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Synergy of Modes for Enhancing Persuasion in Arab Socio-Religious TV Shows: A Multimodal Argumentation Analysis of *Wa Mahyay*

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ABSTRACT

Multimodal argumentation has become one of the recent trends in interdisciplinary research. It has been applied to the commonly persuasive genres, such as advertisements and cartoons; however, a scarcity of research has been conducted on TV shows, and none was pursued to analyze didactic TV shows that probably appeared after the outbreak of the Arab Spring with the aim of approaching the public audience from social and religious perspectives and motivating them to open a new page in a new chapter of self-and social-improvements. Therefore, this study applied a qualitative multimodal argumentation analysis to two randomly selected episodes from a Saudi didactic TV show to investigate the interplay of the various meaning-making resources utilized as rhetorical features to persuade the audience. The theoretical frameworks used encompass van Eemeren et al.'s (2002) pragma-dialectics and Baldry and Thibault's (2006) multimodal transcription developed from Kress and van Leeuwen's (2006) multimodal discourse analysis. The findings of the study showed a necessarily complementary relation between the verbal and visual modes of communication to enhance their persuasive effect on the audience. This interdisciplinary research provides valuable insights into the areas of semiotics, pragmatics, and media studies that can help linguists, media scholars and producers of this genre of TV shows.¹

1. Introduction:

Television discourse is characterized by its multimodal use of resources to convey meaning. Both linguistic, in specific the spoken language, and visual aspects harmonize seamlessly in the television discourse: "Television is a medium organized around the rhythms of speech, not writing, and around accompanying visual signification such as the gesture, appearance, and demeanour of speakers" (Marshall & Werndly, 2002, p. 61). With the breakout of the Arab Spring, producers of socio-religious TV shows most likely attempted to use different modalities to attract as many viewers as possible and to influence them. Out of their societal role, they took television as their platform to guide people, in particular the youth, to make fundamental changes

This article is part of an unfinished Ph.D thesis by the first author, Nahla Mounir Hassan, an Assistant Lecturer at Helwan University, Egypt, Faculty of Arts, English Department, Linguistics & Translation Section.

and rebuild their countries. For Farag and Alazrak (2016), these socio-religious shows function as "a religiously framed self-help manual promoting ambition, hard work, self-awareness, and salvation through social activism. They promote spirituality and development through faith, stressing ethical values and advocating for de-radicalization" (p. 220). They use motivational speech to address individual and societal problems from different perspectives, including the religious approach. Atia (2012) asserts that "[t]he rhetoric of individual responsibility, proactiveness, self-help, choice, accountability, and so on resonates across cultures and places as management speak has become the retort to the escalation of social ills" (p.16).

Argumentation is a social activity based on premises supported by evidence with the manifestation of available semiotic resources along with rhetoric and pragmatic techniques for effective persuasion (Wu, 2020). **Multimodality** is a general term used to refer to **multimodal discourse analysis** (hereafter **MDA**), which is "a rapidly expanding interdisciplinary field in linguistics and language-related fields of study" (O'Halloran et al., 2014, p. 1). Baldry (2008) interprets the intersemiotic and interdependent nature of multimodality that leads to complete meaning systems due to the harmony occurring between the different modes of representation: "multimodality is the study of how different meaning resources are put together to record human behaviour (actions, events, thought, feelings, and so on) in the form of texts" (2008, p. 244). Nevertheless, in order to examine the harmony between the different means that contribute to making meaning—which Bezemer and Jewitt (2009) term '**multimodal orchestration**'—the investigation of the contribution of each mode separately to the process of meaning-making is necessarily required. In this regard, Mounir (2016) shows the possible relations between the verbal and visual means of communication used in children's religious literature. Thus, Mounir applies Halliday's (2004) Systemic Functional Theory to the verbal semiotic resource and its visual equivalent Kress and van Leeuwen's (2006) Multimodal Discourse Analysis to the visual meaning-making resources. Mounir (2016) figures out that the linguistic and pictorial modes are connected in different kinds of relations, namely complementary, independent, and dependent relations.

The integration of both theories has resulted in **multimodal argumentation** that has been seen as "a construction of premise and conclusion of an argument with a synergy of language symbols, images, sound, animation, and other kinds of non-verbal symbols and modalities" (Gilbert, 1994, as cited in Wu, 2020). The application of multimodal discourse analysis to argumentative texts has not been a recent trend; rather, multimodal argumentation dates back to about two decades ago as emerging interdisciplinary research (Birdsell & Groarke, 2007; Groarke, 1996; Groarke et al., 2016; Kjeldsen, 2015; Tseronis, 2018; Wu, 2020).

There has been considerable disagreement among argumentation theorists regarding the visual dimension of arguments, contrasting it to the verbal mode. Opponents of "**visual arguments**" believe that the visual mode is greatly dependent on the verbal; in other words, pictures cannot advance a standpoint, but they can only provide evidence to back up the proposition (Fleming, 1996; Johnson, 2003). On the other hand, for advocates of **multimodal argumentation**, the various modalities should be considered together because simply "language manifests itself through inherently multisemiotic means" (Marchon et al., 2013, p. 46). Aspeitia (2012) states that the removal of an image from a given argument can lead to an incomplete meaning (p. 356). Tseronis (2018), in addition, posits that the function of a picture as merely a standpoint or an argument is not the core of a given argument, but the attention should also be driven to the way the different resources are utilized to serve the purposes of the argumentation for a meaningful whole: "It is not only a question of *what* a certain picture or visual depicts but also a question of *how* it does that, and related to the latter, how the audience's interpretation is guided" (p. 15). Concerning the relations between the different modes of communication, Marchon et al. (2023) formulate three strategies for multimodal argumentation: namely, multimodal argumentation by focusing "in which the verbal and visual materials are equivalent in terms of informativeness, so that the content is reinforced and repeated between one semiotic and another", multimodal argumentation by complementarity

"in which the verbal and the visual material are interdependent, since the construction of meaning in the text is possible only through the connection of the different semioses", and multimodal argumentation by divergence which is based on the disharmony between the verbal and visual resources "leaving it to the receiving instance to infer the reasons that led the producing instance to choose an image that seems to diverge from the verbal material" (pps. 46,47).

Many scholars have agreed that **pragma-dialectics** is the most convenient and flexible among other theories to congruently incorporate into visual arguments (Feteris, 2013; Groarke, 2002; Tseronis, 2017; Van Den Hoven & Yang, 2013). First, because pragma-dialectics embrace the idea of implicitness of speech acts in argumentation, some researchers argue that images, such as cartoons, can be considered as indirect speech acts that defend a standpoint by means of visual arguments (Feteris et al., 2011; Groarke, 2002). Second, the argumentative moves from the pragma-dialectical perspective are communicative, which means they could take either verbal or visual forms, or both of them (van Eemeren, 2010), which interprets the necessity for considering all modalities in argumentation reconstructions and evaluation (Tseronis, 2017, 2018). Third, visual resources play an integral part in the effectiveness and rationality of the arguments that pragma-dialectics are concerned with (Tseronis, 2017, 2018). Finally, Tseronis also indicates how the constraints and prospects of the communication setting of argumentation and its institutional context within pragma-dialectics enhance the multimodal analysis.

Most research on multimodal argumentation has been concerned with the combination of verbal texts and static images. Several previous multimodal argumentation studies have been conducted on different visually persuasive genres, such as commercial advertisements (Kjeldsen, 2012; Macagno & Pint, 2021; Mazzali-Lurati & Pollaroli, 2016; Pollaroli, 2013; Pollaroli & Rocci, 2015; Ripley, 2008; Slade, 2002, 2003; van Belle, 2013), political advertisements of candidates (Collins & Schmid, 1999; Gronbeck, 1993), cartoons (Birdsell & Groarke, 1996, 2007; Groarke, 2009; Feteris, 2013; Feteris et al., 2011; Plug, 2013), scientific texts of archaeology (Shelley, 1996), geology (Dove, 2013), biology (Dove, 2011), and mathematics (Dove, 2012), and photographic memes (Hahner, 2013). Moreover, Tseronis (2018) investigates the role of the multimodal interplay in the strategic maneuvering implemented on the front covers of news magazines. Tseronis finds that the factors that affect the reasonableness of the reconstruction include the amount and value of the interpretations of the content and form of both verbal and visual modalities and the analyst's background information of the employed resources and awareness of the given context. Besides, applying pragma-dialectics in his multimodal argumentation model to promotional posters of newspaper campaigns, Tseronis (2017) indicates that the reconstruction of the argumentations presented depended mainly on the harmony between the verbal and visual modes, and considering any of them separately would fail to support the overall argument of these campaigns, urging the audience to buy the newspaper. Tseronis' multimodal argumentation framework integrated with the study of speech acts assists Hassan and Elmansy (2023a) in their study of photos and captions in Instagram posts designed by Arab users in light of the first trailer for an upcoming movie for Marvel. They confirm the post maker's disapproving standpoint and how they communicated it to the viewers effectively via a multimodal interaction. One of the few studies carried out on moving images is Hassan and Elmansy's (2023b); they examine the interplay of the various modes of communication utilized in the trailer of the controversial Queen Cleopatra Netflix documentary. Their analysis is based on Wildfeuer and Pollaroli's (2017) framework of multimodal argumentation employed on movie trailers in addition to Lewiński's (2021) illocutionary pluralism in argumentative polylogues. Hassan and Elmansy (2023b) reveal the power of multimodality in motivating the viewers to infer the content of the documentary and validating the entailed argument in the compelling communicative act of trailers.

2. Research Questions and Objectives

Despite the abundance of media studies applying multimodal argumentation, to the best of the researchers' knowledge, no argumentation studies have focused on Arab didactic TV shows. Therefore, the current study aims to analyze the two utilized modes of communication, i.e., verbal and visual, in the Saudi TV show *Wa Mahyay* by Dr. Waleed Al-Fitaihi (2013, 2014) to investigate the multimodal argumentative features of this genre. To achieve this purpose, the following questions are posed: What are the most common verbal features of the argumentations in *Wa Mahyay*? What are the dominant visual aspects used in the show? How do the two modes of communication interplay in a multimodal argumentation context? Finally, what are the functions of the employed meaning-making resources? Filling in the research gap of exploring the multimodal argumentation features in a new genre of TV shows conforms to recent advancements in pragmatics and multimodal discourse analysis.

