Paradise Lost*: habitus, capital, filed; peritext, and epitext.

Theoretical Framework

3.1.1 Bourdieu's Theory and its Relation to Translation Studies

This study relates Bourdieu's sociological theory to the translation of conceptual imagery in the apocalyptic scenes in *Paradise Lost*. The data are analyzed in light of this theory to investigate its effect on the performance of the translators. Therefore, this section presents Bourdieu's sociological theory and its relation to translation studies, and an overview of the sociological turn of translations studies, which is preceded by the cultural one. It is also concerned with the basic pillars of Bourdieu's theory, the main features of habitus, and the different classifications of habitus.

The sociological turn of translation studies began when translation and interpreting were initially treated as form and part of the social practice. In light of this turn of translation studies, translators, their behavior, and their agencies became the core of focus in the discipline. (Hawel & Mzaiel, 2018). The translator/interpreter here is treated as an agent who is affected by the field of translation and affects the structure of the field at the same time. Conversely, the cultural approaches to translation, like Even-Zohar's which does not touch upon the translator's motives, neglect the social circumstances that shape the inner behavior of the translator, and consequently affect the process and the product of translation.

According to a sociological approach to translation, the translation is related to its socio-cultural context, for example, the translator's/ agency's background, the translator's/ agency's cultural orientation or the text relation to the socio-cultural function. Bourdieu's work has been recently explored in relation to other sociological theories that have begun to emerge as relevant to translation studies, especially the work of Latour who developed the actor-network theory. *Field*, *habitus*, and *capital* construct the basic pillars of Bourdieu's social framework.

Field. It is used in Bourdieu's sociology to refer to a structured space of possible positions which are occupied by agents. The structure of the field is dynamic and changeable and is always governed by the struggle among its members over different types of capital. In this respect, social space is a wider category which comprises multiple fields (cultural, political or economic), and the social space of an individual includes the fields within which he or she operates. (Hanna, 2016).

Capital. Bourdieu uses the term "capital" to account for the behavior of culture producers, which helps to give an emphasis on the agency of translators. Cultural producers compete over cultural capital. A great effort is exerted to control cultural capital and to eventually convert it into economic capital. Culture producers seek profit from their intellectual labor. They seek to accumulate capital, which is the goal that

drives culture producers into action, and capital is also the resource they deploy in their struggle for dominance in the field. According to Bourdieu, capital is divided into economic, cultural and social.

Cultural Capital. It is divided into embodied, objectified and institutionalized. Embodied: it is concentrated in the knowledge, the skills, and the cultural, artistic and political preferences which individuals possess. It is acquired either deliberately through education or spontaneously through the unconscious processes of socialization. Objectified: Cultural capital materializes in cultural objects “such as writings, paintings, monuments, instruments, etc. It is worth noting that Enani authored and translated many books on the translation of poetry and translation of style (2000), (2020). ‘Abbūd also wrote numerous books on philosophical and political thought criticism, literary economics, poetry, and literary theory (1978), (1982). The materiality of objectified cultural capital makes its conversion to economic capital easier than is the case with embodied cultural capital. Institutionalized: cultural capital takes the form of an academic degree, a title or an award which is acknowledged by an educational or cultural institution. In this respect, Enani received many awards, including the State Award in Translation in 1982 for translating Milton's *Paradise Lost* into Arabic. On the other hand, ‘Abbūd received numerous honours, including the Arab Writers Union Appreciation Award for literary criticism.

Enani (2002) stated that his father M. Enani was fond of literature, particularly poetry. Consequently, he was preoccupied with poetry by which means he would show people that he was different from others. That is why he used to read it as much as he could and study the different Arabic meters. He is also eager to write poetry in its classical form. His cultural capital had been accumulated since he was a child. He was a bookworm and used to read any book or magazine or newspaper. He also used to borrow old magazines in which perfumery were sold so that he could read them. This is how he used to accumulate his cultural capital when he was a teenager. The first course he talked about during his academic study was poetry. He stated that the key to poetry was man and nature.

How capital is accumulated, multiplied, diminished, or converted to other forms of capital is determined by the dispositions informing the decisions of culture producers and the series of successive choices they make in their field(s) of activity i.e. their habitus and trajectory, respectively, as Bourdieu would call them. He proposes that the individual's habitus and capital affect the field that governs practices. While accumulating capital is the goal that motivates the behavior of culture producers, their habitus generate the strategies which enable them to attain that goal.

Social Capital. Bourdieu defines social capital as the set of actual or potential social resources that individuals own and use. This could manifest as belonging to a specific group that grants each of its

members access to "the backing of the collectively-owned capital". This collectively owned capital is activated by signaling the common name of a group to which agents belong; this could be the name of a family, class, school, political party, literary club, or movement (Bourdieu 1986: 249). In this respect, ‘Abbūd is a member of the Literary Criticism Society of the Arab Writers Union. He is regarded as one of the critics of poetry in the second half of the twentieth century. Being a member of a translation or language association raises a translator’s social capital, and the certification of a respected association provides credentials for translators. It also provides a recognized measure of competence for translation.

According to Bourdieu, the possession of social capital in the form of networks of connections is the result of a long process of investment strategies aimed at transforming circumstantial relationships into "social relationships that are directly usable in the short or long term. In this respect, Enani (2002) stated that he travelled to England to study literature and came back to Egypt in 1975. Travelling to a foreign country, where one mingles with people with a foreign culture, furthers one’s aim of being a leader in the field of translation. Unlike Bourdieu who argued that social capital is symbolic and cannot be incorporated into one individual habitus, the knowledge gained from social relationships can be put to practical use by means of teaching or rendering this knowledge in a piece of research or book. Hanna (2016) also argued that mutual recognition of two literary translators is only symbolic within the field of literary translation and through the means of production available in the field: a conference on literary translation, an introduction to a translation of a text translated by a fellow translator, etc.

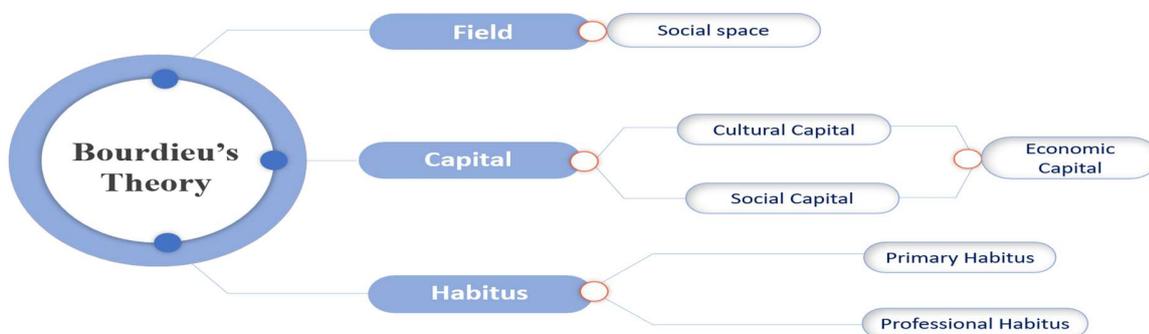
Habitus. Bourdieu literally defines *habitus* as “systems of durable, transposable dispositions, structured structures predisposed to function as structuring structures” (Bourdieu, 1990, 53). In other words, the set of dispositions, perception and appreciation schemes that govern individuals' practices is referred to as *habitus*. The *habitus* is literally incorporated by long exposure to a given region of social space. The body itself is disposed to feeling at ease in certain social contexts and agitated in others. One is often at ease while engaging with members of groups from close regions in social space. Conversely, one is apt to experience discomfort when confronting individuals presented as one's superiors (Fogle, 2011). So, *habitus* is also a sense of place.

For Bourdieu, *habitus* and field can only exist in relation to each other. Although a field is constituted by the various social agents participating in it (and thus their *habitus*), a *habitus*, in effect, represents the transposition of objective structures of the field into the subjective structures of action and thought of the agent. Hanna (2016) argued that one’s *habitus* is the product of the collective constraints and conditions of the fields s/he is involved in, and the personal experiences acquired through the multiple and

unconscious processes of socialization. A presupposition in the acceptance of inseparable dispositions inherent in habitus implies that individual social action is dependent on an individual’s habitus.

Habitus is divided into primary and professional. Primary *habitus* comprises the dispositions acquired by the individual during the early processes of socialization (through the family, social class, schooling, etc. (Hanna, 2016). Professional *habitus* consists of the dispositions and schemes of perception acquired by the individual when getting involved in specific professional activities. For instance, it takes a translator a long time to engage in medical translation and this requires him/her to take specialized courses which provide him/her with a set of specialist skills and dispositions. In some translation activities professional *habitus* is not constituted through conscious and pre-defined training. It rather takes the form of indirect apprenticeship. This is typically the case of literary and drama translators who usually do not receive formal training. They acquire the skills necessary for their profession merely through assimilating, consciously or unconsciously, the practices of other translators. The following figure represents the main three pillars of Bourdieu’s theory: field, capital, and habitus.

Figure 3.1 Main Pillars of Bourdieu’s Theory



Levantine translators were not known to have professional training in translation during the second half of the 19th and early 20th centuries. However, their professional *habitus* drew on their primary *habitus* and was further developed through the actual practice of translation in the Levant during the second half of the nineteenth century. They juxtaposed the conventional language of neoclassical Arabic, with its characteristic rhymed prose (*saj'*), parallel structures and archaic lexis, with the plain prose characteristic of modern Egyptian Arabic (Hanna, 2016). The plays represented in table 2.1 are translated under the following rhyming titles in an attempt to appeal to the public and in response to market needs, thereby maximizing the economic capital:

Table 3 Plays along with their Equivalent Arabic Rhyming Titles

The Source Title	The Arabic Rhyming Title
Corneille's <i>Le Cid</i>	<i>Gharam wa Intiqam</i> by Naguib Haddad
Shakespeare's <i>Othello</i>	<i>Hiyal ar-Rijal</i> Naguib Haddad
Voltair's <i>Méropé</i>	<i>Taslyat al-Qulub fi Riwayat Méropé</i> by Muhammad Iffat

Hafez (1993) stated that the translations done by most Egyptian and Levantine translators of the late nineteenth century were nearer to adaptation than to accurate literary translation because the reading public could not tolerate going beyond the limits of traditional culture. Part of the cultural capital which these translators employed in their endeavor to accumulate economic capital consisted in their fair knowledge of the folk narratives that were in circulation during that time. Therefore, translators chose works that satisfy the taste of the avant-garde reader, and consequently translation and adaptation played a major role in relating the fictional techniques of European literature to the fictional techniques of *maqamat* and *babat* (Hafez, 1993).

Erich Prunč (as cited in Vorderobermeier, 2014) discussed translators' *habitus* by classifying the concept into that of the priest, the prince and the pariah. According to Prunč, the *habitus* of the translator-priest originated in ancient Mesopotamia and, today, this *habitus* might be found among translators and interpreters working for international organizations such as the European Union and the United Nations. The *habitus* of the prince, on the other hand, hails from Ancient Egypt where multilingual aristocratic princes did not translate or interpret themselves but were the supervisors of interpreters. He points out that to the pariah "the customer is the king" and "the author their master" Prunč does not show much compassion for the invisible translator-servant who works for ever lower fees.

The fact that the constitution of *habitus*, as explained in Bourdieu's sociology, is the outcome of processes of social conditioning and cognitive construction calls for an analysis of the translator's *habitus*

through a sociological approach. There are certain social institutions that are involved in conditioning the translator's dispositions. These institutions in addition to professional specialization in the field of translation perform certain roles in governing the translator's dispositions. Consequently, translation norms are cognitively conveyed and integrated into translation strategies.

Enani's Primary Habitus. Enani's father used to let him memorize classical Arabic poetry when he was young. He also used to go to kuttab where he memorized the Quran since he was three years old. Furthermore, he used to attend sessions organized by Muslim Brotherhood, but he left this organization because he did not like to be a committed member of any party or organization. This indicates his Islamic tendency and how his religious education regulates his professional practices. His diction, which is borrowed from the Quran and Islamic creed, mirrors his religious faith. Furthermore, his proficiency in translating Milton's epic resulted from his memorization of the Quran and classical Arabic poetry when he was young.