3. Theoretical Background

To effectively obtain a resolution of the difference of opinion, van Eemeren et al. (1996) propose an analytic overview motivated by the theoretical perspective of the **pragma-dialectical** approach to the **argumentative discourse**, comprising central components whose function is to enhance the evaluation of the argumentative discourse (van Eemeren et al., 1996, pps. 288-291). The first is the identification of the advanced **standpoint** in the critical discussion (van Eemeren et al., 2002, pps. 37-44). Second, the **participants** involved in the critical discussion to achieve a resolution of the difference of opinion include the **protagonist** who sets the standpoint, whereas the **antagonist** doubts it or clearly rejects it; hence, the difference of opinion is explicit (van Eemeren et al., 1996, 2002, 2007). Nevertheless, van Eemeren et al. noted that argumentation can sometimes be implicit in the case of monologues when only one party, i.e., the protagonist, is recognized as the only one putting forward his standpoint and taking the responsibility of defending it, whereas the other party, i.e., the antagonist, is absent, yet his possible doubts or rejections can be anticipated and still be taken into account. The third component of pragma-dialectics is the **expressed and unexpressed arguments** and their conclusions (van Eemeren et al., 2002, pps. 49-59). Fourth, in the ideal model of a critical discussion, the resolution of the difference of opinion goes through **four stages**: confrontation, opening, argumentation, and conclusion (van Eemeren et al., 2002, p. 25). In addition, the **structures** of the critical discussion can be **simple** (i.e., single) or **complex** (i.e., multiple, coordinative, or subordinative). (van Eemeren et al., 2002, pps. 64-74). Finally, the **argumentation schemes** utilized in the critical discussion are classified by van Eemeren and Grootendorst (1984, 1992) into three categories of argumentation based on the nature of the relation linking the arguments with the standpoints they defend: namely, argument schemes based on a symptomatic relation (i.e., symptomatic argumentation), argument schemes based on a relation of analogy (i.e., comparison argumentation), and argument schemes based on a causal relation (i.e., instrumental argumentation) (van Eemeren et al., 2002, pps. 95-104).

Film texts are defined by Baldry and Thibault (2006) through some examples of a wide range of film texts and genres to clearly illustrate their *multimodal* and *dynamic* nature. They *dynamically* unfold in time in the form of sequences, which Baldry and Thibault call **phases**. Baldry and Thibault develop a **transcription** model for this kind of text, which should be selective, focusing only on those that serve the purposes of the analysis. Baldry and Thibault (2006), thus, define the **multimodal transcription**, stressing its integrating and dynamic nature as “a form of analysis: it is a textual record of the attempts we make to systematize and unpack the codeployment of the semiotic resources and their unfolding in time as the text develops” (p. XVI).

The multimodal transcription Baldry and Thibault (2006) develop is based on what they called **phasal analysis**. The transcription manages to organize the text in **phases** and **subphases** realized by some transitional points. The **phase**, according to Baldry and Thibault (2006), adopting Gregory's (1995, 2002) point of view, is considered the basic segment for the analysis of the sequential multimodal text. Baldry and Thibault define a **phase** as "a set of copatterned semiotic selections that are codeployed in a consistent way over a given stretch of text" (p. 47). **Phases**, thus, are designated as the basic functional units of a dynamically visual text, yet they form an intermediate level of analysis. The text comprises lower-scalar units called **shots** and higher-scalar units called **macrophases**, comprised of a number of integrated phrases bound together via some shared cohesive ties. **Transitions** mark the end of one textual unit and the beginning of another: "The transition from one phase to another is matched by a shift in the kinds of meaning options which are selected and combined in that phase" (Baldry & Thibault, 2006, p. 50). Baldry and Thibault's transcription of video texts is divided into six basic sections placed vertically in columns: namely, (1) **Time**, (2) **Visual Frame**, (3) **Visual Image**, (4) **Kinesic Action**, (5) **Soundtrack**, and (6) **Metafunctional Interpretation: Phases and Subphases** (2006, pps. 184-223).

4 Methodology

Following a qualitative methodology, the present study aims to verbally and visually analyze two episodes from the first two seasons of the Saudi TV show *Wa Mahyay* by Al-Fitaihi (2013, 2014). The randomly selected episodes encompass Ep. 2, "*And If Anyone Saved a Life*", from the first season and Ep. 9, "*Sexual Harassment*", from the second season. The show is selected for the diversity of meaning-making resources utilized, such as acting scenes and infographics, to examine how they would integrate to deliver the communicative act of the show.

Al-Fitaihi (2013, 2014) is a Saudi physician and an eminent figure in the medical field in the KSA. He was selected by the Arabian Business Magazine (2012) as one of the 20 most powerful Saudis worldwide and by Forbes (2023) as one of the top 100 Middle East healthcare leaders. His sense of belonging to his country and enthusiasm for societal development motivated him to start his TV show *Wa Mahyay* to positively influence people in his country and other Arab countries to make constructive reforms. The show was broadcast in four seasons, from Ramadan 2013 to Ramadan 2017. It is mainly concerned with societal issues handled from scientific, social, and religious perspectives.

The procedures followed in the current study to obtain the research objectives are as follows: First, the selected episodes were downloaded from YouTube and transcribed verbally. Second, the pragma-dialectical framework of van Eemeren et al. (2002) was used to analyze the argumentation stages, structures, and schemes manifested in the verbal text. Third, the researchers translated the selected extracts into English, and Muhsin Khan and Taqi-ud-Din al-Hilali's translation of the Qur'anic verses was incorporated. Fourth, the two episodes were then multimodally transcribed following Baldry and Thibault's (2006) model of multimodal transcription of film texts, developed from Kress and van Leeuwen's (2006) multimodal discourse analysis. Fifth, the analysis of the verbal and visual modes of communication was compared to investigate the role of the interplay in the presented argumentations. Finally, the findings are tested against the objectives of the study and the key research questions.

5 Results

The title of the show "*Wa Mahyay*" is taken from Surat Al-An'am in Verse 6 as illustrated below: "قل ان صلاتي ونسكي" "قل ان صلاتي ونسكي ومحياتي ومماتي لله رب العالمين" (i.e., "Say (O Muhammad SAW): "Verily, my salat (prayer), my sacrifice, my living and my dying are for Allah, the Lord of the A'lamin (mankind, jinns and all that exists)") (6: 162; translated by Muhsin Khan and Taqi-ud-Din

Al-Hilali) which appears in the first two minutes as an interval between the introductory phase of each episode and its major argumentation. The vanishing of the verse except for the word ومحياي (i.e., "And My Life") highlighting it as a title suggests the limitation of the show; it tends to be more concerned about some aspects of people's lives than mere religious issues. However, the verse itself proposes the religious perspective from which the topics of the show can be tackled.

Despite the absence of an introductory episode and the diverse topics of each episode, the message of the show can be understood from the beginning, from both its title and its call, displayed in the first frame. The concluding episodes collect the various threads woven into the individual episodes into a meaningful canvas: Al-Fitaihi clarifies the semantic coherence of the show's broader context. Inspired by the following verse from Surat Al-Baqarah, which Al-Fitaihi starts the episode with, namely, "وإذ قال ربك للملائكة إني جاعلٌ في الأرض خليفة" (i.e., "And (remember) when your Lord said to the angels: "Verily, I am going to place (mankind) generations after generations on earth.") (1:30; translated by Muhsin Khan and Taqi-ud-Din Al-Hilali), the presenter highlights the necessity of spotlighting several various issues that have a profound impact on human society. More specifically, Dr. Al-Fitaihi, utilizing his medical background, concerns himself with the man's body, mind, and soul Allah granted him to fulfill his sacred role as Al-Mighty's successor on earth, as mentioned in the introduction of the first season's last episode:

1. ارتحلنا معكم خلال هذا الشهر الفضيل في رحلة مع الإنسان. الإنسان الذي خلقه الله من جسد وعقل وروح، ونفخ فيه من روحه، وجعله سبحانه- خليفته في الأرض.... ذهبنا معكم أينما ذهب الإنسان طفلاً ومراهقاً وبالغاً، فكل ما يؤثر على الإنسان سلباً أو إيجاباً، جسداً وعقلاً وروحاً، هو ممانا، فقضيتنا هي الإنسان.

[We have accompanied you on a journey through this holy month with the man whom Allah created from a body, mind, and soul, breathed into him from His soul, and made him His successor on earth. We went with you wherever the man, as a child, adolescent, and adult, goes because everything that affects him negatively or positively and physically, mentally, and spiritually is our concern. Our cause is the man.]

5.1 Macro-structure of *Wa Mahyay* (Stages)

Concerning the macro-structure of "*Wa Mahyay*", although every episode discusses a distinct social issue, they often go through the same argumentative stages. The **confrontation stage**, for instance, in all episodes of the show's two seasons can be identified in an introductory acting scene. The presenter's counterargument is manifested in his comment at the end of the opening acting scene. For instance, the opening of Ep. 2, "And If Anyone Saved a Life," shows an acting scenario for a vehicle accident with a man lying injured on the ground and a crowd of helpless people standing around watching and recording the tragedy on their cell phones. Even the injured person's brother keeps sobbing and shouting for the ambulance or any bystander assistance to save his brother's life. Al-Fitaihi's standpoint comes with his voice-over by the end of the scene commenting on the represented situation, and it gets completely clearer by his appearance wearing his doctor gown:

2. "تُخَلِّفُ حوادث السيارات أعداداً كبيرة من الضحايا والمصابين كل عام، وتكتمل الكارثة بتجمُّع كثيرين حول المصاب وهم مكتوفو الأيدي. نعم، إن الأعمار بيد الله- سبحانه وتعالى- ولكن بمعرفةتنا بمبادئ الإسعافات الأولية يمكن أن نصبح بإذن الله سبباً في إنقاذ حياة إنسان في تلك الدقائق القليلة.

[Car accidents leave behind vast numbers of victims and injured people every year. The disaster is completed when lots of people stand by the injured idly. Yes, ages are pre-destined by Allah (the Almighty), but with our knowledge of the first aid basics, we can be a reason to rescue someone's life in those few moments.]

Ep. 9, "Sexual Harassment" from the 2nd season also showcases an Arab young man disclosing a glimpse of his shocking sexual harassment story to the audience, yet under a pseudonym to spare his family shame and disgrace and protect them as he claims:

3. اسمي محمد مايكل. قد آثرت أن أسرد قصتي باسم مستعار لأحمي عائلتي من الخزي والعار، لا أستطيع أن أتصور النظرة على وجه والدتي إذا علّمت أن ابنها أعتدي عليه جنسياً طوال سنوات طفولته، بل إن عدد الأشخاص اللذين اعتدوا عليه خلال هذه السنين قد تعدى 25 شخصاً. حتماً هذه المعلومات تقتلهم.