Enani's Professional Habitus. Enani studied Arabic and English literature when he enrolled in the department of English at Cairo University. His academic and professional specialization is poetry. For his MA thesis is entitled "A Study of the Development in Wordsworth's Use of Some Central Images in *The Prelude*, I-VI". He did a doctoral thesis on "the Development of Wordsworth's Early Styles, 1773-1800 as Reflected in the Imagery of an Evening Walk, Descriptive Sketches, The Borderers, Peter Bell, and *The Prelude* I-II. In addition, he did translations of many poems, lyrical and verse plays from English to Arabic and vice versa such as *Night Traveller*, *Leila and the Madman*, *On the Name of Egypt*, *Beauty Bathing in the River*, *Songs of Guilt and Innocence*, *The Trial of an Unknown Man*, *The Fall of Cordova*, *The Language of Lovers' Blood*, *Time to Catch Time*, *A Thousand Faces Has the Moon*, *Shrouded by the Branches of Night*, *An Ebony Face*, *Beauty Bathing in the River*, *A Midsummer Night's Dream*, and *Shakespear's Sonnets*.

Many of Enani's renderings of poems are done in versified translation due to his conviction that verse must be translated in verse. He also believes that translating poetry is much easier than composing it. He was versed in Arabic and English prosody because he studied Arabic and English poetry while he was an undergraduate student in the department of English, Faculty of Arts, Cairo University. He also taught poetry to undergraduate students. He was also a poet and used to compose a lot of poems. He also used to make an in-depth analysis of his translations. A case in point is his book (2000) which was written in English and devoted wholly to the translation of Arabic. It is entitled "On Translating Arabic A Cultural Approach". He devoted a whole chapter to the translation of poetry and explored the translator's intuition. Next, he

wrote another book (2003) in which he also devoted a whole chapter to the translation of poetry in verse and in prose. It is entitled *At-Tarjamah al-Adabiyah bayna an-Nazariyah waṭ. Taṭbīq* [Literary Translation: Practice and Theory]. The book is written in Arabic for the purpose of analyzing Arabic literary texts in the language they were originally written. Each translation issue is thoroughly contextualized and illustrated with examples from contemporary poetry. Enani was so proficient in analyzing Arabic meters that he composed many of his translations according to them. For instance, he translated the poem “*Ana wal Madinah*”, which was written by Ahmad Abdul Mo’ti Hijazi in 1957 in verse and composed it according to al-Rajaz meter, the feet of which is مستفعلن مستفعلن مستفعلن and repeated twice. The following is part of his translation followed by a stylistic and poetic analysis:

هذا أنا، وهذه مدينتي،	This is I, and this my city.
عند انتصاف الليل	At midnight
رحابة الميدان، والجدران تل	The vast square and walls are a hill
تبين ثم تختفي وراء تل	Appearing to disappear behind a hill!
وريقة في الريح دارت، ثم حطت،	A leaflet in the wind circled
ثم ضاعت في الدروب	Then landed in the alleys.

Enani (2003) tried to use an English meter like the Arabic meter ar-Rajaz to produce a similar rhythm. The English metric foot is iambus, where an unstressed syllable is followed by a stressed syllable. Enani (2003) stated that the English reader could read the English poem in any way s/he likes. S/he can read it as follows: This is/ I and/ this my/ city. The meter here is iambus and the second foot is trochee because I is stressed instead of the second syllable. Otherwise, s/he can divide the first line into three feet, the first and second of which consist of three syllables, that is the anapaest, a unit of sound in poetry consisting of two unstressed syllables followed by a stressed syllable: This is I/ and this my/ city.

‘Abbūd’s Habitus. ‘Abbud is one of the most important poetry critics in Syria in the second half of the twentieth century. He is a Syrian author, translator, critic, and mythographer. His parents passed away when he was five years old. Afterwards, he spent his childhood in an Orthodox orphanage in Homs. He stayed there for eight years, which in turn had a significant impact on the development of his literary persona. Unlike Enani who graduated from Cairo university with a BA in English literature. ‘Abbūd received his studies in Homs and graduated from Damascus University with a BA in Arabic language. He

worked as a teacher after graduating from university until 1989. He regarded it as a patriotic duty until it took him away from his literary critical project.

Field of Poetry Translation in The Twentieth Century

Enani's first translation of *Paradise Lost* was done in several parts. The first two parts were published in 1982. Therefore, tracing the field of poetry translation in the twentieth century is a matter of importance. Before elaborating on the field of poetry translation, clarifying methods of rendering poetry that were common during that period is also important. There have been two main methods of translating poetry: verse-to-verse translation, which is definitely the most difficult type of literary translation, and verse-to-prose translation. The first method is difficult because poetry has meter, syllable harmony, and tone that are primarily language unique and cannot be translated. An approximate concordance can be provided, but not a complete one. This method involves scansion, that is the rhythm of a line of poetry is identified to show its meter, then an attempt to reproduce rhyme and rhythm which are similar to the original ones. The second method has some weak points as it leads to the loss of beauty of the original poem. In this day and age, there are few translators who can render poetry as verse. The first Arabic generation who rendered verse as verse included 'Abbas al-'Aqqad, Ibrahim al-Mazni, who translated a poem by Artsybashev, Ali Mahmoud Taha, Abdel-Rahman Shokri, and Khalil Mutran.

According to Enani (2020), verse-to-prose translation "harms" the Arabic heritage. Furthermore, Arabic translators use the easy method verse-to-prose, and some people think it is verse. Kholef (date), was sad because modern poets limit their poetry to meters of one measuring unit (taf'ila). He also urges that rendering the author's style is the biggest challenge that a translator faces and when poetry is rendered as prose, the author's style is not maintained. (my translation).

One of the Arab poets who adopted verse- to-verse translation is the Lebanese poet and writer Wadī' al-Bustanī. In 1912, Wadī' al-Bustanī translated Rubaiyat Omar Khayyam, which was later translated by Rami in the thirties in verse too. Then, one of the most distinguished Egyptian poets, critics, philosophers, and translators in the twentieth century, 'Abbas al-'Aqqad adopted also verse-to-verse translation. A case in point is the following poem composed by Shakespeare and translated by him in 1916. It is probably the first poem composed by Shakespeare. In this poem Venus, the goddess of Love addresses Adonis, a young man who is well known for his stunning beauty. The rhyme scheme of this poem is AB AB CC. It is written in this way to depict Venus's agony and unrequited love. Al-'Aqqad rendered such a rhyme by using one and unified rhyme in his translated poem, /Meem/ the repeated letter on which the poem is based /*rawai*/. He maintained Arabic meters in his poems. His poetry included rigorous measuring procedures and modern

clear style. Furthermore, his literary style is similar to the style of English and French literature. While he expressed new meanings, he maintained Arabic meters in his poems. The meter used in the following translated poem is the long meter, the most common meter in classical Arabic poetry. He also paid attention to rhythm. It is worth noting Al-'Aqqad's poems belong to vertical poetry. The meter to which the poem belongs is the long meter (at-tawil). This meter consists of the following measuring unit: مفاعيلن مفاعيلن

رأت شفثيه والبكى يستجيشها	فما راعها إلا اصفرار عليهما	She looks upon his lips, and they are pale;
وجست يدا كانت نطاقا لخصرها	فلا رمقا فيها تحسن ولا دما	She takes him by the hand, and that is cold;
ومالت على أذنيه حتى كأنه	ليسمع منها شجوها والتندما	She whispers in his ears a heavy tale,
فتح جفنيه لتبصر فيهما	سراجين كان يسطعان فأظلما	As if they heard the woeful words she told;
سراجين كانا يجلوان لعينها	جمال محياها فواراهما العمى	She lifts the coffer-lids that close his eyes,
وكان لوجه الحسن أجمل مبصر	فقد فجع الموت المحاسن فيهما	Where, lo! two lamps, burnt out, in darkness lies;
فقال برغمي أنك اليوم ميّت	وأنّ الضحى لما يزل متبسمًا	Two glasses where herself herself beheld
ألا ابهذا الحب إنك بعده	ستصبح داء في الجوانح مسقما	A thousand times, and now no more reflect;
		Their virtue lost, wherein they late excell'd,
		And every beauty robb'd of his effect:
		Wonder of time,' quoth she, 'this is my spite,
		That, you being dead, the day should yet be light.
		'Since thou art dead, lo! here I prophesy,
		Sorrow on love hereafter shall attend:

It is worth noting that some consonants are elided in some measuring units "taf'ilas". In metrics, the first line is analyzed as follows:

فما را / عها إلل ص/ فرارن/ عليهما	رأتش/ فتيهي ول / بكى يس/ تجيشها
فعولن/ مفاعيلن/ فعولن/ مفاعلن	0//0// 0/0// 0/0/0/0// /0//
0//0// /0/0// 0/0/0// 0/0//	فعولن/ مفاعيلن/ فعولن/ مفاعلن

In 1934, Ibrahim Nagi translated *Le Lac* by Lamartine in verse. It was also rendered in verse by Nicola Fayad, Shahada al-Yazgi and Ali Mahmoud Taha. However, it was translated as prose by Ahmad Hassan az-Zayyat and Muhammad Mandur. According to some critics, the translation by az-Zayyat in prose is better than the versified translations as it rendered the whole meaning of the poem (Hassan, 1970)

In the fifties Enani and some poets such as Shawki Gomaa used to render poems in verse. However, Enani admitted that his talent needed to be nurtured (Enani, 2002). He learned that he should not neglect the nuance of meanings. A case in point is his translation of *The Waste Land* by T.S. Eliot, and his translation of *A Little Learning is a Dangerous Thing* in 1957.

لا تقنع من العلم بنزر يسير،	A little learning is a dangerous thing;
فهذا جد خطير	Drink deep, or taste not the Pierian spring:
فإما أن تجرع كنوسه المترعة	There shallow draughts intoxicate the brain,
أو لا تقرب النبع المقدس	And drinking largely sobers us again.
فقطراته اليسيرة تذهب بصوابنا	Alexander Pope
(Enani,2002, p.85) وجرعته الحافلة تعيد لنا رشدنا	

On the other hand, there were two famous Arabic poets who started to compose free verse in the fifties. Both of them are regarded as the pioneers of the renewal movement for contemporary

Arabic poetry. They were Salah AbdelSabur and Ahamd Abdel Mo'ati Hijazi. AbdelSabur's first collection of poems, *an-Nas fi Biladi* (People in My Land), published in 1956, heralded the beginnings of the Egyptian free verse movement. His writing was strongly influenced by Western literature. Enani, in turn, was so influenced by both of them.

In 1945, Khasba translated *Iliad* and adopted verse-to-prose method. Some critics believe that this method is more faithful to the original than the verse-to-verse one because verse has so strict rules that it

deviates from the original. In 1958, the Syrian poet and translator Yusuf al-Khal was the first to translate American poetry into Arabic. He plays a significant role in developing the modern Arabic poem, particularly *qasidat an-nathr* (the prosepoem). Similarly, Ar-Rihani followed in Whitman's footsteps and published a book of verse entitled "prose verse". In 1963, the poet aş-Şāiygh published a book in which he translated fifty poems excerpted from Modern American poetry. He said in his introduction that is collection is the first one including American poems translated into Arabic, ignoring al-Khāl's translation. Then, the poet Yusuf rendered Whitman's book verse entitled "Leaves of Grass" into Arabic in 1989. However, the critic and poet 'Abid Ismail draws many comparisons between Whitman's original poems and their translations. He concludes that they include distortion of his style and inability to grasp the intended meaning ("Kharītat ash-shi'r al-Amrīkī", 2009)

Meanwhile, Enani sticks to verse-to-verse translation for many reasons. According to 'Eiyad, in the sixties, Arabic readers of Enani's poetry were still well versed in poetry composition and were able to know if meters and feet are used correctly or not. Any deviation from the norms could incur enmity between him and readers. (as cited in Enani, 2002). He also believes that verse-to-prose translation "harms" the Arabic heritage as indicated earlier. On the other hand, verse-to prose translation became so prevalent that eight translations of *Love's Philosophy* by Shelley out of ten were done in prose. Only two translators opted for conventional Arabic prosody and its concomitant diction (Hassan, 1970). However, Enani and a few Egyptian poets like Farid stick to verse-to-verse method in spite of the prevalence of verse-to-prose translation.