[My name is Mohamed Michael. I preferred to narrate my story under a pseudonym to protect my family from dishonor and shame. I cannot imagine the look on my mother's face if she knew that her son had been sexually abused all his childhood years, and the number of people who abused him throughout those years exceeds 25; definitely, this info will kill them.]

The presenter, hence, fights against the passive society whose fear of shame paralyzes the sexual assault victims and shuts their mouths from seeking help and support. It implies a silent invitation to those criminals to repeat their vicious deeds either with the same poor victims or with new silent lambs. Al-Fitaihi's voice-over by the end of the acting scene formulates the episode's starting point as follows:

4. هناك الآلاف من الأطفال في العالم العربي يعانون مثل معاناة محمد مايكل، فإلى متى نُقيي رؤوسنا مغروزة في الرمال، وندّعي أن كل شيء على ما يُرام بدلاً من مواجهة الحقائق ومعالجة الأسقام.

[There are thousands of children in the Arab world who suffer similar to Mohamed Michael; Till when we'll keep our heads buried in the sand and claim that everything is fine instead of facing facts and treating illnesses?]

Therefore, the introductory acting scene of each episode (Phase 1a in Appendices B1 and B2) functions as an establishment of the **confrontation stage** of the set-forth argumentation. It sketches the disagreement between the presenter's viewpoints and those of other participants reflected in their attitudes as represented in the scenes. In addition to the confrontation scene, these scenes also entail the **opening stage**, where the parties of the argumentation are determined despite the absence of the antagonist(s) due to the monologic nature of the show. The presenter is the protagonist of the current critical discussions, and the antagonists' doubts and objections are anticipated and taken into account. The show addresses the Arabs in general and the Saudis in particular as realized in the meticulous focus on KSA in his argument in the form of relevant issues grounded with evidence from the Saudi culture. Nonverbally, the Saudi costumes worn by the actors, and the presenter himself by the end of each episode, confirm targeting the Saudi citizens in particular. The **argumentation stage** is the most widely elaborated stage because it is where the presenter advances his argument in general and his potential antagonists in particular. For the **concluding stage**, the absence of the antagonists in the current argumentations presented in the episodes under investigation results in its absence and the lack of a disagreement resolution in favor of any of the argumentation parties.

The arguments in "And If Anyone Saved a Life" and "Sexual Harassment" address the entire Arab society, including individuals, governments, and/or relevant authoritative systems. "And If Anyone Saved a Life", for instance, displays a terrible situation for a man's life at stake where the accident spectators share the responsibility for his survival, including his whining brother. In our everyday life, we can commonly witness such an event and the spectators' negative attitudes and the injured person's companions as a consequence of either their ignorance of first aid or their carelessness to learn about it despite their knowledge of its immense value. Al-Fitaihi, thus, aims at persuading and raising their awareness of the cardinal importance of learning first aid. However, the assertive speech act "نعم، إن الأعمار بيد الله" with the use of two confirmatory verbal tools i.e., "نعم" and "إن" at the onset of the presenter's commentary on the opening scene followed by the contrasting cohesive conjunction "ولكن" to start his point of view demonstrating the common ground the presenter attempts to set with his anticipated antagonists who might doubt the feasibility of first aid because our ages are already pre-destined. Therefore, the protagonist bases his argumentation on the completion or correction of the antagonists' viewpoint rather than on its refutation using the commissive speech act shown below:

5. ولكن بمعرفتنا بمبادئ الإسعافات الأولية، يمكن أن نصبح بإذن الله سبباً في إنقاذ حياة إنسان في تلك الدقائق القليلة.

[*But with our knowledge of first aid principles, we can become -God willing- a reason to save one's life at those few moments.*] Nevertheless, the presenter in the second half of the episode speaks directly to a more defined antagonist, i.e., the educational systems in most Arab countries blamed for not providing first aid courses or workshops in schools:

6. إن دورة الإسعافات الأولية تستغرق (4) ساعات فقط، فلما لا يتم إدراجها إجبارياً في جميع المراحل الدراسية؟ إن النظام التعليمي في معظم الدول العربية تكثُر فيه المواد والمناهج النظرية وتندر فيه المواد والأنشطة العلمية لتعليم الإسعافات الأولية؟ فهل هناك شيء أقيم وأعلى وأثمن يتعلمه أبنائنا من إحياء النفس؟

[*The first aid course takes only (4) hours, so why is not it involved mandatorily in all educational levels? The educational system in most Arab countries has an abundance of theoretical courses and curricula and a scarcity of practical courses and activities to teach first aid. Is there something more valuable, priceless, and precious that our children can learn than reviving a soul?]*

In "*Sexual Harassment*", Al-Fitaihi communicates critical arguments with the Arab societies, i.e., the prospective antagonists, concerning disclosing sexual harassment crimes. The presenter condemns the societies for their deliberate silence against sexual abusers because of their fear of shame:

7. فإلى متى نُثقي رؤوسنا مغرورة في الرمال، ونُدّعي أن كل شيء على ما يرام بدلاً من مواجهة الحقائق ومعالجة الأسقام؟

[*Till when we'll keep our heads buried in the sand and claim that everything is fine instead of facing facts and treating illnesses?*]

5.2 Micro-structure of *Wa Mahyay*

The microstructure of argumentations developed in "*Wa Mahyay*" is concerned with the **argumentation structures** and **schemes** manifested to verify the presenter's standpoints, hoping to defend them against any possible doubts or objections. The overall internal structures of the argumentation in the two episodes are illustrated in Figures 1 and 2 and integrated in the multimodal transcription in Column 6, as shown in Appendix B1 and B2, to indicate their correspondence to the given shots or phases. The **subordinative** structures perform rhetorically as organizers of the overall argumentation, as shown in Figures 1 and 2, to ultimately persuade the audience with the episode's point of view. In other words, they tend to obtain two more or less similar organizational approaches to persuasion and didacticism, namely ideal-real-consequences and problem-solution. First, "*And If Anyone Saved a Life*" for instance, is structured in a real-ideal-real-consequence pattern. It starts its subordinative organization with an assertive speech act "تخلف الحوادث..." performing as a demonstration of the reality that needs alteration aiming at the ideal situation with the adoption of the presenter's point of view concerning the efficiency of learning first aid formulated in the two subsequent sub-arguments (see Argument 1.1 in Figure 1) in an assertive speech act "نعم، إن الأعمار بيد الله" followed immediately with a commissive speech act (i.e., 1.1.1) "ولكن بمعرفتنا بمبادئ..." to create a sense of commitment towards the addressed problem. However, the presenter shifts once again to reality (1.1.1.1), but with a direct reference to the audience using second-person pronouns, i.e., the attached pronoun *تـ* in *تجد* and *تحس* and the second-person reflexive pronoun *نفسك* in an expressive speech act. He attempts to emotionally engage the audience, including the antagonists, by relating to their lives to maximize the persuasive force of his standpoint. The consequence (1.1.1.1.1) highlighted in the current discussion, i.e., "وفي" establishes a connection between learning first aid and Sharia in the form of an assertive speech act verified with the Quranic verse "ومن أحيائها فكأنما أحيانا جميعا" as it responds to the potential antagonists who might consider the sub-argument "إن الأعمار بيد الله" partially without taking reasons into account. Second, the major starting point of "*Sexual Harassment*" is organized in a **subordinative** pattern, obtaining a problem-solution structure. Figure 2 shows the subordinative presentation of the sexual harassment predicament with an emphasis on the reasons beyond the widespread catastrophe in the

Arab countries and its dangerous short-term and long-term effects on the victims; finally, the presenter ends the episode with a number of protective methods directing his message to parents, schools, and the entire society in each Arab country.

Furthermore, the **subordinative argumentation** manages to function effectively in the **supporting premises** confirming the consequences of a crucial attitude or issue by the end of some episodes such as "*Sexual Harassment*". As demonstrated in Figure 2, the layered defense summarizes the essence of the problems tackled thoroughly from different perspectives throughout the episode by relating the negative attitude to its devastating results, which might not be confined only to the individuals, such as that of the sexual assault nondisclosure in the Arab countries. However, the protagonist presents the solution to each problem primarily within the subordinative organization of the sub-arguments in the form of an assertive speech acts with a commissive perlocutionary force performing as advice to avoid such negative consequences as shown below:

8. لم تعد حماية الأطفال من الاعتداء الجنسي مجرد وازع أخلاقي إنما أصبحت حالة طوارئ ومسألة بقاء وطنية، وهي مسؤولية عظيمة مشتركة بين البيت والمدرسة والمجتمع، وفي التصير في حقها فساداً عظيم.

[Protecting children from sexual assault has become not only a moral incentive but also an emergency and a national survival matter, and it is an immense responsibility shared between home, school, and society. Failing to fulfill this responsibility's duties is a profound corruption.]

In addition, the protagonist uses **coordinative structures** to organize **supporting defenses** to achieve various purposes serving the course of the argument. For instance, the presenter draws a **comparison**, so that he can reflect the magnitude of the addressed issues. In "*And If Anyone Saved a Life*", Al-Fitaihi compares two incidents from two different cultures in relation to the application of first aid (see Arguments 1.1.1.1.1.a and 1.1.1.1.1.b in Figure 1); the successful one in which a boy's life was saved thanks to the first aid given by his elder brother takes place in America in contrast to the other heartbreaking incident that happened in Jeddah where a young student lost his life because none of his colleagues nor teachers and even the pool lifeguard administered any first aids to rescue him due to their ignorance of its principles.

9. ففي أمريكا وحدها 92.000 يُنقذون كل عام بفضل الله ثم بفضل الإسعافات الأولية...أحد التجارب الناجحة تجربة جيفري هول الذي أنقذ حياة أخيه الصغير عندما غرق وتوقف تنفسه، ذلك أن المدينة التي كان يسكنها كانت تلزم جميع الطلبة بلا استثناء تجاوز اختبار الإسعافات الأولية في المدرسة قبل التخرج. في المقابل نجد أن ماجد ذا السبعة عشر ربيعاً في مدينة جدة غرق في رحلة مدرسية ولم يستطع (40) طالباً و(3) مدرسين ومنفذ المسبح في مدينة رياضية أن يقدموا له أيّاً من الإسعافات الأولية، لجهلهم جميعاً بها، وحتى وصوله إلى المستشفى بالرغم من أنها على بُعد أقل من (3) دقائق، فقد وصلها بعد أكثر من (40) دقيقة بدون أية إسعافات أولية، واستعصى المستشفى أن تُعيد قلبه في أقل من دقائق، ولكن انقطاع الأكسجين من الدماغ أدى إلى غيبوبة كاملة ووفاة بعد أيام.