Table 3 Methods of Translating Love's Philosophy by Shelley

Translator	Year	Method
Fa'iq Riyad	1919	Verse-to-prose
Abdel Hamid Hamdi	1929	Verse-to-prose
Muhammad Ahmad Ragab	1930	Verse-to-prose
Qustandī Dāwūd	1933	Verse-to-verse
Ahmad Zaki abu Shadī	1934	Verse-to-verse
Ibrahim al-Masrī	1938	Verse-to-prose
M.Wahbah	1940	Verse-to-prose
Murtaḍa Sharārah	1945	Verse-to-prose
Ibrahim Sakīk	1950	Verse-to-prose
Al-Masiri wa Zīd	1964	Verse-to-prose

Structure and Properties of the Field of Poetry Translation in the Twenty First Century

Translation of poetry has recently been one of the most difficult types and most controversial issues in the field of literary translation. The most controversial issue is whether to regard a translated poem as verse or prose. When rendering English poetry into Arabic many elements are taken into consideration: Arabic meters, rhythm, and rhyme. Therefore, not all rhymed prose is verse. Poetry that is rendered as rhymed lines with no actual use of meters is regarded as one of the types of literary translation.

In the twenty-first century, renderings of poems also vary. Some are done in verse, others in prose. Vertical versified translation almost disappeared. Mazid (2017) authored a book in which he made a comprehensive analysis of poetry and translation thereof. Many renderings are done in free verse whether in Arabic or English. Furthermore, one rendering is done in verse and prose together. A case in point is the following poem by Robert Brooke. The poem is a metatextual interpretation of the classic story of Helen and Menelaus. Mazid's translation is a metatext of the poem.

منيلوس وهيلانه	Menelaus and Helen
يندفع الملك الزوج الهائج	HOT through Troy's ruin Menelaus broke
فوق الأشلاء - حطام الحرب -	To Priam's palace, sword in hand, to sate
يدخل قصر الوالد بريام -	On that adulterous whore a ten years' hate
والد ذاك الغاصب -	And a king's honour. Through red death, and smoke,
يحمل سيفاً،	And cries, and then by quieter ways he strode,
علّ السيف برد الشرف	Till the still innermost chamber fronted him.
ويسكت عنه الغيظ،	He swung his sword, and crashed into the dim
غيظ الزوج الملك المخدوع،	Luxurious bower, flaming like a god.
وقد باتت زوجته عشر سنين	
عهرًا في حضن غريم محتلّ.	

Many critics argued that translating poetry involves betrayal as a poem cannot be reproduced in another language. While Enani believes that his translation is faithful, many readers believe that his

translation is not. Enani believes that his translation is faithful according to his interpretation. They argue that faithful prose translation is better than unfaithful verse translation.

According to Hanna (2014), members of the field can make a variety of decisions and choices, or what Bourdieu refers to as position-takings, due to the available positions. Since publishers are co-producers of any translation product and are in turn significant members of the translation field, the process of translation can be affected by their decisions to a certain degree. These publishers can be either governmental or private, each of which has its own rules and guidelines. Translators could be prevented from adding footnotes, headnotes or any other glosses that should be added for the purposes of clarifying cultural specific items or locating them in a richer cultural and linguistic context. This occurs depending on whether the translator is consecrated or not, that is the bigger his/her status in the field the bigger his/her authority and canonicity of his translation.

The publishers of Enani's translation are Kalima and The Egyptian-Lebanese House. The Kalima translation project was an affiliate of the Abu Dhabi Authority for Culture & Heritage, a statutory body in the United Arab Emirates that administered cultural heritage in the Emirate of Abu Dhabi. Accordingly, it is a governmental publishing house which has strict rules and regulations. Enani's translation was done based on his own beliefs and convictions and was written without any limits or restrictions. That is why these two publishers disclaim legal responsibility for the contents of Enani's translation on the copyright page. In contrast, the publisher of 'Abbūd's translation is the Public Syrian Book Organization. 'Abbūd's translation is almost word-for word. Therefore, the authority of the private publisher available for Enani's translation of *Paradise Lost* in 2009 is far less powerful than the authority possessed by Syria's leading government publisher in 2011.

3.1.4 Structure and Properties of the Field of Poetry Translation in the Levant

Lebanon has the largest percentage of Christianity in the Levant and the Arab world. Egypt and Syria come next. Christian readerships sought to interpret *Paradise Lost* in accordance with their own values, resulting in different retranslation strategies that incorporate competing interpretations. 'Abbūd does another translation of *Paradise Lost* in prose and, consequently, affects the structure of the field of poetry translation. This field consists of competing agents, Abbud and Enani, who struggle to impose an acceptable interpretation according to their own beliefs. Hanna (2014) also argued that professional attitudes and trajectories may be viewed as resources that are at stake in the ongoing struggles within a given occupational field. A trajectory is defined by Gouanvic as the acquisition of bilingualism and biculturalism (as cited in Vorderobermeier, 2014).

The same controversy on the translation of poetry exists in different parts of the Arab World. Saleh 'Ilmānī is a Palestinian translator who was born in Syria and translated a collection of poems by Alberti in 1981. He translated these collections in verse and prose. The publisher is Dar al-Farabi which is located in Beirut. In addition, Tawfiq Saigh is a Palestinian poet and translator who translated some poems by T.S.Eliot. Al-Halool is a Syrian professor of English literature who argued that some features of poetry are untranslatable. He (2022) argued that cultural references in poetry, especially words derived from Holy books, cannot be rendered. If rendered, the cultural reference will be lost. The following is part of 'Ilmānī and al-Basha's translation of a poem by Alberti, which is composed in verse and prose.

بوسع الخلود أن يكون
نهرًا فحسب،
حصاناً منسياً
وتحليق
حمامة تائهة.
ما أن ينأى الإنسان
عن البشر، حتى تأتي الرياح
لتقول له أشياء أخرى

(Alberti, 1981)

Paratextual Framework of *Paradise Lost*

According to Genette (1997), peritext is everything closer to the text, everything between and on the covers: the publisher's peritext, forwards, prefaces, blurbs, epigraphs, etc. It sometimes includes elements inserted into the interstices of the text such as chapter titles or certain notes. On the other hand, epitext is everything remote from the actual text like reviews, interviews or conversations held after the translation, or elements hidden behind private communications (letters, diaries, and others) (Genette, 1997, 2001).

Concerning the peritext, the front covers of the published translations are marked with many symbols. Milton's name along with the translators' are placed on the front covers of Enani and 'Abbūd's translations. Enani's translation is target-oriented and 'Abbūd's is source-oriented, but Milton's name is placed on both the front covers and precedes their names. Placing the name of a canonized poet before the

translators' on the cover of a published translation indicates that the products are not originally written by the translators and also directs the readers' attention to a quality product regardless of the translator's orientation. Furthermore, there is a portrait of Milton on the front cover of 'Abbūd's translation, which supports the translator and the publisher's orientation, that is faithfulness to the source text. On the other hand, Enani's institutionalized cultural capital is reflected by his academic title that appears on the front cover, while it does not appear when he signed at the end of the foreword. In addition to his academic title, his introduction demonstrates his proficiency in Arabic and English and provides better access to the original work. 'Abbūd's introduction also reflects his cultural capital but the product itself does not conceal its nature of translation. He does not have any academic titles. In addition, this introduction which is somehow long is consistent with the introductions to other translations he did throughout his trajectory as a translator such as *Yawm kana ar-Rabb Untha*. He challenges academic stereotypes and works as an independent researcher and critic.

The title page of 'Abbūd's translation indicates that it is published in Damascus in 2011 by the Syrian General Organization of Books, an affiliate of the Ministry of Culture. It was published a few months after street demonstrations as evidenced by his signature at the end of his introduction. The title page also shows that it is added to Al-Assad National Library. This library was constructed for the purpose of gathering all books related to the Syrian ancestral cultural heritage and daily newspapers and, consequently, to categorize these materials to serve and benefit researchers and scholars. Since the publishing house and the library to which the translation was added are state-run institutions, 'Abbūd's translation is supposed to reflect the intentions of the Syrian regime, which suppressed protests through violence and spared no effort to avert possible revolution. This can be discerned through 'Abbūd's thoughts which mirrors Bashār al-Assad's power and implies the possible outcomes of revolutions against him as shown in his introduction. For instance, he states that Charles II would not have been restored to monarchy by the British people had not it been for their conviction that the king's murder is a crime ('Abbūd's, 2011, p.27)

Figure 3.2 Front cover of Abbūd's translation of Milton's *Paradise Lost*

العنوان الأصلي للكتاب:

John Milton

Paradise Lost

الفردوس المفقود/ تأليف جون ملتون؛ ترجمة حنا عبود،
دمشق: الهيئة العامة السورية للكتاب، ٢٠١١-٢٠١٠ - ٧٦٠
ص ؛ ٢٠ سم.

(مختارات من الشعر العالمي؛ ٢)

١- ٨٢١ إن م ل ت ف ٢- العنوان
٣- ملتون ٤- عبود ٥- السلسلة
مكتبة الأسد

مختارات من الشعر العالمي

«٢»

The introductions of *Paradise Lost* that Enani and ‘Abbūd wrote deserve consideration. In fact, Enani’s introduction is longer and includes a comprehensive data about Milton’s social and intellectual life, as well as the period during which Milton wrote his epic. Enani has also traced the history of poetry since the renaissance. In his introduction Enani (2009) stated that his translation was praised by critics and the audience, and the first volumes of his translation were sold out, which contributes to Enani’s agency. He stated that for the translator or interpreter a higher consideration than money or continued employability is professional pride, professional integrity, professional self-esteem. We all want to feel that the job we are doing is important, that we do it well, and that the people we do it for appreciate our work. In fact, the case of Enani is an epitome of the trajectories of modern translators who contributed to the field of poetry translation in Egypt.

Both Enani and ‘Abbūd talks about the History of England during the seventeenth century and the political upheaval it underwent. ‘Abbūd devotes forty pages to the introduction of his translation which is

entitled “Introduction to Paradise”. He details the seventeenth century history in this introduction. They also talk about intellectual life during Milton, intellectual decline in the seventeenth century and how literature declined in this era. That is why Enani begins his introduction with a query about how Milton succeeded in writing this epic in spite of this decline. He replies to his query by stating that Milton was a rebel who rejected the British monarchy and called for establishing a republic. Enani also says that during his academic study, Milton was not liked by his professors and colleagues because of his political attitude (Enani, 2008). A civil war broke out and ended with the establishment of the British Republic for the first time. Puritanism called for the separation of church and state. This Puritan goal would be fulfilled by means of work and positive contribution to society not isolation (Enani, 2008, p.28, my translation).

Enani (2008) stated that there was a good paragraph that Milton wrote during the civil war and reflects his revolutionary spirit. He wrote it in his famous speech “Areopagitica” to defend the liberty of unlicensed printing. This paragraph reads “I cannot praise a fugitive and cloister’d vertue, unexercis’d & unbreath’d, that never sallies out and sees her adversary, but slinks out of the race, where that immortall garland is to be run for, not without dust and heat.” Therefore, *Paradise Lost* conveyed Milton’s attitude as evidenced by ‘Abbūd’s introduction later.

In his introduction to his translation, Enani provides the readers with long dictionary, technical definitions and historical dimension of “epic”. This reflects his knowledge which he wants to share with his readers and mirrors his mastery of language. Such knowledge is part of his linguistic cultural capital, which is enhanced by his educational and technical qualifications. Moreover, it reflects his awareness of the importance of providing the readers with the dictionary and technical definitions, by which means they are familiarized with the reason why Milton wrote such a lengthy poem about extraordinary deeds of extraordinary characters.

The term is derived from /iltihām/, which means that the two fighters physically meet in combat. However, the meaning of an epic lies beyond the scope of war. Writers often use this term to mean any work that is out of touch with reality. The most famous poet and critic, Ezra Pound identified the one of the most important characteristics of epic. He stated that epic was a poem that had history. In his booklet about epic, Merchant says that epic is characterized by its length and its many dimensions. Length does not necessarily mean plenty of lines. However, an epic must be a multi-layered narrative. It is not devoted to a single human, whatever the states of his life. As for the second part of the definition, epic is a poetic narrative aimed at enchantment. (my translation).