[In the USA only, 92000 are rescued every year in the bounty of Allah and thanks to first aid...One of the successful experiences is Jeffery Hole, who saved his younger brother when he drowned and his breathing stopped; the city where he lived used to mandate all students, with no exceptions, to pass the first aid test at school before graduation. In contrast, we find 17-year-old Majed from Jeddah drowned in a school trip, and 40 students, 3 teachers, and the pool lifeguard in an athletic city could not provide him with any first aid due to their ignorance of it until he arrived at the hospital. Although it takes only 3 minutes to arrive there, he arrived after more than 40 minutes with no first aid. The hospital could not revive his heart in less than minutes; rather, the brain did not receive enough oxygen leading to a complete coma and death a few days later.]

Coordinative structures also play a vital role by the end of some discussions because they help organize the solutions suggested by the protagonist to overcome the problems outlined in some of the current arguments, such as that of "*And If Anyone*

"*Saved a Life*" and "*Sexual Harassment*." Such solutions are not effective if considered independently, but rather they necessarily need to work collaboratively for maximally remarkable results. Thus, they cannot be considered as organized in a multiple argumentation structure. For example, Al-Fitaihi stresses the urgent need for strict and wise decisions to mandate first aid for all school levels and provide all the governmental and private sectors, in addition to parents, with the proper educational material for first aid to raise the public's awareness of its cardinal importance in the Arab societies (see Arguments 1.1.1.1.1.1.a, 1.1.1.1.1.1.b, and 1.1.1.1.1.1.c in Figure 1). Similarly, the protective methods against sexual assault identified coordinatively (see Arguments (1.1.1.1.a), (1.1.1.1.b), (1.1.1.1.c), and (1.1.1.1.d) in Figure 2) also appeal to different parties such as parents, schools, and other stakeholders in the society who need to cooperate standing against this crime. The presenter in the two episodes, thus, calls everyone to cooperate and implement these complementary solutions, which would, in turn, have a positive reflection on the whole society because we are all in the same boat.

Furthermore, the negative effects of sexual harassment against children are also **coordinatively** presented because these harmful acts affect the child extremely negatively on many levels simultaneously as illustrated in Figure 2. Al-Fitaihi broadens the scope of its damaging impacts to include the short-term ones on the child and the long-term ones on his older version in the future—as shown in Arguments 1.1.1.1.a and 1.1.1.1.b in Figure 2—to let his audience conceive the scale of the catastrophe on the victims' psychological, mental, behavioral, social, emotional, and sexual aspects of his life.

5.3 Al-Fitaihi's argumentation schemes of *Wa Mahyay*

The causal and symptomatic argumentation schemes are the most commonly used in all episodes. However, with their subclassifications, the two schemes remarkably contribute to the persuasive and didactic features of the TV show genre at hand. The **causal argument based on a means to reach an end** serves the conclusions drawn in the second subtype, i.e., **an argument based on an action to obtain a certain result**. Example (10) from "*And If Anyone Saved a Life*" preceded Example (11) to specify tangible solutions to solve the address problems before the concluding remarks that call for particular actions to get to the desired results. The **arguments based on an action to obtain a certain result** function as a concluding commentary on the tackled problems or issues of each episode. However, the directive speech acts implementing this subtype of causal argumentation can be implicit. For instance, the assertive speech acts in Example (12) employ a directive illocutionary act force proposing specific actions to be taken. To capulate, all the proposed courses of action expressed in either expressed or implicit directive speech acts come with their expected outcomes to emphasize the significance of the novel goals from the topics handled in each episode.

10. ولن ننجح في نشر الوعي إلا إذا أدركنا أهمية القضية، وعملنا على توفير المواد التعليمية لجميع المراحل الدراسية من الابتدائية وحتى الجامعية، والقطاعات الخاصة والحكومية، وللآباء والأمهات.

[*And we won't succeed in spreading awareness unless we realize the importance of the cause and work on providing didactic material for all educational levels from elementary through university, private and governmental sectors, fathers, and mothers.*]

11. نريد قرارات حكيمة، حازمة واعية نشعرنا بأن أرواح هؤلاء لم تذهب هدرًا، وإنما كانت ثمن غاليا لتجربة مريرة أسنتيمرت في التغيير والإصلاح ليعود نفعها على المجتمع بأسره

[*We need wise and firm decisions to make us feel that the souls of those (who passed) did not go in vain, but they were a precious cost for a sorrowful experience invested in change and reformation to benefit the entire society.*]

12. إن أهم طرق حماية الطفل من الاعتداء الجنسي هي الوقاية وذلك بتوفير جو من الأمان الأسري.

[The most important method to protect a child from sexual assault is precautions by providing **an environment of family security**.]

The three subtypes of the symptomatic scheme, including **arguments based on the definition**, **arguments based on evaluation criteria**, and **arguments based on a classification**, boost the link between the standpoint and the argument by revealing the underlying indicators of the complex issues advanced and, accordingly, deepen their understanding. First, **arguments based on a definition** have a number of functions. They basically aid in clarifying the distinguishing features of the key terms and concepts of each topic; therefore, most definitional symptomatic arguments usually appear at the beginning of the episodes, corresponding with Phase 3c in "And If Anyone Saved a Life" and Phase 2b in "Sexual Harassment", to establish a foundation for the advanced viewpoints, as illustrated in the examples below. They set the starting points to clear any potential misconceptions regarding these terms and to ensure the clarity of the reasoning. Additionally, from a didactic perspective, definitions provide the audience with definite and concise explanations, some of which are evidenced by trustworthy sources such as the AACAP.

13. تعرّف جمعية الأطفال النفسيين الأمريكيين الإساءة الجنسية للطفل على أنها استخدام الطفل لإشباع رغبات الجنسية لبالغ أو مراهق وهو يشمل تعرض الطفل لأي نشاط وسلوك جنسي أو ضغط عليه للانخراط في أنشطة جنسية أو التعرض غير اللائق لأعضائه التناسلية أو استخدام الطفل في إنتاج المواد الإباحية.

[The AACAP (American Academy of Child and Adolescent Psychiatry) defines child sexual abuse as using the child to satisfy the sexual desires of an adult or a teenager. It includes exposing the abused child to any sexualized activity or behavior, pressuring him to get involved in sexual activities, inappropriate touching of his genital organs, or using the child in making porn material.]

Second, **arguments based on evaluation criteria** indicated in the examples below are represented in the statistical findings of some scientific studies. The numbers denote the severity degree of certain problems ,as in Example (14), or the effectiveness of a specific positive attitude or a recommended solution, as demonstrated in Example (15). The emphasis on accuracy in the presenter's evidential premises emerges from his medical background and his acknowledgment of the power of precise scientific knowledge in enhancing the arguments' credibility and raising the audience's awareness.

14. وفي إحصائية حديثة لرابطة علم النفس الأمريكية أوضحت أنه تتعرض فتاة واحدة من كل أربع فتيات على الأقل، وولدٌ واحدٌ من كل 6 أولاد للاعتداء الجنسي في فترة حياتهم ما قبل سن 18، 10% من هؤلاء الأطفال يكونون في سن ما قبل المدرسة و82% من الاعتداءات حصلت في أماكن يفترض أن تكون آمنة للطفل و50% من جميع الاعتداءات وقعت إما في منزل الطفل أو المعتدي و90% من هذه الحالات يكون فيها المعتدي قريباً من الطفل، أو ما يقرب من 30% يكون من أقارب الطفل ويكونون من الإخوة أو الأباء والأمهات أو الأعمام أو أبناء العمومة، وحوالي 60% من معارفهم الآخرين مثل الأصدقاء الأسرة أو المربيات أو الجيران، وأما الغرباء وهم في حوالي 10% فقط من حالات الاعتداء.

[In a recent survey, the American Psychology Association indicated that at least one out of four girls and one out of six boys get sexually abused at some point in their life before the age of 18. 10% of those children are pre-school age, and 82% of the assaults occurred at places supposed to be safe for children, 50% of all the incidents took place either at the child's house or the abuser's. In 90% of these cases, the abuser is close to the child: Around 30% of the abusers are the child's relatives; they are siblings, fathers, mothers, uncles, or cousins, and about 60% are acquaintances, such as family friends, caregivers, or neighbors, whereas strangers only constitute 10% of the assault cases.]

15. وعلى قدر سرعة بدء الإسعافات الأولية تزيد احتمالية إنقاذ الضحية: ففي أمريكا وحدها 92.000 يُنقذون كل عام بفضل الله ثم بفضل الإسعافات الأولية.

[The faster first aid is initiated, the more likely the victim can be rescued. In the USA only, 92000 are rescued every year in the bounty of Allah and thanks to first aid]

Third, **arguments based on classifications** are used to attribute some issues to particular categories and function differently according to their position in the argument. The presenter usually resorts to this subcategory of symptomatic argumentation in the conclusion of some episodes—corresponding to Phase 6 in "And If Anyone Saved a Life" and Phase 5 in "Sexual Harassment"—to highlight the morale of the argument. Examples (8) and (16) indicate how the goal of each discussion is attributed to immensely social, national, or religious values. In this case, the arguments based on classification encompass a message-to-go for the audience with both persuasive and didactic force.

16. إن حفظ النفس من المقاصد العليا للشريعة الإسلامية التي لا يجوز التساهل والتهاون فيها، فهي مسئولية عظيمة تقع على عاتقنا، وإغفال الأخذ بأسبابها هو إهدار لها وإجحاف في حقها وتجاهل لسنة الله في خلقها.

[Self-preservation is one of the premium objectives of the Islamic Shari'a that shall not be taken with leniency and negligence. It is a substantial responsibility that falls upon us; neglecting to take the necessary measures to tackle it results in wasting and undermining it and ignoring Allah's will in its creation.]

5.4 Multimodal Analysis

5.4.1 Experiential Metafunction

In "And My Life", the **experiential metafunction**, marked with **Action** and **Reactional processes**, significantly operates in the shots featuring the presenter and the acting scenes; however, Al-Fitaihi (2013, 2014) also manifested conceptual processes in the utilized infographics and some live shots. First, Al-Fitaihi is the Actor in the shots featuring his appearance in an intransitive action process of advancing and defending his points of view to persuade absent Goals, i.e., the intended audience. The vectors employed to connect two participants entail his gaze in the demand images, in which he looks directly at the camera facing the viewers, in addition to his body language, such as hand gestures, facial expressions, and head movements, realized in both demand and offer images. The Locative Circumstances, i.e., the settings, nevertheless vary in each episode to contextualize the given argument. The background of Al-Fitaihi's shots signifies a room of first aid workshops in "And If Anyone Saved a Life" (see Shots 8 and 18 in Appendix B1) and a children's bedroom in "Sexual Harassment" (see Shots 11 and 12 in Appendix B2).