Epics are usually divided into two types: folk and literary. While a folk epic is primarily in oral form, a literary epic is in written form. The author of a literary epic is an eminent writer, while the author of a folk epic maybe a layman. The classification of which is not preferred by Enani is primitive and fable, which is defined as a narrative, the main goal of which is to inculcate good morals and teach lessons to people, mostly children. Hence, they are frequently made up and make use of animals and inanimate objects in their narrative. Alternatively, Enani classified epic into primary and secondary. *Paradise Lost* is a secondary epic or known as literary. Enani stated:

Old critics used to classify epic into two types: primitive and fable. However, this classification is not valid because we cannot describe any old poetry as primitive. I prefer to classify epic into primary and secondary. This classification is related to the time when the epic was written not its evaluation. (Enani, 2008, pp.56-58, My translation).

These introductions offer a good example of the high status that literary translators gained. This means of production which has become available in the field of literary translation is socially desirable and helps in the consecration of the social status quo. Many literary translators have been often marginalized to such an extent that many translators' names were not written on the cover or even mentioned. They were not even allowed to write a single footnote or even correct a mistake or typo made by the author to protect themselves from negative criticism. On the contrary, the two translations in question reveal the shift in the translators' status.

While Enani (2008) wrote a comprehensive glossary of every book, 'Abbūd (2011) wrote footnotes that explain many verses to the readers. Enani wrote a gloss to almost every line. These glosses explain why Milton uses certain diction which does not coincide with the Islamic beliefs and culture. Enani wanted to protect himself from criticism by means of explaining Milton's reasons for using certain terms rather than others. Writing such glosses reflect the translator's knowledge, his embodied cultural capital, and is consequently converted to the State Award in Translation, which is part of his institutionalized cultural capital. According to Hanna (2014) such an award is one of the marks that signal the consecration of a translator and distinguishes him/her from the marginalized apart from the privilege of translating canonical works. He also stated that he translator's accomplishments and overall profile play a significant role in determining whether or not he or she is a "consecrated" translator. Furthermore, Enani has achieved superior status in the field of literary translation through his impressive record of achievements.

As for the epitext, the interview that I held with Enani is so important that it reveals the reason why he adopts the Arabization strategy when he translates *Paradise Lost*. He states that he translates this epic using correct classical Arabic according to the classification that Said Badawi (1973) suggested. He wants the reader to know that his translation is a real one, a translation that does not read like a translation at all. Enani says that when he read *Paradise Lost* he perceived that Milton was a monotheist and the epic does not conflict with Muslims' beliefs. He translates it so people know the essence of Islam and love Arabic. Consequently, he serves his language, his country and his religion. On the other hand, 'Abbūd wants to serve his Christianity. Although Enani does not deviate from the monotheistic beliefs included in the *Paradise Lost*, Enani is regarded as a "producer" of an epic that conforms to the target culture. In this respect, Hanna (2014) argued that reproduction is not a process of replication but rather of appropriation that allows individuals' habitus to not only reactivate structures but also to revive "the sense deposited in them" but also imposes revisions and transformation.

In Enani's translation there is a disclaimer before the index. The publishers say that they are not connected with or responsible for the translator's opinions and beliefs mentioned in the book. The opinions mentioned therein do not reflect the publisher's ones. (Enani, 2009, my translation). According to the publisher, Enani's apocalyptic interpretation of Milton's epic is so deviant from the original that they want to protect themselves by writing this disclaimer. It reads:

Abu Dhabi Authority for Culture & Heritage (Kalima) and the Egyptian-Lebanese House are not responsible for the author's thoughts and inclinations. The thoughts mentioned in this book are the author's and do not necessarily reflect the thoughts of the authority and the Egyptian-Lebanese House (Enani, 2002, my translation).

Figure 3 Snapshot of the disclaimer in Enani's Translation of Milton's *Paradise Lost*

إن هيئة أبو ظبي للثقافة والتراث (كلمة) والدار المصرية اللبنانية ، غير مسؤولين عن آراء المؤلف وأفكاره ، وتعتبر الآراء الواردة في هذا الكتاب عن آراء المؤلف ، ولا تعبر بالضرورة عن آراء الهيئة والدار المصرية اللبنانية .

Hanna (2014) argued that the sociology of translation is only possible when questions about translatorial agency are answered. He also stated that what translators say about their job is helpful in reconstructing their agency, translation practices and decisions which are socially as well as historically conditioned. This agency can only be reconstructed when the translator's habitus — this embodiment of personal and collective histories — is placed within the socio-cultural space where and when it functioned and produced translation. Hanna (2014) stated that translators' stories of becoming reveal considerable differences with respect to the interplay between their background and field habitus. s (e.g., occupations, clubs, intellectual or artistic circles, etc.) That is why Enani's conversation with me is important as it reflects Enani's intentions and the reasons why the professional habitus generates his practices which relate to social structures incorporated in his mind.

Enani also states that the audience likes his translation so much that many Christians love Islam. That is why an Arabic translation that reflects the Bible was a must. 'Abbūd's interpretation of *Paradise Lost* coincides with his Christian beliefs and completely differs from Enani's. Venuti (2004) argued that the interpretation endorsed and promoted by a retranslation is not separate from the social or institutional context in which it operates. Retranslations "are designed deliberately to have particular institutional effects" through the new competing interpretations they encode. He differentiated between retranslations done without awareness of a preexisting translation and one done with full awareness. He elaborates on the differences between the two:

These differences may first be introduced with the choice of a foreign text for retranslation, but they subsequently proliferate with the development of discursive strategies to retranslate it. Moreover, both the choice and the strategies are shaped by the retranslator's appeal to the domestic constituencies who will put the retranslation to various uses. A typical case is the choice of a foreign text that has achieved canonical status in the translating culture. The sheer cultural authority of this text--the Bible, for instance, the Homeric epics, Dante's *Divine Comedy*, Shakespeare's plays, or Cervantes's *Don Quixote*--is likely to solicit retranslation because diverse domestic readerships will seek to interpret it according to their own values and hence develop different retranslation strategies that inscribe competing interpretations (pp.25-26).

Venuti cited the examples drawn from Homeric epics, Dante's *Divine Comedy*, which are very similar to Milton's great epic *Paradise Lost*. There is no doubt that the cultural authority of Milton's great epic calls on retranslations due to the different readerships that require certain interpretations and have certain

expectations. It is apparent that ‘Abbūd wanted to provide the Christian readership with a retranslation so that it is interpreted according to the same values of this readership. Consequently, ‘Abbūd developed totally different strategies that fulfil his readers’ expectations. His retranslation is an attempt to demonstrate the Christians’ authority over Muslims in the field of translating Christian texts.

On the other hand, ‘Abbūd is a reproducer of Milton’s text as he reproduces Milton’s ideas verbatim at the risk of awkwardness and incomprehensibility at many instances. His introduction revolves around Milton’s reasons behind writing this epic. ‘Abbūd (2011) stated that Milton wrote this epic to indicate his literary stance and elaborated on Milton’s tools for clarifying this stance. These tools are the Bible, his religious belief, the literary heritage, his philosophical thought, the political attitude which is reflected indirectly by means of Milton’s diction. Two words suffice to convey all Milton’s political attitude liberal and republic. ‘Abbūd proceeds to reflect his political stance indirectly, which is the same as the publisher’s, by means of elaborating the political circumstances before and after writing the epic. He stated that a civil war erupted because of the disunity among the people, implying that a possible civil war might erupt in Syria if street demonstrations proceed.

If Milton embarked on this epic before this date, it would not be as great as the present one. Milton was so interested in politics that he used to return home at night. The return of monarchy is like the return of new awareness, i.e. being aware that certainties disappeared. The story of the new world was written in this epic. However, what is done is done and matters were not resolved. Thereupon, Britain neither deposed a king nor supported a republican. However, it retained its protestant religion, its monarchs and held them in high regard. When King Louis XVI was executed in France, the French people panicked, and they all stood against killing kings. (‘Abbūd, 2011, my translation)

Conclusion

According to Enani, many Christians like Islam because his translation is well received by the audience. For this reason, a Bible-based translation into Arabic was essential. Abbūd's reading of *Paradise Lost* is entirely different from Enani's and aligns with his Christian beliefs. In this respect, the theoretical and paratextual framing of the two translations of *Paradise Lost*, epitext and peritext, indicate that they are totally different from each other. As previously stated, the publisher and the Syrian political government have an impact on ‘Abbūd’s translation. Each translator’s habitus affects his translation as evidenced by the two introductions written by them.

Conceptual Imagery in the Apocalyptic Scenes from a Sociological Perspective

The beauty of the imagery used by Milton in *Paradise Lost* lies in its representing apocalyptic reality in terms of phenomena having no substantial, tangible existence. It also illuminates Milton's ideas. More importantly, certain concepts are conceptualized via intangible phenomena throughout the twelve books, giving us a glimpse of an enormous system of conceptual imagery used by Milton. The examples analyzed in this chapter are excerpted from Milton's apocalyptic scenes which include conceptual imagery. The discussion centers on the two translators' habitus which generate the two different strategies adopted by them.

The strategies adopted to translate Milton's conceptual imagery in the apocalyptic scenes have by no means relation to each one's habitus and cultural capital. 'Abbūd wants to produce a Christian translation and examined the circumstances at which Milton wrote the epic. He stated in the introduction that the circumstances at which the epic was written are not in harmony with the true tenets of Christianity. 'Abbūd's translation is characterized by some word choices that reflect his political stance such as *aş-şulṭa* which is repeatedly used in his translation. This stance is influenced by the publisher and the Syrian political regime as mentioned earlier. His translation reflects his Christian background as evidenced by the last paragraph in his introduction:

We do not want to separate religion from literature. This is impossible. We can notice how religion is part and parcel of politics, literature and sociology then and now. We mean to say that literary conventions cannot be separated from religious beliefs. Literary writers have become acquainted with this principle and, consequently, prefer word choices over others so as not to provoke the mob ('Abbūd, p.44, 2011).

Philosophical Representation: Endoxa and Paradoxa, Heterodoxy

Bourdieu (1977) argued that *doxa* is the outcome of a harmonized relation between one's habitus and the field where one operates. *Doxa* may be "a philosophy reduced to its commonplaces, or a doctrine reduced to its stereotypes, as well as the heterogeneous result of two initially distinct philosophical or doctrinal distinctions" (Sarfati 2002, p 494). *Endoxa* is a term used by Aristotle to refer to "what appears manifest and true to all, or to most of the people, or to the wise," as suggested by Amossy (2002: 371). Contrary to *paradoxa*, which indicates "shameful or problematic opinions," *endoxa* refers to "ideas acceptable enough" (Moos 1993, cited in Amossy 2002: 371). To use Bourdieu's terminology, using Classical Arabic in translating poems has always been a *doxic* practice of poetry translators in the Arab

world. In contrast, the heterodox discourse is typically utilized by newcomers or established members occupying dominating positions in the field; these tend to use subversion methods to challenge the existing doxa and destabilize its dominant position in the field. Accordingly, ‘Abbūd’s use of different levels of Arabic is a heterodoxic practice in which he uses other levels of Arabic rather than the Classical. The first example of conceptual imagery which illustrates this argument is as follows:

ST1: Instruct me, for thou know’st; thou from the first

Wast present, and with mighty wings outspread

TT1(1): علمني مما علمت رشداً – فلقد كنت قائماً

(Enani, 2009) منذ بداية الوجود، باسطة جناحك الجبارين

TT1(2): علمني، لأنك تعرف، فأنت منذ البداية

(‘Abbūd, 2011) كنت حاضراً، تفرد جناحك القويين

‘Abbūd’s deviates from using classical Arabic which has been the norm in translating classical western poems. He translates “mighty” as “قويين”, and “outspread” as “تفرد”, which does not belong to Classical Arabic and cannot be found in great Arabic lexicons such as *Lisan al-Arab*. This word can be found in modern, contemporary Arabic Lexicons. His word choices make the image banal and wastes its force. Moreover, they more or less belong to colloquial Arabic. He uses other levels of Arabic, ranging from modern standard, the colloquial of the educated, to the colloquial of the enlightened.

Enani’s translation is Islamic in many instances because of his word choices which are derived from the Quran. He is much influenced by the Holy Quran because of his diction such as "علمت رشداً", "باسطة جناحك", which is derived from "باسطاً ذراعياً" (the Quran 18:18). He changed the adjective “outspread” into the active participle “باسطاً”. According to the majority of Islamic scholars, deriving words and sentences from the Noble Quran is permissible in Islam. A translator, writer, or a speaker derives his/her diction from Quranic suras for the purpose of beautifying his translation, writing or speech. That is why Enani derives most of his diction from the Noble Quran which he learned by heart during his early education. This education helps construct the system of dispositions which constitutes his primary habitus and generate his translation strategies. In this respect, Hanna (2016) argued that one’s habitus orients the individual’s practice within the social space.

His translation reflects how his translation is related to its social context and how his habitus affects his translation which includes Quranic vocabulary, i.e. some dominant factors affect his translation

decisions. The early schooling, socialization, and experiences that shaped the habitus of the Egyptian translator Enani provide insight about his translation choices. Enani (2002) related that he used to go to *Kuttāb* where he memorized the Quran when he was over six. (p.9-10). The Muslim elementary school /*kuttāb*/ was primarily intended to cater for the memorization of the Qur'an, languages skills such as writing, reading, and for the study of Arabic grammar. According to ibn Manẓur (1981), the literal meaning of *kuttāb* is a place where writers are taught. (ibn Manẓur, 1981, p. 3817). A more comprehensive definition of *kuttāb*: Muslim elementary school. Until the 20th century, boys were instructed in Qur'an recitation, reading, writing, and grammar, which were the only means of mass education. During the 20th century, government-sponsored primary schools have tended to replace the *kuttāb* in Muslim countries.

The habitus of the translators generate different strategies for rendering Milton's epic in general, and his conceptual imagery in particular. One translator's habitus generates dispositions that conform to established norms or translating classical western poems into Arabic, while another's habitus generates dispositions that defy these norms. It is argued that a dialect affects the poet's use of a certain level of language. A dialect has been more widely used than Classical Arabic, which is only used in certain occasions such as, symposia, conferences and classical poetry.

Each habitus generates a different strategy for translation. Enani's habitus generates free translation in most of the epic, while 'Abbūd's habitus generates literal translation, using a certain level of Arabic rather than Classical Arabic. In the following example, Milton compares the Holy spirit to a dove, which is derived from the Bible. In Mark 1.10, the phrase "like a dove" is syntactically related to either "Spirit" or "descending." Although a dove was frequently interpreted as a sign of the Holy Spirit in later Christian tradition, such imagery is not found in first-century Jewish and Christian literature.

ST2: Dove-like sat'st brooding on the vast abyss

And mad'st it pregnant

TT2 (1): فوق الهوة الشاسعة، ثم رقدت فوقها

مثل الحمامة، حتى دبت الحياة في أحشائها!

TT2 (2): كنت حاضراً، تفرد جناحك القويين

مثل حمامة تحضن الهوة الهائلة فتجعلها حبلتي

The description of the Holy Spirit as a dove is one of the apocalyptic images mentioned in the book of John who baptized the Christ. Milton derives this comparison from this apocalyptic image. However, it is the Spirit's descent, which is likened to a dove, rather than his appearance. "Dove-like" alludes to the Spirit's motion or movement. Milton sticks to the depiction mentioned in the Scriptures and likens the Spirit to a dove. The Holy Spirit cannot change into a dove, but John, who baptized Jesus, was given the sign of a dove to denote the veracity of the act because the dove is a symbol or indicator of veracity and innocence. The Bible verses that include the description of the holy Spirit as a dove are as follows:

"After being baptized, Jesus came up immediately from the water; and behold, the heavens were opened, and he saw the Spirit of God descending as a dove and lighting on Him," - Matthew 3:16

"Immediately coming up out of the water, He saw the heavens opening, and the Spirit like a dove descending upon Him" -Mark 1:10

"And the Holy Spirit descended upon Him in bodily form like a dove, and a voice came out of heaven, "You are My beloved Son, in You I am well-pleased." - Luke 3:22

"John testified saying, "I have seen the Spirit descending as a dove out of heaven, and He remained upon Him." - John 1:32

Doves appear in the Bible in both literal and metaphorical contexts, from Noah and the Ark through Jesus Christ's baptism. A dove, which was used to symbolize the Holy Spirit in the Gospel accounts of Jesus' baptism, has been a common expression of the Holy Spirit throughout Christian history. However, likening the Holy Spirit to a dove is not permissible in Islam, just like the belief in the Trinity. Nevertheless, Enani sticks to the original wording and renders Milton's diction as is. This is one of the meanings that Enani precisely translates in Milton's text. His translation is not completely free as evidenced by the aforementioned example. This also supports his narrations in his biography about the fidelity that he maintained when he translated *Salisbury Plain* by Enid Welsford (Enani, 2002, p. 24)

The two words "brooding" and "pregnant" are oddly mixed together by Milton. To brood is to sit on eggs in order to hatch them not to make them "pregnant". Here, Milton foregrounds the power of metaphor, hence the precariousness of metaphor translation. It is a mixed metaphor. In his translation, Enani uses another conceptual metaphor, which is *ABYSS IS WOMAN*, while 'Abbūd sticks to the foreignized translation of the metaphor. "Abyss" refers to a very deep wide space or hole that seems to

have no bottom and can be translated as “هوة” /*huwwah*/. It has the following connotations which are the same in Arabic: chaos, a very difficult or dangerous situation, no moral principles, or rules.

A dove, which is a stocky seed or fruit-eating bird with a small head, pointed tail and cooing voice is translated as حمامة /*hamamah*/ by both translators. It is also known as a messenger. The term “dove” has the following connotations which are the same in Arabic: innocence, love, tenderness, gentleness, peace, harmony, and tranquility. Enani uses a metonymy to render Milton’s use of the word “pregnant”. It is worth noting that some of Enani’s images are more beautiful than Milton’s themselves as is the case with the translation of the aforementioned conceptual image. He refrains from the literal translation of “pregnant” and uses a metonymy instead. Enani alludes to the dove’s pregnancy by using the Arabic figure of speech حتى دبت الحياة في أحشائها. Such a metonymy reflects how skilled Enani is. Milton’s metaphor becomes more powerful because of the distinct meaning attached to the metonymy. However, ‘Abbūd’s literal translation, which is حيلي, makes the metaphor banal. There is a loss of beauty that results from translating each word literally.

Milton uses this metaphor so that the readers imagine that this powerful and gentle dove made chaos pregnant. There is an analogy between abyss and Milton’s feeling of lowliness. It seems that Milton asks God to improve what is base in him and to make him worthy of this enormous self-appointed task, to create an epic in the English language like Homer for the Greeks and Virgil for the Romans. The conceptualization of “abyss” in English literature is derived from the Bible too. In the Bible it is used to refer to the underworld as (1) a prison for Satan and certain demons; (2) the realm of the dead and the place from which the Antichrist arises. “Abyss” provides an additional image to hell, that is the place of terror filled with demons (Elwell, 1984). As regards the Qur’an, “abyss” is sometimes translated as “الدرك الأسفل”: إن المنافقين في الدرك الأسفل من النار (Quran 4:145) (lit: Verily the hypocrites shall be in the lowest abyss of the Fire) translated by J.M. Rodwell, Ahmad Raza Khan

4.2 Asserting the Autonomy of Poetry Translation: *Paradise Lost* in Classical Arabic

In an interview with him (2023), Enani states that he translated *Paradise Lost* so that readers would understand the essence of Islam and appreciate Arabic. He changed Milton’s style and diction on purpose for certain reasons. He wanted to serve his language, country, and religion. As a result, he replaced Milton’s style and diction with his own. He also wanted the Arabic reader

to feel that his/her language is closely associated with Arabic heritage, that is why he used Classical Arabic. He adopted free translation and uses an elegant style so that his translation does not read like translation. Illustration comes between the text and Milton's conceptual imagery. In addition, the following examples indicate that Enani uses a high register of classical Arabic while 'Abbūd does not.

Enani states that the story of *Paradise Lost* coincides with what Muslims believe in, hence the importance of adopting free translation. Consequently, Enani wants to dispel misconceptions about Islam. He translates *Paradise Lost* so that readers love Arabic and understand the true spirit of Islam. While Enani wants to serve Islam, 'Abbūd wants to serve Christianity. He also renders *Paradise Lost* in Arabic, but he maintains closeness to the source text which is derived from the Bible. Since he is engrossed in the poetics of Quranic Arabic, Enani, in his translation of *Paradise Lost*, is eager to eliminate any vestiges of foreignness in some poetic lines. Cases in point are the following poetic lines that include conceptual images.

ST14: victorious king,

Son, heir, and Lord, to him dominion given,

Worthiest to reign (VI, 886-888)

تتغني بالملك المنتصر

الابن والوارث والرب الذي وهبت له السيادة

فهو أجدر الحاكمين (Enani, 2009, p.336)

ويمجد الملك المنتصر

الابن والوريث والسيد، له منحت السلطة

الأجدر بالحكم ('Abbūd, 2011, p.428)

Titles and forms of address, whether they name qualities or roles, usually constitute conceptual images. A case in point is the aforementioned excerpt in which the angels describe Christ as victorious king, Lord who inherits all his Father's Kingdom. According to Ryken (1970), the angels designate phenomena that have no concrete referent in the physical world but nonetheless pertain to genuine beings such as triumph, monarchy, sonship, dominion, and worth. One of the most frequently employed techniques in *Paradise Lost* is the technique of describing the

Deity and angels through epithets. These angels are also presented by means of conceptual images and the conceptual references to them are often attached to epithets as mentioned later.

Biblical texts speak of Jesus inheriting from his Father. He inherits everything from Him except fatherhood. In Romans 1:4, Paul says that Jesus Christ was "declared the Son of God with power by the resurrection from the dead." According to Hebrews 1:4, Jesus also inherited a name from his Father: "as much superior to angels as the name he has inherited is more excellent than theirs." In Islam, Jesus is one of the five great prophets and messengers of strong will. The Messengers of strong will are the five who are mentioned by Allah in the Qur'an: Muhammad, Abraham, Moses, Noah, and Jesus. Jesus neither inherits anything from God nor is he begotten by Him. Enani renders the whole image literally although the trinity is prohibited in Islam. This indicates that Enani does not follow free translation completely and he does not change *Paradise Lost* into an Islamic epic completely.

Enani and 'Abbūd translated "heir" as *wārith* and *warīth*, respectively. The latter is found in old Arabic lexicons because the agent is derived from the three-letter verb *waratha*, (lit: to inherit), by adding an alif between the first and second letters. In Islam, it is one of Allah's attributes. It means that He inherits the earth and whatsoever is thereon because they will have died, and He will remain after them, will own them and do anything He wants to them. Allah does not use the term "inheritance" in the way we do, for example, receiving anything that is not ours from a deceased person. God is merely using the word to let us understand that after everything perishes and He is the only one who will live, everything will remain for Him and return to Him. For no one else is living to take it.

Warīth is found in contemporary Arabic lexicons as it has been commonly used in Arabic. It is called in Arabic grammar *sifa mushbaha*, a derived noun referring to the permanent quality of an entity, e.g. *gamīl*, (lit: beautiful). The agent (ism al-fa'il) on the other hand describes a temporary quality, e.g. *wārith*. A person is only referred to as *wārith* if the quality *waratha* emanates from him, while the attribute *warīth* applies to a person all the time. Accordingly, the difference between *wārith* and *warīth* is that *wārith* indicates a being inheriting something at the moment, whereas *warīth* indicates a being permanently has the quality of inheriting. It seems that Enani and 'Abbūd make their word choices because of this differentiation. Apparently, 'Abbūd believes that Jesus is the only and permanent inheritor of God. His choice of *warīth* is, which is associated with his habitus, is consistent with his aim to produce a Christian translation of *Paradise Lost*.

Enani changes the verb “reign” into the noun “hakimin”, which is mentioned in the Quran. Such a change in word classes indicates his proficiency in translation procedures. He changes the part of speech flexibly to produce a vivid translation effect. This change can be viewed as an effect of the functioning of his habitus. This word choice, in addition to the previously mentioned choices, displays the impact of his habitus-forming education and experience on his translation practice.

ST15: Hear all ye angels, progeny of light,

Thrones, dominations, princedoms, virtues, powers (V, 600-601)

TT15 (1) أيها الملائكة يا أبناء النور! اسمعوا

يا ذوي العروش! أيها السلاطين، يا ذوي الإمارات والفضائل

والرياسات! (Enani, 2009, p.280).

TT15 (2) تحية أيها الملائكة، أبناء النور، وأصحاب

العروش والسيادة والإمارة والفضيلة والسلطة. (‘Abbūd, 2011, p.351).