Actor	Vector	Goal	Circumstance(s)
Al-Fitaihi (the presenter)	Eye gaze; body language	The absent intended audience/ the show's viewers	Locative: different settings in each episode based on the context of the argument

Second, most episodes in "And My Life" begin with lead-in scenes that aim to capture the audience's attention, evoke their feelings towards the upcoming claims, and provide clear contacts for them. Reactional processes can significantly highlight the antagonists, as in "And If Anyone Saved a Life". The onlookers' gazes, as shown in Shots 1, 2, 3, 6, and 7 (Appendix B1), directed to the injured man and his weeping companion without providing instant first aid, reveal them as the antagonists who failed in their human duties of saving a soul due to their unawareness of first aid basics. The **Reactional processes** are reinforced with **Action processes** emphasizing the participant's helplessness, such as the man who video-recorded the accident and the screaming companion who kept crying for help instead of offering it himself.

Shots/Appendix	Reactor	Vector	Phenomenon	Circumstance(s)
Shots 1,2,3,6, & 7, Appendix B1	The accident onlookers	The onlookers' gazes	The badly-injured man and his weeping companion	Locative: on road
Shots/Appendix	Actor	Vector	Goal	Circumstance(s)
Shot 2, Appendix B1	One of the accident spectators	His arms and hands	The accident scene	Means: his phone Locative: on road
Shot 3, Appendix B1	The screaming man (the injured man's companion)	His right arm and his head	The surrounding people	Locative: on road

For **symptomatic schemes**, some **arguments based on the definition** were also enhanced and clarified with the **Action and Reactional processes** corresponding to the verbal counterpart stated in the presenter's voiceover. The scene of sexual harassment against a girl in her bedroom by an adult, understood to be a close person to her environment, maximizes the impact of this act's definition on the audience, stimulating their feelings of resentment and warning the skeptic or unaware ones, raising their awareness that this horrendous act of harassment of children at their own home by relatives or friends could happen in real life (see Shots 15-20, Appendix B2).

Shots/Appendix	Reactor	Vector	Phenomenon	Circumstance(s)
Shot 18, Appendix B2	The girl	Her terrified look	The harassing man	Locative: Her bedroom
Shots/Appendix	Actor	Vector	Goal	Circumstance(s)
Shot 19, Appendix B2	A harassing man	His hand	A girl	Locative: Her bedroom

Although Baldry and Thibault (2006) identified the experiential metafunction to be the one used for moving images of a film text, some **conceptual processes** are detected in the selected episodes of "*And My Life*". Specifically, Al-Fitaihi (2013, 2014) employed some **symbolic processes: symbolic suggestive** and **symbolic attributive**, as shown in the table below. The two **symbolic suggestive processes** in "*And If Anyone Saved a Life*", represented in the darkness surrounding the body of the passed child covered in a white sheet in the middle of the image, and "*Sexual Harassment*", portrayed in Mohamed Michael giving his back to the camera with a downward tilted head, add another layer of meaning to the communicative acts to urge the audience to extensively consider the discussed issues. These two processes appeal to the audience's emotions; they communicate the sorrowfulness of these tragedies and convey feelings of grief in the former and shame and secrecy in the latter.

Shots/Appendix	Carrier	Symbolic Suggestive
Shot 33, Appendix B1	A passed child covered with a white sheet in a dark room	Tragedy and grief
Shots 1 & 10, Appendix B2	The back of Mohamed Michael sitting on his desk with a lowered head at the beginning and end of the scene	Feelings of shame and secrecy

The **symbolic attributive processes** are the most frequently employed in the utilized infographics with abstract coding orientation, as illustrated in the examples highlighted in the table below. The Carriers display visual metaphors that embody the Symbolic Attributes shown below, giving another dimension to the communicated meaning to invite the viewers to connect the relation between the Carriers and their interpretations based on the presenter's verbal commentary. Despite their quiet complexity, symbolic attributive processes are manifested to facilitate encoding the presented scientific evidence. In addition, summarizing

multiple or scientific pieces of information, such as some studies' findings, in visual representations can establish strong associations with the verbal counterparts, stimulating the audience's visual memory that helps retain information for a longer time. Rhetorically, they also aid in enhancing their persuasive impact.

Shots/Appendix	Carrier	Symbolic Attributive
Shot 26, Appendix B2	A large figure of a female in red next to three more miniature female figures on top of a large figure of a male next to 5 other more miniature male figures on the left of the image; the "less than" sign < beside the age of 18	One of a study's results concerning the number of sexually assaulted children below 18 years from both genders
Shot 28, Appendix B2	An adult figure holding hands with a figure of a child at the top of the images next to 90% A tree next to 30% on the left at the bottom of the image A colored house figure among two grey houses under 60% on the right of the bottom of the image	90% of the harassers are known to the victims About 30% of them are family About 60 % of them are acquaintances, such as the family's friends or neighbors.
Shot 29, Appendix B2	An adult male figure in a formal suit with a big question mark on the featureless dark face next to 10%	10% of sexual harassers are strangers to the victims

5.4.2 Interpersonal Metafunction

The interpersonal metafunction is concerned with the relationship between the represented participants in the visual and the viewers, manifested in the visual focus, i.e., contact, social distance, perspective, and coding orientation, i.e., modality (Baldry & Thibault, 2006). The first element of the interpersonal metafunction is **distance (D)**. The most frequent distances implemented in *"And My Life"* are the **CS** and **MCS**, respectively, framing the represented participants approximately from their shoulders up to their head in the former and cut off from their waste in the latter. In *"And If Anyone Saved a Life"* from the 1st season, for example, the frames displaying Al-Fitaihi (2013, 2014) are CS, whereas most of his frames in *"Sexual Harassment"* from the 2nd season are MCS. The CS focuses on the depicted participants' emotional and mental states with the aid of the zoom-in on their facial expressions, head movements, and hand gestures, and the MCS allows for the display of half of the participants and the partial appearance of the surroundings. Therefore, they maintain a virtual connection between the represented participants and the viewers while simultaneously providing them with a contextual overview. In other words, the CS and MCS achieve engagement and enhance the viewers' comprehension, amplifying persuasiveness: The closer the shot gets, the more involved the audience becomes, and the longer the shot captures, the more acquainted the audience is with the context.

Following the CS and MCS, the **VCS** was also observed in many shots, yet not for the presenter as much as for certain shots in the acting scenes. It ensures maximum proximity and intimacy with the outlined details. In *"And My Life"*, the VCS invites the audience to sympathize with the represented participants, such as the acting scenes from *"Sexual Harassment"* for Muhammad Michael in Shots 5, 6, 8, and 9 (Appendix B2), in which his overwhelmed state is apparent in the enlarged view of his nervous hand gestures and facial expressions, in addition to the harassed young girl in Shots 18 and 20 that magnify her horror feelings reflected in her terrified gaze to the criminal and Shot 52 that displays her devastation after that traumatic experience. At the other end of the distance continuum, **MLS**, **LS**, and **VLS** are less frequently used. They contextualize the given arguments and familiarize the audience with some of their aspects, such as the problem, the affected participants, and the

settings. Therefore, these long shots are usually utilized at the beginning of the episodes, e.g., Shot 1 (Appendix B1) from "*And If Anyone Saved a Life*".

Perspective or **point of view** is the second aspect of the interpersonal metafunction; it is classified into **vertical** and **horizontal perspectives (VP & HP)**. As illustrated in the multimodal transcription in Appendix B, the most recurring **vertical perspective** is the **median** or **eye level**, suggesting equality between the presenter, i.e., the protagonist of the argumentations under discussion, and the viewers, including the potential antagonist. The portrayal at the same level as the absent audience, the median VP engages the audience in an unbiased argumentative environment, which enhances the presenter's credibility. The **high VP** was rarely used for contextualization functions. For instance, it situates the argumentation of the first aid importance within the car incident setting in Shot 1 (Appendix B1) from "*And If Anyone Saved a Life*" in which the participants are shown powerless, implying the state of lack of control dominating the scene. The **low VP** reflects the power relations, as in Shot 17 (Appendix B2), in which the harassing adult is captured from a low perspective to indicate his dominance over the less powerful or intimidated participant, i.e., the young girl. As for the **horizontal perspective**, both **frontal** and **oblique** perspectives were interchangeably utilized in the acting scenes, infographics, and the presenter's shots. This switch virtually lets the audience view the represented world from different angles. Hence, between engagement attained by frontal horizontal perspective and detachment and objectivity achieved through oblique horizontal perspective, the viewers are given a space to comprehend the advanced points of view without being forced to consider them from a specific perspective.

Third, Al-Fitaihi (2013, 2014) depended on **naturalistic** and **abstract coding orientations** in his show. This diversity enriches the effects of meaning-making resources; each of them serves a different function in the argumentative context. First, the **naturalistic CO** of the acting scenes (e.g., Shots 14, 16, 17, & 34, Appendix B1) and the live shots (e.g., Shots 1-7, Appendix B1) mirrors reality, enhancing the persuasiveness and credibility of the arguments. Second, the **abstract CO** is realized in the infographics, which play a vivid role in the episodes with their multi-colors, dynamicity, simplicity, and richness of information. They, thus, tend to educate, simplify the presented scientific grounds, and facilitate their comprehension.

Visual focus or **contact** pertains to the presence or absence of gaze emanating from the represented participants toward the viewers, resulting in **demand** and **offer images**. The presenter's shots swap between demand and offer images in which Al-Fitaihi's (2013, 2014) visual focus could be **near, directed to the viewers**, or **extended off-screen**. The demand image aims to establish a personal connection between the protagonist of the ongoing argumentative context and the viewers, including the potential antagonists. The presenter's direct gaze and body language are meant to engage the audience, appealing to them emotionally to guarantee persuading them and inviting them to act ultimately. As for the offer images, they serve as representations that supply the viewers with information, prompting them to contemplate the presented arguments and their evidential defenses. All shots of the acting scenes are **offer images** that display related narratives by some represented participants whose gazes and body gestures are either near, far, or extended off-screen to reflect the kind of relationship connecting them.

5.4.3 Textual Metafunction

Regarding the textual metafunction, Phase 1a forms the basis for each episode composition. Its hyperthematic status serves almost the same textual metafunction, as illustrated in Appendices B1 and B2. The lead-in sketches attempt to establish a common ground, i.e., a warrant, backed up with realistic evidence to pave the way for the upcoming arguments by relating to situations that mimic reality. The **textual metafunction** in the context of moving images pertains to the composition and coherence of sequential images of the videos in terms of the **camera position, transitions, and covariate cohesive ties**.