According to Ryken (1970), angels, like God, are commonly depicted through conceptual images, and conceptual references to them are regularly connected to terms and modes of reference. This excerpt begins with “hear” which is translated accurately by Enani. On the other hand, it is translated by ‘Abbūd as *taḥiyya*, the Arabic equivalent to “welcome”. In the aforementioned poetic lines, Milton uses multiple epithets and mental images to depict a scene full of celestial beings in a few different passages. Enani describes the epithets progeny of light, thrones, dominations, princedoms, virtues, powers by means of *zawī*, which is more eloquent than *aṣḥāb*, the word used by ‘Abbūd. When using epithets Milton uses plural nouns because the epithets name vast numbers of angels. While Milton uses a lot of plural nouns, ‘Abbūd uses singular ones: *siyyada*, *imara*, *faḍila*, *ṣulta*. *Zū*, the singular of *zawī*, modifies a noun which is independent while *ṣāḥib*, the singular of *aṣḥāb*, modifies a noun which is dependent. Al-Suhailī (as cited in aṣ-Ṣuyūṭī, 2005) stated:

Describing nouns with *zū* is more eloquent and honorable than *ṣāḥib*. *zū* precedes the one who is subservient, while *ṣāḥib* precedes the noun who is independent. We say Abu Huraira *ṣāḥib an-Nabai*, but we do not say an-Nabai *ṣāḥib* abu Huaraira. Based on this differentiation, Allah the Exalted said, “وَذَا النون” (lit: Man of the Whale) (Quran 21:87). In

contrast, Allah the Exalted said, "ولا تكن كصاحب الحوت" (lit: Don't be like the Fellow of the Whale) (Quran 68:48). There is a nuance of meaning in the two verses. There is a great difference between the two phrases or the two epithets. When Allah wanted to praise him, He used *zū* because this appositive is more honorable. However, Allah used *ṣāhib* in His warning about following the Fellow of the Whale. (aṣ-Ṣuyūfī, 2005, pp.1104-1105).

In the twenty-first century, 'Abbūd and many poets tend to deviate from classical Arabic, its beauties and overlook the nuances of meaning of Arabic words. Bourdieu (1970) argued that the very conditions of development of the habitus, a virtue born of need, imply that the anticipations it generates tend to overlook the constraint to which the validity of probability calculation is subordinated. Translating poetry in the Arab world differs according to each translator's habitus, his/her own conventions not according to certain conventions and norms, even if these conventions are as strict as conventions of the Arabic language.

Regions they pass'd, the mighty Regencies

Of Seraphim and Potentates and Thrones

In their triple degrees V, 748-750)

TT(1) ومروا بأصقاع شاسعة – مر أولئك الجبابرة الصناديد

من ملائكة الصاروفيم والقادة ذوي العروش

(في طبقات ثلاث (Enani, 2009, p.286)

TT(2) مروا بأقاليم، وممالك قوية

من السيرافيم والعواهل وأصحاب العروش

في درجاتهم الثلاثية. ('Abbūd, 2011, p.360).

About his chariot numberless were poured

Cherub and seraph, potentates and thrones,

And virtues, wingèd spirits (VII, 197-199)

(1) وفي ركابه تدفقت أعداد لا تحصى من الملائكة

من الشاروبيم والصاروفيم، ومن ذوي القوى وذوي العروش

ومن ذوي الفضائل، ومن الأرواح المجنحة، والعربات المجنحة (Enani, 2009, p.350)

(2) وحول عربته تدفق ما لا يعد من الشيروبيم

والسيرافيم، وأصحاب السيادة وأصحاب العروش

وأصحاب الفضيلة، أرواح مجنحة، عربات مجنحة، (‘Abbūd, 2011, p. 444).

Since the images are titular words, the apocalyptic vision is kept in the domain of thoughts, which transcends the world of visual objects. Milton describes how Satan and his armies passed through territories, the great regencies Of Seraphim and Potentates and Thrones in their triple order, territories which are greater than all Adam’s dominion. ‘Abbūd translated “regions” as *aqālīm*, while Enani translates this term as *asqā’*, one of the word choices which indicates his use of a high register of Arabic. These word choices include *ṣanādīd*, the Arabic equivalent to “full of courage and determination.”

Names of angels and their nature do exist in Islam and belong to the realm of the unseen. Milton mentions Seraphim and Cherubim, neither of which are enshrined in Quran and Sunna. The former is comparable to *Hamalat al-‘Arsh*, those who carry the 'Arsh (Throne of God), and the latter is comparable to *Muqarrabūn* who surround the throne of God, and constantly praise God. Ryken (1970) stated that despite Milton's relatively loose adherence to such Scholastic distinctions, the conventional categorization of the angels into several ranks lent itself easily to speaking of the angels in terms of their intangible but real locations in the celestial hierarchy. In Islam, angels are also divided into ranks or degrees according to the responsibilities they bear. That is why Enani states that the epic does not conflict with Islamic beliefs. Enani translates these names literally, but he changes just only one letter because of the way Arab readers pronounce the /s/ sound. Concerning the epithets, he also translates them literally just like ‘Abbūd who leaves out the translation of “the mighty Regencies”. While ‘Abbūd renders “degrees” as *daragat*, Enani renders it as *tabaqat*. This term is rendered adequately by ‘Abbūd.

ST3: Two of far nobler shape erect and tall,

Godlike erect, with native Honour clad

In naked Majestic seemed Lords of all,

And worthie seemed, for in thir looks Divine

The image of thir glorious Maker shon,
Truth, wisdom, Sanctitude severe and pure,
Whence, true autoritie in men (Milton, 2005, p.113)

TT3: اثنين يمتازان عليها بكرم الخلق وانتصاب القامة والطول

كانا ينتصبان كالآلهة الوثنية، يكسوهما شرف المنبت

ويبدوان في جلالهما العاري رأس كل الكائنات

وبدا فضلها جليا إذ سطعت في طلعتهما القدسية

صورة خالقهما المجيد وأضاءت

بالحق والحكمة والقداسة الصارمة النقية

كانت صارمة ولكن في إطار حرية البنوة الصادقة (Enani, 2009, p.219)

TT3: اثنين شكلهما أنبل منتصبين وطويلين،

يشبهان الله في انتصابهما مع شرف عرافة

في جلال واضح ظهر أنهما سيذا الجميع

كما يستحقان، لأن في طلعتهما المقدسة

صورة صانعها المجيد المشرقة،

في الحق والحكمة والقداسة المتشددة النقية،

متشددة ولكن في تأكيد حرية البنوة، (‘Abbūd, 2011, pp.259-260).

To express the idea that Adam and Eve are held by God in honor, which is an addition to Milton’s main image, a beautiful image is employed. Milton uses a metaphor where he likened honor to an item of clothing. Compared to plain language, a figure of speech is more eloquent and has a greater influence on the reader. Enani rendered this conceptual metaphor “with native Honour clad as “*yaksuhoma Sharaf al-manbat*” which helps retain the beauty of Milton’s image. It is an implicit metaphor in which honor is compared to an item of clothing. In Arabic, metaphors are mainly divided into explicit and implicit. The tenor is omitted in the explicit metaphor, while the vehicle is omitted in the implicit. Enani uses this implicit metaphor to render Milton image. In contrast, ‘Abbūd rendered this image as *ma’he r Sharaf arrāfah* which is vague and incomprehensible. Therefore, the beauty of Milton’s image is lost.

In the aforementioned verses which are excerpted from book four, Milton points out Satan's description of Adam and Eve when he arrives in the garden. The description of two human beings heavily relies on conceptual imagery. Keren (1970) illustrated that about fourteen conceptual terms comprise the poetic texture of the description: nobleness, Godlikeness, honor, majesty, lordship, worthiness, glory, truth, wisdom, sanctitude, severity, purity, freedom, and authority. Adam and Eve are conceptualized in terms of abstract qualities. Denotatively, "god" may refer to either God or a Roman god according to the author's intention. Godlike written with capital 'g' refers to God. Connotatively: Godlikeness has connotations in Islam which are different from these in Christianity. Among these connotations is diminution of God. Muslims believe that God cannot be likened to anything according to the Qur'anic verse "There is nothing like him (Quran 42:11). That is why Enani opts for the strategy of arabization in most of the epic. As regards Christianity, the conceptualization of human beings in terms of God raises a controversial issue. Reisner (2011) argued that readers who only note the inevitable diminution of God without noting the many strategies adopted by Milton in the epic to reverse this diminution are at best uncharitable.

In both Islam and Christianity, Adam was created in God's image, but this does not mean that Adam's appearance is like God's. It seems that Milton likens Adam and Eve to God because Adam is created in God's image according to Christianity and Islam as well, (خلق الله آدم على صورته). There is also another interpretation of this hadith: the pronoun in صورته refers to Adam not God. In his translation, Enani adds the adjective "وثنية" to "الهة" because the concept of two human beings resembling God is not permissible in Islam. Based on his orientations and dispositions, Enani made major modification which results in "a thematic transformation". (Khayyal, 2018). In this respect, Mazid (2017) argued that having some parts of the form or content or spirit lost in the translation is better than never to have the translation at all. On the other hand, 'Abbūd rendered this conceptual image as "الثنين يشبهان الله" and sticks to the foreign elements of the text. Such resemblance or comparison to God is also made by 'Abbūd in the following verse translation:

ST4: so lively shines

In them divine resemblance, and such grace

The hand that formed them on their shape hath poured. (Milton, 2005, p.115)

TT4: إذ ما أبدع ما تسطع

فيها الملامح القدسية وما أعظم الحسن الذي

أغدقته على صورها يد البارئ! (Enani, 2009, p.222)

TT4: فهى تسطع بحيوية

وفيهما تشابه مع الله، ونعمة كبيرة

سكبتها اليد التي منحها شكلها (‘Abbūd, 2011, pp.266)

The descriptions of Adam and Eve as human beings who resemble God provide the same kind of cumulative conceptual image. This image is rendered in two different ways by the two translators. The translators’ different discursive strategies result from their contradictory habitus that orient their practices in the social space. The difference in Milton and Enani’s thoughts results from the difference in their religions not cultures. Again, Enani refuses to translate the actual meaning of “divine resemblance” because resemblance between God and Adam and Eve is not permissible in Islam. He deviates from the meaning of the original text and chooses to use “ملامح قدسية”. On the other hand, ‘Abbūd sticks to the source expression and translates “divine resemblance” as تشابه مع الله. Enani wants also to render the content of the text except for Milton’s visions that contradict with his beliefs. Enani uses one of the Arabic conditionals that denotes future, that is إذ ما تسطع ما تدع. This is one of the Arabic grammatical rules that is rarely used by Arab writers.

ST5: A happy rural seat of various view

TT5: بقعة ريفية هنيئة ذات صور متعددة: (Enani, 2009, p.217).

TT5: مكاناً ريفياً سعيداً من مشاهد متنوعة: (‘Abbūd, 2011, pp.255)

Here, Milton likens Eden to a country with many aspects. Eden is conceptualized as a rural seat. A rural seat can be translated as مكان ريفي. Connotatively, it connotes simplicity, calmness, greenery. This expression evokes the conceptual description of Paradise. It is a not sensory description, being characterized by happiness and joy. (Ryken, 1975). The description of Eden as a “happy rural seat” prepares the reader to discover Milton’s conceptual description of Edenic idyll. While Abūd translates “happy” as saidan, Enani opts for *hani’a* which is more appropriate for the description of a place. The translation raises no problem and, consequently, the two translators translate it as بقعة ريفية and مكاناً ريفياً, respectively. However, Enani’s translation is more fluent and does not read like a translation because of his grammatical form and word choices.

ST6: Daughter of God and man, immortal Eve,

For such thou art, from sin and blame entire: (Milton, 2005, p.255)

TT6 (1): يا ابنة الله والإنسان، يا حواء الخالدة

(Enani, 2009, p.421). فهكذا أنت، بريئة من الذنوب والمثالب

TT6 (2): يا بنت الله والإنسان، حواء الخالدة

لأنك هكذا، بريئة من الخطيئة والعار (‘Abbūd, 2011, p.536)

ST7: With goddess-like demeanour forth she went; (Milton, 2005, p.224)

TT7(1): وهكذا مضت تخطو خطوات ملائكية. (Enani, 2009, p.376)

TT7(2): وتبصر ف شبيهه بالربة ذهبت (‘Abbūd, 2011, p.479)

Here, Eve is conceptualized in terms of a goddess. Milton bestows on Eve the characteristics of divinity and immortality by describing her as immortal. Denotatively, it can be translated as إلهة. Goddess connotes attributes of the divine, mystery, and power. It also connotes a mythological time past rather than actual present time, while it connotes the previously mentioned attributes as well as polytheism in the Arabic culture. In addition, Goddess refers to pre-Islamic deities such as Ancient Egyptian goddesses.

In addition to receiving his education in a Syrian missionary institution, ‘Abbūd was able to easily reject the conventional standards and aesthetics of the Arabic-Islamic literary heritage due to his Christian background. ‘Abbūd goes for a literal translation and the primary focus of his translation is on the denotative level such as (ربة) in the Western culture. On the other hand, Enani goes for free translation by means of conceptualizing Eve as an angel. He translates Goddess-like into ملائكية, deemphasizing the denotative level, anchoring the text into the Arabic cultural semiosphere. The way she went is adjusted by likening Eve’s footsteps to these of angels. ‘Abbūd sticks to the English sentence structure and refrains from Arabic rules that tend to begin with nominal and verbal sentences not adjuncts.

ST8: ...on she came,

Led by her heavenly maker, though unseen,

...Grace was in all her steps, heaven in her eye,

In every gesture dignity and love. (VIII,484-489)

TT8 (1) وأقبلت نحوي

يهدئها صانعها السماوي، وإن كان خفياً

... بدت الرشاقة في كل خطوة تخطوها، والسما في عينها

وفي كل حركة وإيماءة رزانة وحب (Enani, 2009, p.395)

TT8(2) إلي أقبلت

يقودها صانعها السماوي، مع أنه لا يُرى،

... جميلة في كل خطواته، المساء في عينيها

وفي كل إشارة كرامة وجمال(‘Abbūd, 2011, pp.503-504)

In this scene, Milton describes how Eve came to Adam who describes her beauty. She arrived, knowing the value of marriage and its traditions, and being led by her heavenly creator, even if he was invisible. She was also guided by his voice. She exuded elegance and affection in every motion, and her glance was as pure as heaven. The poetic texture of the description consists of four conceptual components: grace, heaven, dignity and love. Ryken (1970) stated that Adam's description of Eve is as conceptual as Satan's first impression of Adam and Eve. Enani translates “grace” as "رشاقة" which is associated with the shape of the human body. The abstract concept is changed to a tangible one. On the other hand, ‘Abbūd’s translation sounds odd due to his inaccurate word choices in addition to the misspellings. He translated the same concept as *karama*, one of the Arabic equivalents to dignity, which does not collocate with “gesture”. The use of this Arabic word is not appropriate to its context, hence a loss of metaphoric conceptualization of Eve’s motion. In general, Enani’s translation tends to make the abstract appear concrete. Furthermore, Milton’s description of Eve is distorted in ‘Abbūd’s translation.

ST9: innocence, that as a veil

Had shadowed them from knowing ill, was gone,

Just confidence, and native righteousness

And honour from about them, naked left (IX, 1054-1057)

TT9(1) فإذا بالبراءة التي كانت كالنقاب الذي

يحميهما من معرفة الشر وقد ذهبت،

وكذلك الثقة المحققة، والصلاح الأصيل

والشرف، كلها ولت من حولهما، فأدرك آدم عريه(Enani, 2009, p.456)

TT9(2) البراءة، التي كانت حجاباً

يعتم على معرفتهما الشر، قد ولت،

ومعها الثقة الصادقة، والاستقامة الأصيلة

(‘Abbūd, 2011, p.582) والشرف من حولهما، فتركنا عاريين

Enani’s diction is derived from his habitus, which ensures the active presence of past experiences. The use of *niqāb* mirrors his Islamic tendency and indicates how his religious education influences his professional practices. On the other hand, ‘Abbūd’s translation lacks fluency because he sticks to the syntactic structure of the original poetic lines and keeps making word choices which are not collocated with each other such as *ya ‘tim* and *sharr*. It is argued that literal translation is faithful. However, true translation is the one that does not result in distortion. True translation of poetry is the one that does not lack aesthetic beauty and lexical honesty. In other words, true translation strikes a balance between the beauty of form and the honesty of meaning.

....., they destitute and bare

Of all their virtue...(IX, 1062-1063)

TT(1) نهض كلاهما معدمين وقد تجردا

(Enani, 2009, p.456)...من كل طاقة لديهما

TT(2) حرما وجردا

(‘Abbūd, 2011, p.582)...من كل فضيلة

The lexical item “virtue” is polysemous and is translated as different words according to the context. Enani translates virtue as *tāqa*, the Arabic equivalent to strength and one of the polysemous meanings of “virtue”. In Islam, Adam and Eve ate of the apple, then they were punished by Allah by uncovering their private parts. Both of these parts are called *saw’a* ‘shame’ because its exposure ‘shames’ *yasū’u* that person. “So they both ate from the tree and then their nakedness was exposed to them, prompting them to cover themselves with leaves from Paradise. Therefore, Adam disobeyed his Lord, and lost his way.” (Quran 20:121). One’s Islamic belief is complete when s/he does not talk about anything not mentioned by God and His Messenger. Consequently, it seems that Enani avoids translating this word as *fadila* because this conceptual image is not enshrined in Sharia. On the other hand, ‘Abbūd translated this noun as *faḍīla*. The Bible never mentions virtue as a moral improvement or adornment for unregenerate man, but rather as a byproduct of regeneration and for God's glory and service (2001, Elwell). Accordingly, Milton’s conceptual image is rendered in two different ways by Enani and by ‘Abbūd. For each of their habitus generate the different strategies adopted by them.

Bad fruit of knowledge, if this be to know ...

Which leaves us naked thus, of Honor void

Of Innocence, of Faith, of Puritie (IX, 1074, 1075)

TT(1) فما أسوأ ثمر المعرفة إن كانت هذه هي المعرفة

التي تجردنا هكذا فنعرى من الشرف

ومن الإخلاص ومن البراءة ومن الطهر، (Enani, 2009, p.45) 7)

TT(2) وهو يتركنا عاريين هكذا، خاليين من الشرف

ومن البراءة، ومن الإيمان، ومن النقاء، (‘Abbūd, 2011, p.583)

Adam states this type of knowledge is useless. It strips them naked and dishonors them. Their innocence has been ruined. This Christian tenet conflicts with the Islamic ones. In Islam, the tree from which Adam and Eve ate is not the tree of knowledge. This lost apocalyptic state is made up of intangible concepts and ideas rather than tangible objects. Milton keeps drawing a conceptual picture of the apocalyptic state, which was lost by the Fall, the lost knowledge, honor, innocence, faith and purity. All these images are rendered as they are by the two translators. These conceptual qualities are mentioned briefly in the aforementioned excerpt. The term “virtue” is comprehensive and includes all the following conceptual qualities. That is why ‘Abbūd opts for *faḍīla*.

ST10: Among so many signs of power and rule

Conferred upon us, and dominion given

Over all other creatures...(IV, 429,431)

TT10(1) من بين شتى آيات السلطان والحكم التي

أنعم بها علينا، والسيادة التي كرمنا بها

على سائر المخلوقات (Enani, 2009, p.225)

TT10(2) من بين كل قدرته وحكمه

علينا ومنحنا السلطة

على كل المخلوقات الأخرى (‘Abbūd, 2011, p.270)

Adam states that God provides them with control over all the creatures on land, sea, and air, as well as the freedom to enjoy the numerous joys that surround us. They are not going to whine about one small guideline that is so simple to follow. Enani accurately renders this image, while ‘Abbūd leaves out “signs”. Enani is again influenced by the Quran vocabulary and chooses to translate this word as “ayāt” and “confer” as “an’am”. His diction is more eloquent and exhibits a high register of standard Arabic.

ST11: in the happy garden placed,

Reaping immortal fruits of joy and love,

Uninterrupted joy, unrivalled love

In blissful solitude (III, 66-69)

TT11(11) يرتعان في جنات السعادة

ويقطفان الثمار الخالدة – ثمار الهناء والحب –

هناء لا ينقطع وحب لا مثيل له

في عزلة النعيم.. (Enani, 2009, p.173)

TT11(2) في جنة السعادة يسكنان

يتمتعان بالثمار الناضجة للفرح والحب،

فرح مستمر، وحب لا نظير له،

في عزلة مباركة (‘Abbūd, 2011, pp.186-187)

There is a consistent motif of conceptual imagery running through the descriptions of profuse vegetation, fragrance, and harmony. God observes Adam and Eve who are enjoying the Garden of Eden. Humans are placed in the pleasant garden, savoring the eternal fruits of joy and love, unending joy, unrivalled love. God sees two humans inhabiting a conceptual universe rather than a physical one. This description is not sensory at all, being characterized rather by happiness, immortality, joy, love and bliss.

The way the garden is later described in the poem is conceptually imagined in the first depiction of Paradise. For example, the theme of happiness appears frequently. Before we have finished reading about Paradise. Again, Enani’s diction is influenced by his habitus as evidenced by the use of “yart’ān and “yaqtifān, while Abbūd chooses the simple words “yaskonān” and “yatmat’ān and his diction is influenced by the Bible. Enani’s diction is more accurate as he rendered “immortal” as “khālidah”. Abbūd

rendered this word as “naḍījah”, which is not accurate, but rendered “blissful” as “mobaraka” which is more accurate than Enani’s choice. Both descriptions of the conceptually imagined garden are not different from Milton’s.

ST12: Your change approaches, when all these delights

Will vanish and deliver ye to woe,

More woe, the more your taste is now of joy (IV, 367-369)

TT12(1) موعد تحولكما! إن هذه المسرات جميعًا

سوف تتلاشى وسوف تتحولان منها إلى الأحران!

وكلما زاد ما تنهلانه الآن من الأفراح، زاد نصيبكما من الأتراح! (Enani, 2009, p.222)

TT12(2) زمن تغيركما، عندما كل هذه المسرات

تتلاشى وتنتقلان إلى البلية،

وسوف تزداد البلية بمقدار ما لديكما من فرح الآن. (‘Abbūd, 2011, p.266).

In the aforementioned excerpt Satan is talking to Adam and Eve. He wants to take revenge on them and asks if they know the change that is soon coming, when all these joys will disappear and be replaced with grief, more grief than they have joy at present. The image of happiness appears as frequently as the associated concepts of joy and delight. For example, when Satan first arrives in Eden, he encounters "Vernal delight and joy" and then "the Feind / Saw undelighted all delight." Satan once more compares life in Paradise to happiness and joy when he muses over the Fall of Adam and Eve. On the one hand, the images and grief are translated by Enani as *afrāḥ* and *atrāḥ* which are rhyming with each other. On the other hand, ‘Abbūd translates the image of happiness as *masarāt* which is derived from the Bible:

المجد لله في الأعالي وعلى الأرض السلام وبالناس المسرة".

Again, his translation of Milton’s conceptual images reveals the impact of his habitus-forming education and experience on his strategy. There is a huge difference between his translation and Enani’s, which indicates that there is a constant change in the field of translation. ‘Abbūd’s retranslation of *Paradise Lost* is reconceptualized as part of the struggle over time among translators. Hanna (2016) argued that winning in this long-term struggle depends on retranslators' ability to bestow distinguishing characteristics on their translations and, consequently, gain an advantage over earlier translators.

‘Abbūd’s trajectory in the fields of Syrian cultural production in the late 19th and early 20th centuries also provides insight into his habitus and the circumstances surrounding Syrian cultural production at that time. Rendering western cultures has been prevalent for many decades in Syria and, consequently, he was keen on rendering European literature. ‘Abbūd accumulated his cultural capital through authoring and translating many books on Christianity and Judaism such as *When God Was a Woman* published by Dar al-Ahali, *The Holy Family*, published by Dar Demeshq, “*The Bible Magicians*”, and *The Divine Comedy*, published by Dar Ward.

Lang (2021) stated that the Syrian state controlled numerous field institutions: many artists and intellectuals relied, and continue to rely, on the state for employment. (*Manshrt Wizrat al-thaqfa*) and the publishing house of the state-controlled (Ittid al-kuttb al-arab) are two of the most notable Syrian publishers in the previous 40 years. That is why most of ‘Abbūd’s authored and translated books are published by these two publishing houses.