First, the **camera positions** in "*And My Life*" are mainly **stationary** and **handheld**. The presenter's shots were mainly taken with a **stationary camera position** to help the audience focus on his speech, maintaining their attention on him and his

arguments. The **handheld camera position** was manifested in most acting scenes, either the lead-ins, such as Shots 1-7 (Appendix B1), or the in-episode sketches, such as Shot 44 (Appendix B2). With its unsteady movements, the handheld camera position plays an effective role in audience engagement as it adds vividness to the represented scenes and ultimately demonstrates realism so that the audience can be instantly involved in the portrayed events and relate to them. For example, this camera position in the car accident scene in Shots 1-7 (Appendix B1) made it realistic as if it is video recorded with one of the onlookers' mobile cameras. Simultaneously, the instability of the camera gave the scene a tragic sense. Moreover, it can also give an impression of tension and emergency; it urges the audience indirectly to take action. However, the acting scene portraying the sexual harassment sketch in Shots 15-20 (Appendix B2) is intentionally captured with the stationary camera position. Stabilizing the camera position aims to grab the viewer's attention to the inner overwhelming feelings of the represented participant; in other words, the handheld camera could have been used, yet the stationary position of the camera allows the audience to feel and listen to the silent screaming voices within the two characters as they go through the two relatively tough experiences.

Second, **transitions** frame the segments between phases and sub-phases and organize the visual composition of each episode; phases and sub-phases were marked by transitional frames integrated with the verbal and other visual aspects. Thus, they facilitate comprehension of the advanced standpoints and their supporting arguments. In "*And My Life*", most episodes follow a systematic organizational pattern: They start with a lead-in sketch, followed by the appearance of the presenter introducing the argument, then defending his point of view with the aid of different meaning-making resources, ending with Al-Fitaihi's appearance in a traditional attire that reflects his identity as Saudi. In addition to the **cuts** between shots, three major transitions were utilized across the episodes: the **show's title shots** and **blackouts**. First, the **shots displaying the show's title** are deemed transitional because they separate the initial one or two phases, usually constituting the episode's central standpoint, from the subsequent phases, including the defense. Hence, Phases 1a (usually the opening acting scene) and 2a precede **the transitional shots of the show's title** in most selected episodes. Second, **blackouts** identify the end of a segment and the beginning of another. For instance, they appear before the last phase of the episodes, characterized by the appearance of the presenter in his Saudi attire, usually supporting the argument from a religious perspective. In addition to their organizational function, blackouts give a sense of gloominess which appeals to the viewers emotionally due to its tragic impact, unlike quick cuts. For example, the two blackouts after Shots 4 and 33 (see Appendix B1) entail grief and symbolize the end of their represented participants' lives: The former appeared after the injured man bleeding on the road and the latter after covering the drowned Saudi boy with the sheet declaring his death. Similarly, the blackout was used after the end of Phase 4a (Appendix B2) when the presenter demonstrated the negative consequences of taciturnity and obscurantism in sexual abuse crimes in Arab countries. Hence, blackout transitions convey sentimental feelings of grief and urgency.

Third, **covariate ties** involve shared resources that connect shots within phases and subphases to achieve coherence across the sequences. This aspect of the textual metafunction harmonically weaves the experiential and interpersonal metafunctions together. In other words, clothing, acoustic features, and background can concurrently establish a seamless link between subsequent shots within the same phase and across phases to make a consistently unified visual composition. The episodes in the two seasons of "*And My Life*" are systematically composed in terms of the visually textual metafunction so that consistency can be maintained across and within the episodes to foster comprehension and persuasiveness of the ultimate argument of the show. The presenter's medical costume that he wears throughout each episode, except for the last segment, enhances his credible persona as a reliable, knowledgeable authority on the topics under discussion. Moreover, Al-Fitaihi (2013, 2014) established his identity through his career and as a Saudi Muslim; therefore, he appeared in his Saudi attire in the last

phase. Besides, the auditory elements, including the presenter's voiceover in the shots that do not feature his appearance and the background music, are implemented systematically in all episodes.

6. Discussion

The current study investigated the major multimodal features that distinguish the argumentative and didactic nature of this genre of TV shows. It also examined the harmony between the employed multimodal resources and their possible functions. Hence, a multimodal argumentation analysis was conducted on two episodes from the first and second seasons of *Wa Mahyay*, addressing serious social topics, such as the importance of first aid knowledge and sexual harassment in Arab countries. The two episodes are transcribed verbally to study their argumentation elements in terms of the pragma-dialectical theory (van Eemeren et al., 2002) and nonverbally using Baldry and Thibault's (2006) multimodal transcription that does not only provide description but also analysis of the visual aspects employed as shown in the sequence of the shots and how they integrate with the advanced arguments.

The study's findings showed how some visual aspects, such as acting scenes with naturalistic coding orientation, can facilitate the audience's comprehension of the given **argumentation stages** illustrated indirectly in a monologue-induced context in which the absence of the audience resulted in implicit **confrontation** and **opening** stages, realized visually in the **experiential** processes implemented in the opening acting scenes in Phase 1a that end with an explicit statement of the episode's major standpoint. The rest of the phases represent the **argumentation** itself with verbal and visual supporting premises. Moreover, the **subordinative structure** was the prevalent argumentation structure implemented in the two episodes for organizing the overall argumentation. Its layered defenses were developed to show ideal-real-consequences or problem-solution patterns by both naturalistic (shots featuring the presenter and short, silent acting scenes with his voiceover in the background) and abstract coding orientations (infographics). The **coordinative structure** was employed for structuring some supporting premises, such as setting comparisons or listing interdependent solutions or effects.

The **symptomatic and causal argumentation schemes** in *Wa Mahyay* are verbally and visually manifested throughout each episode. In a complementary multimodal relation, the **definitional symptomatic schemes** are indicated at the beginning of the argument in silent acting scenes with the presenter's background commentary to, on the one hand, educate the audience about the key concepts and clear any ambiguity and, on the other hand, create a common ground with them, which promotes persuasiveness. Then, the standpoints are supported with **symptomatic arguments based on evaluation criteria** in the form of reliable references, such as published surveys' and scientific studies' findings summarized and simplified in vividly colored infographics, represented mainly in **symbolic attributive processes**, to attract the attention of the viewers, enlighten them, and enhance the presenter's credibility. Finally, each argument usually ends with a **symptomatic argument based on a classification** that tends to highlight the morale of the topic by attributing it to shared values (social, national, and religious). The last phase in each episode is mainly characterized by a **causal argument based on a means to reach an end**, pertaining to the suggested solutions of the addressed problem, followed by **an argument based on an action to obtain a certain result**, urging the audience and the stakeholders to undertake specific corrective actions.

The other prominent visual elements that contribute substantially to the rhetorical impact of the show include aspects of the three metafunctions. Both **demand and offer images** fulfill distinct yet fundamental functions in the rhetoric: The former actively engages the audience, whereas the latter maintains objectivity. The two functions are enhanced with the implementation

of the dominant **median VP**. The sentimental appeal to the audience is obtained via the integration of **conceptual processes** of the **symbolic** category with experiential processes to activate their visual memory; the prevailing **CS, MCS, and VCS distances**, which help grab their attention and increase intimacy; **handheld camera position** used in the acting scenes, which exhibits realism; and **blackout transitions** that reflect the tragic significance of the presented problems.

7. Conclusion

As a physician and an influential figure in the medical sector in the KSA, Al-Fitaihi (2013, 2014) decided to use his knowledge and passion for his country and the Arab culture to raise the awareness of people in his country in particular and the other Arab countries in general. Thus, he used his TV show *Wa Mahyay* as a platform to call for change on the individual and social levels, supporting evidence from real-life, scientific, and religious perspectives. Realizing the power of the various modes of communication the TV offers, Al-Fitaihi relied on effective verbal and visual resources to solidify the persuasive effect of his arguments, which aligns with Tseronis' (2017) and Hassan and Elmansy's (2023) findings concerning the role of the interplay between the various meaning-making resources in conveying effective messages. Moreover, the study's findings align with the second of the three multimodal argumentation strategies suggested by Marchon et al. (2023), i.e., multimodal argumentation by complementarity: The verbal and visual modes in *Wa Mahyay* complement each other to serve the ultimate didactic and persuasive functions of the arguments.

One of the implications of the study is that it can be used for media literacy; it can provide the producers of this genre with the most recurrent tools and how to harmonize them to effectively organize the argumentation and achieve a maximum persuasive impact on the viewers. The audience can also benefit from the study findings as they guide them in perceiving the most common multimodal aspects implemented in this genre and their functions and avoiding any attempts of manipulation. Researchers interested in interdisciplinary studies may find value in the integration of various areas, such as linguistics and media studies.

The current study focused on one Arab didactic TV show to investigate the integration between the various modes and how they serve in the course of argumentation, emphasizing the internal validity of the results. Therefore, future research is encouraged to study the interplay between different meaning-making resources in multiple episodes from different didactic TV shows to ensure the generalizability of the results. This objective can also be enhanced with a quantitative methodology to compare the recurrent features in each TV show and investigate the reasons for the potential differences or similarities. Moreover, some studies can compare the multimodal argumentation elements in this genre to other genres of TV shows. In addition, the analysis of nonverbal communication, such as facial expressions, head movements, and head movements, needs to be integrated with verbal and visual analysis to develop a holistic understanding of the synergy of all available resources employed by presenters to persuade their audience.

Appendix A1

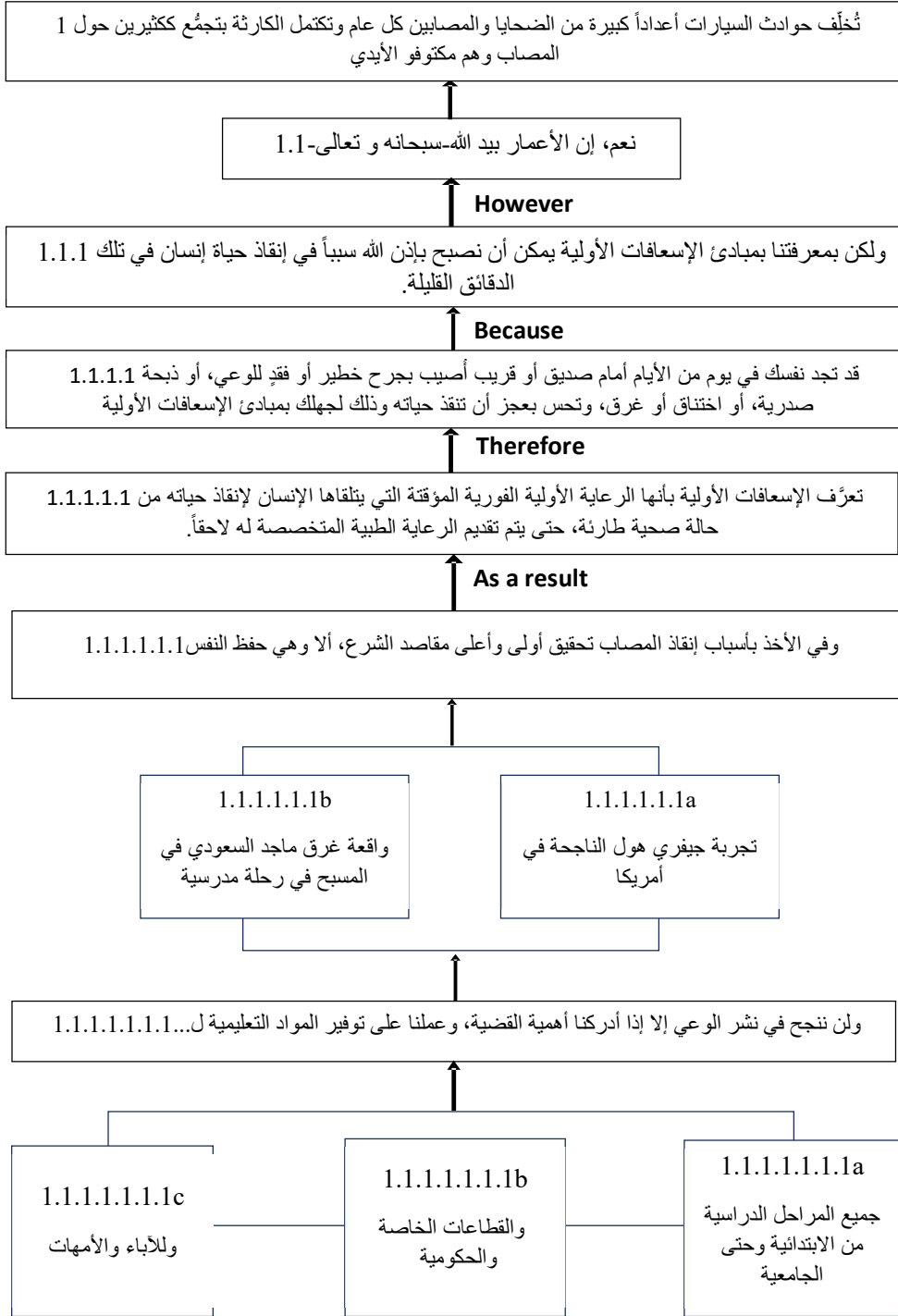


Figure 1: The Complex Argumentation Structure of "And If Anyone Saved a Life" (Al-Fitaihi, 2013) (Translation)

Appendix A1 (Translated)

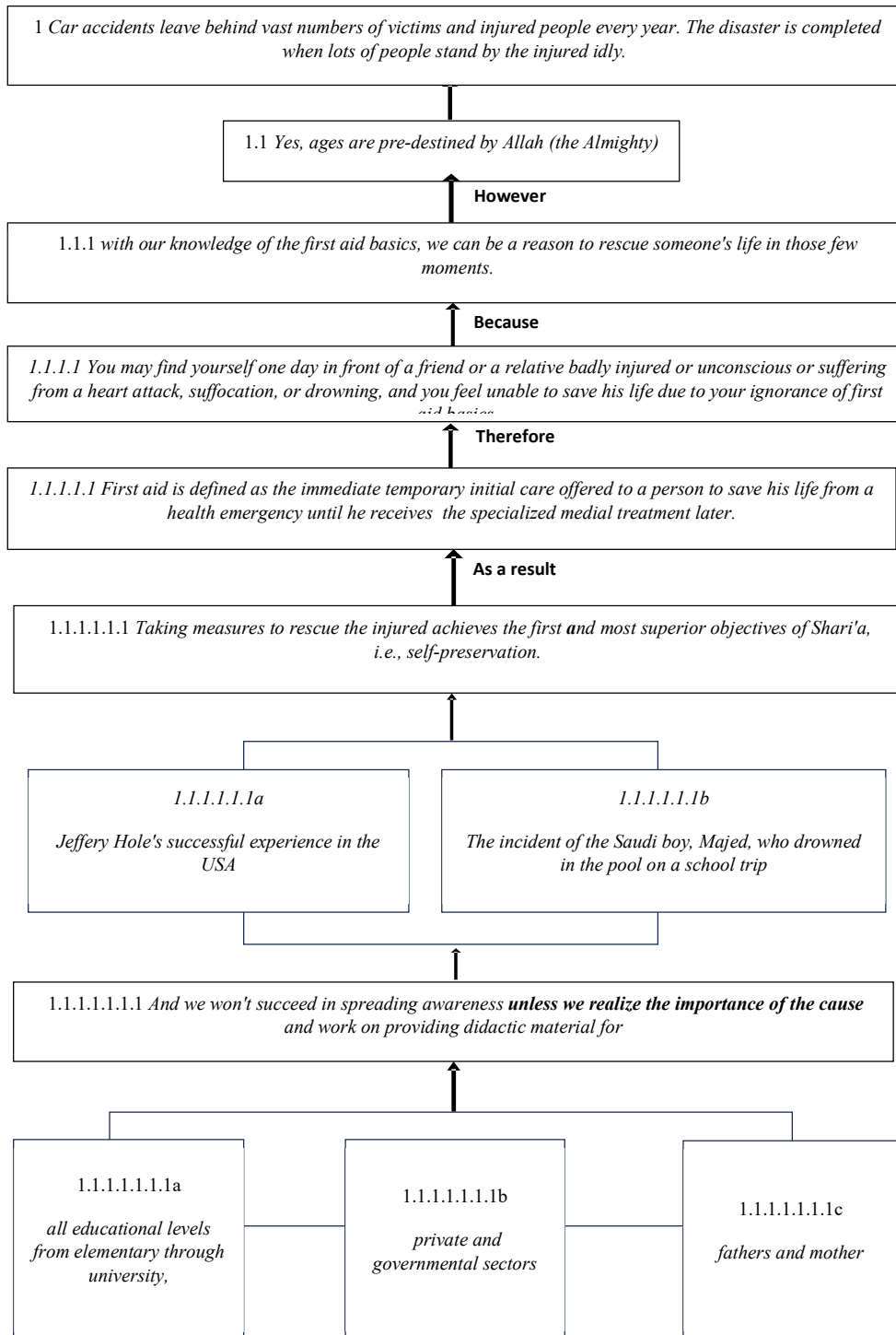


Figure 1: The Complex Argumentation Structure of "And If Anyone Saved a Life" (Al-Fitaihi, 2013) (Translation)

Appendix A2

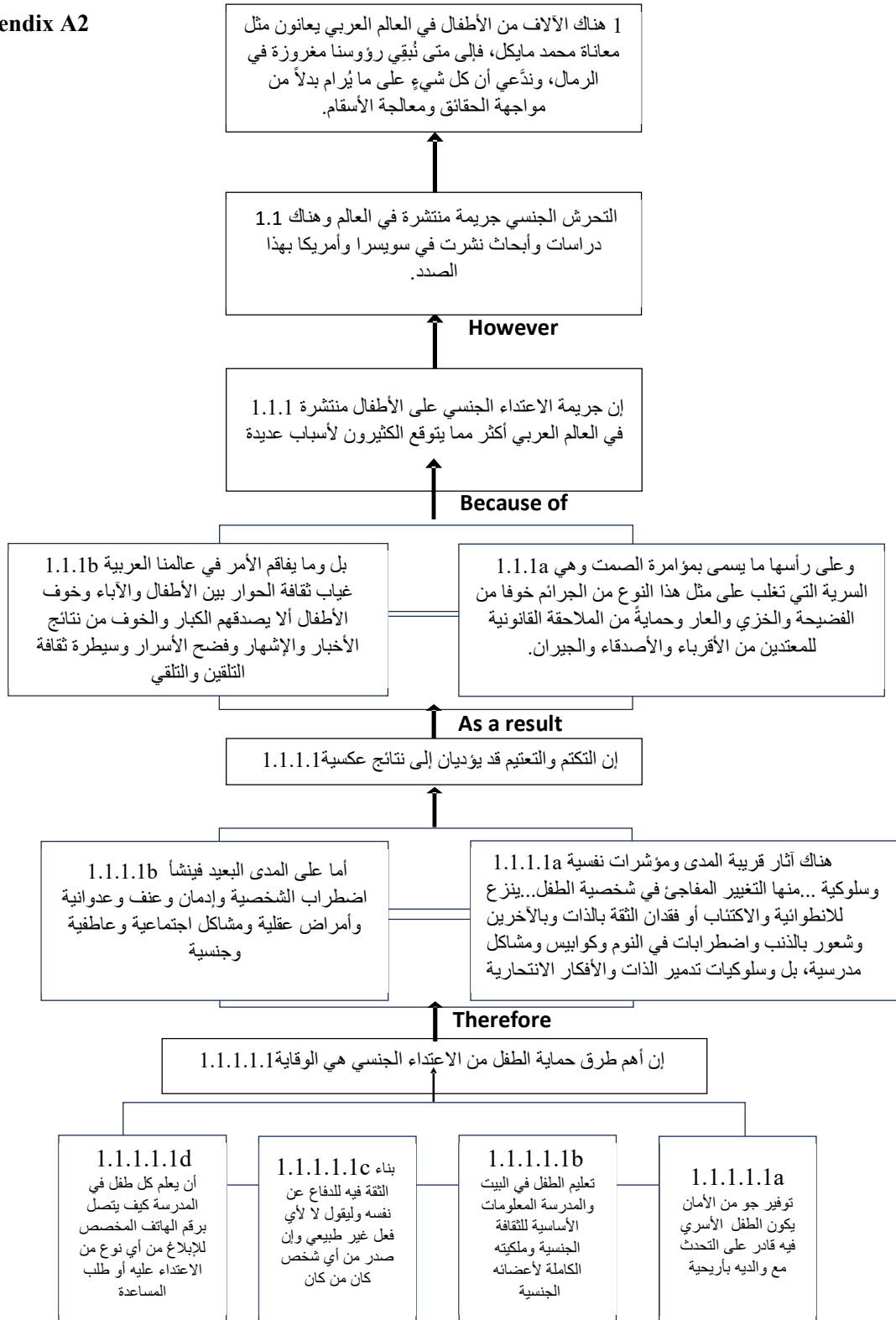


Figure 2: The Complex Argumentation Structure of "Sexual Harassment" (Al-Fitaihi, 2014) (Translation)