ST13: Thee Father first they sung omnipotent,

Immutable, immortal, infinite,

Eternal king; thee author of all being,

Fountain of light, thyself invisible

TT13(1) تغنوا أولاً بقدرتك أيها الأب القاهر

أيها الملك القيوم الخالد اللامحدود

أيها السرمدي! يارب العالمين

يا نبع النور! ذاتك لا تدركها الأبصار (Enani, 2009, p.186)

TT13(2) أنت أيها الأب تغنوا أولاً بجبروتك،

أيها الملك الثابت الخالد اللانهائي

الأبدي خالق كل موجود،

يا نبع النور- ذاتك غير مرئية (‘Abbūd, 2011, pp.206-207)

Enani translates “thyself invisible” as *zātak la tudrikha alabṣār*, which is derived from the Quran: Enani keeps deriving his diction from the Quran: لَا تُدْرِكُهُ الْأَبْصَارُ وَهُوَ يُدْرِكُ الْأَبْصَارَ وَهُوَ اللَّطِيفُ الْخَبِيرُ (No vision can encompass Him, but He encompasses all vision. For He is the Most Subtle, All-Aware). (Quran 6:103).

Moreover, he translates immutable as *qayyūm* and “author of all being” as *yarabb al-‘Alamīn*, both of which are derived from the Quran too. Enani says in one of the interviews with a journalist that he keeps looking in two books and cannot close them even if he gets the piece of information he was looking for: the Quran and Mutanabī’s book of verse. Similarly, ‘Abbūd translated “thee father” as *anta ayuha al-abb*, which is derived from the Bible.

وَالآنَ مَجْدِي أَنْتَ أَيُّهَا الْآبُ عِنْدَ ذَاتِكَ بِالْمَجْدِ الَّذِي كَانَ لِي عِنْدَكَ قَبْلَ كَوْنِ الْعَالَمِ." (يو 17: 5)

The religious institutions Enani and ‘Abbūd used to frequent have an impact on their minds and, consequently, affect their translation strategies. The knowledge they gained through these institutions takes the form of embodied cultural capital. As mentioned earlier, Bourdieu (1986) argued that the buildup of embodied cultural capital happens through inculcation, which can be deliberate through education and mass media or unintentional through socialization processes. The accumulation of ‘Abbūd’s embodied cultural capital occurs spontaneously because he spent eight years of his childhood in an Orthodox orphanage. This religious institution influences his translation strategy as evidenced by his Biblical diction. Most of his word choices are derived from the Bible. Bourdieu (1990) argued that practical belief is not a state of mind, still less a kind of arbitrary adherence to a set of instituted dogmas and doctrines ('beliefs'), but rather a state of the body...Enacted belief, instilled by the childhood learning that treats the body as a living memory pad, an automaton that 'leads the mind unconsciously along with it.' Bourdieu (1990) argued that the homogeneity of habitus observed within the bounds of a class of social conditionings is what makes practices and works immediately understandable and redictable, and thus taken for granted.

Conclusion

Enani’s education and professional experience contribute to the development of the system of dispositions that comprise his fundamental habitus and generates his method of translating Milton’s conceptual imagery. According to Hanna (2016), it guides an individual's practice within the social space. Moreover, Enani changes Milton’s conceptual imagery to a great extent because some images conflict with the Islamic beliefs and culture such as the resemblance between Adam, Eve and Allah. Enani adopted free translation mostly, and purposefully altered Milton's diction and style for specific reasons. First, he wants to serve his language and religion. Second, he believes that the epic on the whole does not conflict with Muslim beliefs and wants to dispel misconceptions about Islam by means of this free translation. His primary and professional habitus impel him to change some of Milton’s conceptual images that conflict with Islamic beliefs intentionally and unintentionally.

In contrast, 'Abbūd wants to produce a Christian retranslation of the epic and accordingly adopts literal translation and sticks to the source text completely. His translation reflects his religion and upbringing in an orthodox orphanage. He keeps Milton's conceptual imagery verbatim at the expense of comprehensibility at many instances. It seems that 'Abbūd is confused with the complexities of Milton's Latinized English syntax. Furthermore, his retranslation is done purposefully to achieve certain institutional effects through the new interpretations it encodes. It is published by a governmental Syrian publishing house, and is added to al-Assad Library. Consequently, it is supposed to reflect the intentions of al-Assad's political regime after the Arab spring through indirect statements in the introduction and word choices in the translation.

The high register of Classical Arabic is characteristic of Enani's translation as evidenced by his grammatical forms, word choices, collocations, and sentence structure. His primary *habitus* generates dispositions that comply with existing norms of the translation of poetry using a high standard of Standard Arabic because he was raised on Arabic literature and classical poetry. On the other hand, 'Abbūd was able to readily reject the accepted norms and aesthetics of the Arabic-Islamic literary heritage because of his habitus-forming education.

Findings and Conclusion

Having examined the two translations of *Paradise Lost*, I conclude that conceptual imagery which frequently constitutes the poetic texture in descriptions of apocalyptic reality is a considerable challenge facing the two translators. The considerable difference in the two translations and interpretations of conceptual imagery results from the translators' dispositions, orientations, and their different views of this world and the Hereafter, or the so-called *habitus*. This difference in perspective is also justified by the audience each translation targets.

'Abbūd keeps Milton's conceptual imagery literally at the expense of grasping the intended meaning at many instances. He rendered some conceptual images into vague and incomprehensible ones. As a result, this rendering causes confusion and also lacks the beauty of Milton's conceptual images. David (2006) argued that language choice is triggered by factors such as educational attainment, ethnicity, occupation, rural and urban origin. This also refers indirectly to one's habitus and how it affects word choices inevitably. Coulmas (1997) explained that people make their linguistic choices for different purposes. Individuals and groups choose words and styles to satisfy their needs regarding the communication of ideas and the establishment or defense of dominance. This means that translation is not

a means of transferring meaning that involves moving from one language to another. However, it a transfer that suggest a translator leaves something of himself/herself.

Each translator is concerned with conveying his ideological stance. Therefore, the impact of social context on both translators' behavior and experience is significant. Moreover, the socio-cultural norms and the accessibility of target text inevitably control the translator's translating practice and the translators' main concern. Each translator is eager to make his translation accessible to the target audience. Enani primarily translated *Paradise Lost* to make it accessible to Muslim readers. He also wants to dispel misconceptions about Islam via his translation. Concerning 'Abbūd, his translating practice is influenced by two main factors: the reproduction of a Christian translation of *Paradise Lost*, and compliance with the regulations of the Syrian regime.

This study provides crucial insights on translators' experiences and the social variables that form the translator's experience, which in turn affects the translation process and product. The early education, socialization, and life events that molded Egyptian translator Enani's life shed light on his translation decisions. While Enani used to memorize Quran when he was a child, Abbūd spent his childhood in an orthodox orphanage where he studied literature and developed his writing style. His use of biblical language in translation reflects the influence of this religious institution. Unlike Enani who bases many of his word choices on the Quran, he derives most of his word choices from the Bible.

Concerning the sociological analysis, the two translators use their own interpretations and criteria based on the function of the original text and translation. The translators' dispositions, orientations, and different perspectives on this world and the Hereafter, known as habitus, lead to various interpretations of conceptual imagery. Consequently, significant differences in their translations arise from these different interpretations. This matter is complicated by the fact that *Paradise Lost* relies extensively on ambiguous images. In this respect, Enani believes that his translation is fidel, while many readers believe it is not. Enani believes his translation is faithful based on his understanding.

6.1.1 In Answer to the First Question of The Study

The sociolinguistic analysis provides the following answer to the first question of the study: Enani's education and academic career affect his approach to conveying Milton's conceptual imagery and generates the system of dispositions that make up his core habitus. Hanna (2016) asserts that it directs a person's behavior in the social sphere. Furthermore, Enani significantly alters Milton's mental images because some of the images—such as the similarity between Adam, Eve, and Allah—conflict with

Islamic culture and beliefs. Enani primarily used free translation. He changed Milton's diction and style for particular purposes. First, he wants to serve his faith and language. Second, he thinks that the epic as a whole does not contradict Islamic doctrine. It is worth noting that Enani does not follow free translation completely and he does not change *Paradise Lost* into an Islamic epic completely. Some of Milton's conceptual images are retained by him.

'Abbūd, on the other hand, adopts a literal translation approach and stays faithful to the original text in order to reproduce a Christian retelling of the epic. His upbringing in an orthodox orphanage and his faith are reflected in his translation. Milton's mental vision is often retained by him at the expense of clarity. 'Abbūd appears to be bewildered by the intricacies of Milton's Latinized English syntax. Furthermore, by intentionally encoding new readings, his retranslation aims to accomplish certain institutional objectives. It is added to al-Assad Library after having been published by a government-run publishing business in Syria. Accordingly, it is intended to convey, via oblique references in the introduction and translational word choices, the political regime of al-Assad's post-Arab spring goals.

The strategies that the translators adopt to render Milton's conceptual imagery in the apocalyptic scenes are strongly related to each one's habitus and cultural capital. 'Abbūd reproduces a Christian retranslation of Milton's *Paradise Lost* and, consequently, examined the circumstances at which epic was written. He said that the circumstances at which the epic was written are not in harmony with the true tenets of Christianity. Repeated word choices that mirror his political stance such as *aş-şulṭa* are characteristic of his translation. The publisher and the Syrian political regime influence this ideological stance.

6.1.2 In Answer to the Second Question of The Study

Regarding the second question of the study, the following answer is provided: Enani's translation exhibits the high register of Classical Arabic, as evidenced by his use of collocations, grammatical forms, and sentence structure. Being raised on Arabic literature and classical poetry, his primary habitus creates dispositions that adhere to the current standards of translating poetry utilizing a high level of Standard Arabic. However, due to his education that formed his habitus, 'Abbūd was able to easily reject the conventional standards and aesthetics of the Arabic-Islamic literary legacy. Since he comes from a Christian background and receives his education in a Syrian missionary institution, 'Abbūd easily refuses to adhere to the conventional standards and aesthetics of the Arabic-Islamic literary heritage. He adopts a literal translation, and mainly directs his attention to the lexical level. This literal translation results in loss of beauty and makes some metaphors banal. While 'Abbūd's habitus generates literal translation

that deviates from Classical Arabic, Enani's habitus generates free translation in most of the epic, using a high register of Classical Arabic.

In Bourdieu's terms, the usage of Classical Arabic in translating poems has always been a doxic practice of poetry translators in the Arab world. In this respect, Enani complies with rules of the poetry field, which Bourdieu calls doxic beliefs and practices that form the basis of field and make its boundaries. On the contrary, the heterodox discourse is typically used by newcomers or experienced members who dominating positions in the field; these tend to use subversion methods to challenge the existing doxa and destabilize its dominant position in the field. Accordingly, 'Abbūd's use of different levels of Arabic is a heterodoxic practice in which he uses other levels of Arabic rather than the Classical one.

Verse-to-prose translation is a heterodoxic practice that does not submit to the doxa of the time when both translations are done. In this day and age, the dividing line between the doxic and the heterodoxic within the specific field of poetry translation is not rigid, but rather changes because of some factors related to both the internal structure of the field and the influence of similar fields. Some reasons account for the translation of verse as prose. First of all, classical epics were apparently written in an ancient language which no longer exists in most cases. Certain words cannot be translated literally into Arabic or any other language. If they can be translated literally, they often differ in sound and meter. In many cases, whole phrases need to be added for the purpose of translating one word. As a result, it is impossible to employ meters. Therefore, it must be rendered as prose if it is to be translated precisely.

On the other hand, the translation of *Paradise Lost* in Arabic and Islamic culture is rather controversial due to his manipulation of the Fall narrative. The epic is based on conceptual images that frequently constitute the poetic texture of the apocalyptic reality and, consequently, includes some **culturally controversial images**. For instance, the conceptualization of human beings in terms of God is a major controversial point in Islamic culture. Concerning the first doxic belief, Enani's habitus generates free translation in almost the whole epic. He changes the conceptualization of Eve in terms of God into an angel (Enani, 2009, p.376)

The study also sheds light on Enani's capability of rendering one lexical item into an explanatory collocation and his use of metonymies, which mirrors his proficiency in translation. Enani manages to use new collocations, which play a significant role in determining the structures and semantics of many words, for the purpose of conveying new connotations into Arabic without resorting to literal translation.

He uses some unusual collocations which are derived from his habitus. The relationship between the text type and the translator's creativity leads to the usage of such collocations.

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