Appendix A2 (Translated)

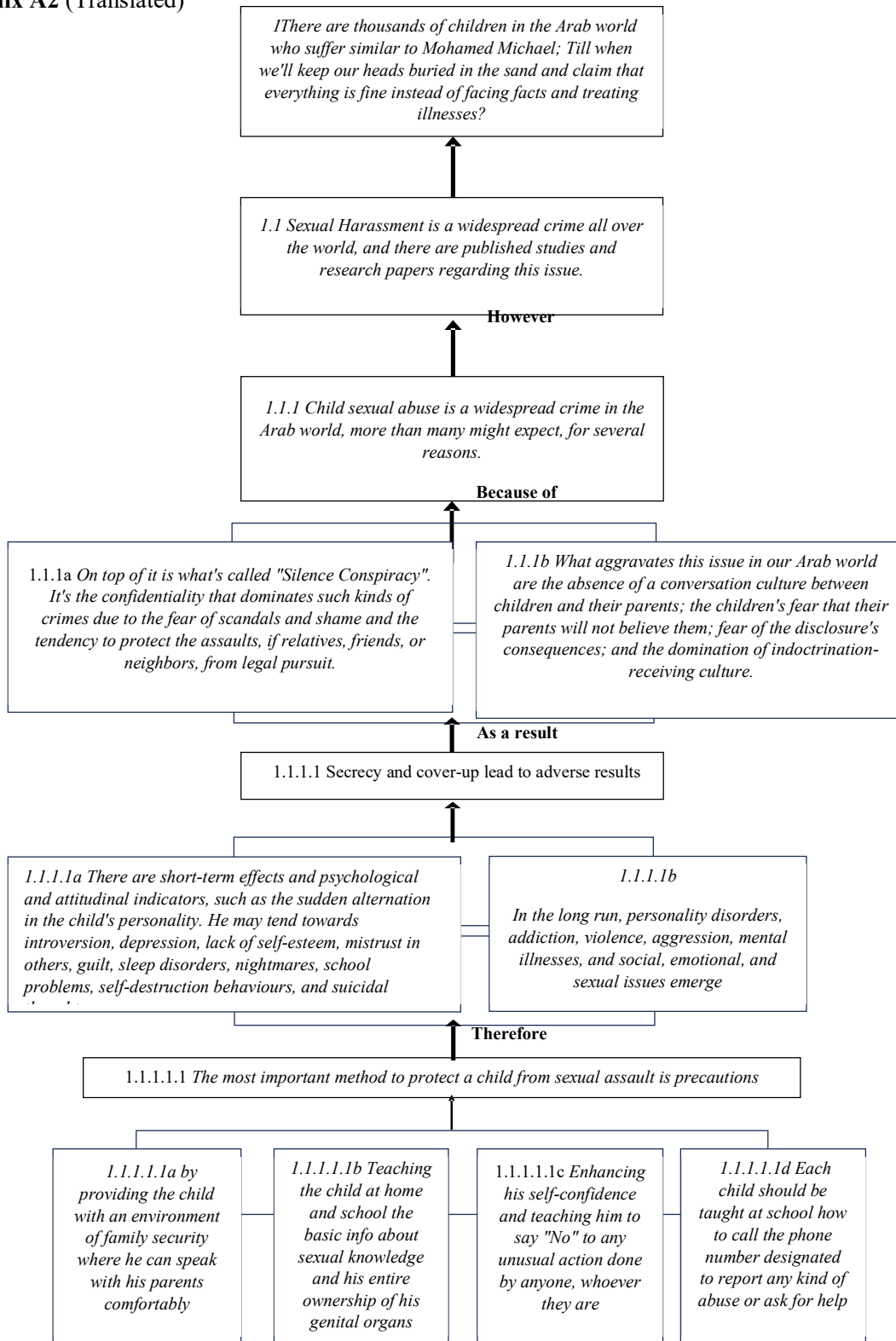


























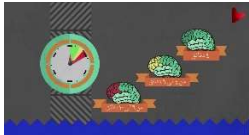















Figure 2: The Complex Argumentation Structure of "Sexual Harassment" (Al-Fitaihi, 2014)


Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3	Column 4	Column 5	Column 6	
T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases	
00:29	Shot 1 	CP: handheld (action camera) VP: high HP: oblique VS: badly injured man with blood on his cloth	D: VLS CO: Naturalistic VF: close; the onlookers' gaze directed to the injured man and his terrified brother	[an accident's victim lying on the ground covered in blood; his brother helplessly mourning next to his body; three of the onlookers attempting to calm him down; the other onlookers inattentively only stand next to them]	[😊 ♂]: SI [😊 ♂ ♂ ♂]: SI Volume: f Tempo: m	Phase 1 _a EXP: Actor; Action (the victim's brother helplessly asks people for help; some people calm him down; onlookers watch and record the situation without offering any help) INT: viewer identification with the depicted world; a few participants sympathize with the victim's brother (tapping on his shoulder, asking him to calm down); most surrounding participants are passive (they only onlook the situation or record it on their phones)
00:33	Shot 2 	CP: handheld VP: median HP: oblique D: VCS CO: naturalistic	VF: close; directed to the video recording VS: one of the onlookers recording it on his phone	[one of the onlookers record the situation on his cell phone] Tempo: M	↓	TEX: hyperthematic status of Phase 1 _a functioning (1) to introduce the episode's theme with textually significant familiar event: a car accident; badly injured victim; helpless companion; negative onlookers
00:39	Shot 3 	CP: handheld VP: median HP: frontal VS: the mourning brother of the injured man in the accident	D: MCS CO: naturalistic VF: near; the spectators' gaze directed to the victim and his brother's directed to them	[the mourning man asks the surrounding people to help his brother or call the ambulance; some of them try to calm him down] Tempo: M	[😊 ♂]: I [😊 ♂ ♂ ♂]: R Volume: f Tempo: m	(2) to establish shot in an Arab country (i.e., Saudi Arabia) (3) to facilitate the mission of persuading viewers with the episode's standpoint via a familiar live scene
00:52	Shot 4 	CP: handheld VP: median HP: frontal VS: the badly injured man	D: CS CO: naturalistic	[the car accident's badly injured victim lying on the street covered in blood] Tempo: M	[😊 ♂]: SI [😊 ♂ ♂ ♂]: SI Volume: ff Tempo: m	
00:58					{RG} [♫] Volume: n Tempo: m	
01:04	Shot 5 	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VS: red color and light of the ambulance		↓	
01:17	Shot 6 	CP: handheld VP: median HP: frontal VS: the grieving helpless victim's brother	D: MLS CO: naturalistic VF: close; directed to self	[the victim's companion sitting on the ground crying helplessly] Tempo: M	{RG} [♫]: SI [😊 ♂ ±]: SI Volume: n Tempo: m	Phase 2 _a EXP: Actor; Action (the young man is weeping for his badly injured sibling; the presenter addresses the viewers) INT: presenter identification with viewers in demand and offer images









Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3	Column 4	Column 5	Column 6	
T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases	
01:20	Shot 7 	CP: handheld VP: median HP: oblique VS: the onlookers' helpless arm and hand gestures	D: MCS CO: naturalistic	[a group of onlookers standing still] Tempo: M	↓	across the shots; viewer identification with the presenter, introducing the episode's central standpoint (see Argument 1 and its sub-arguments 1.1 and 1.1.1 in Figure 1) TEX: the presenter's attire (the doctor's gown); the first aid tools in the background; body movements; background music as covariate cohesive ties
01:27	Shot 8 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers	↓	↓	
01:43	Shot 9 				{RG} [♫] Volume: n Tempo: m	
01:55	Shot 10 	CP: handheld VP: median HP: oblique VS: wrecked junk cars	D: LS CO: naturalistic		{RG} [♫] Volume: n Tempo: m	Phase 3a EXP: representations of potentially dangerous life events via the portrayal of scrap cars in a remote area, a torn airbag in a ruined car, emergency, ambulance, and sea.
02:00	Shot 11 	CP: handheld VP: median HP: oblique VS: a piece of cloth for an accident victim	D: VCS CO: naturalistic		{RG} [♫]; SI [👤 ♂ ±]: SI Volume: n Tempo: m	INT: viewer identification with representations of common accidents anyone may experience with one of his friends or relatives, such as car accidents, suffocation, drowning (see Argument 1.1.1.1 in Figure 1)
02:01	Shot 12 	CP: handheld VP: median HP: oblique VS: the words الطوارئ Emergency	D: VCS CO: naturalistic		↓	TEX: the presenter's voiceover commentary; background music as covariate ties across the shots
02:04	Shot 13 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic		↓	
02:07	Shot 14 	CP: handheld VP: median HP: frontal	D: VLS CO: naturalistic		↓	
02:09	Shot 15 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]; SI [👤 ♂ ±]: SI Volume: n Tempo: m	Phase 3 _b EXP: As above in Shot 8 INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, warning of the potential disability feeling due to










Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						ignorance of first aid principles (see Argument 1.1.1.1.1 in Figure 1) TEX: <i>As above in Shot 8</i>
02:20	Shot 16 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic	[a first aid trainer giving cardio-pulmonary resuscitation (i.e., CPR) to a practice model] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 3c EXP: Actor; Action (first aid training on a practice model); representation of first aid tools and mechanisms INT: viewer identification with the definition of first aid as shown in Argument 1.1.1.1.1 in Figure 1
02:24	Shot 17 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic	↓	↓	TEX: <i>As above in Shots 10-14</i>
02:33	Shot 18 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 3d EXP: <i>As above in Shot 8</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, confirming that preserving life is the first and ultimate objective of Sharia (see Argument 1.1.1.1.1.1 in Figure 1) TEX: <i>As above in Shot 8</i>
02:47	Shot 19 	VP: median HP: oblique	CO: Abstract		{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 4 _a EXP: a symbolic representation of some studies' findings concerning the effectiveness of instant first aid INT: viewer identification with the importance of first aid and the instant emergency injured people receive from their closest ones TEX: The presenter's voiceover commentary corresponding with the represented illustrations; background music as covariate ties across the shots
03:08	Shot 20 	VP: median HP: frontal	CO: Abstract		↓	
03:14	Shot 21 	VP: median HP: oblique	CO: Abstract		↓	Phase 4b EXP: a symbolic representation of the USA as a positive example due to its practical application of first aid INT: viewer identification with the number of rescued people thanks to immediate first aid and the number of injured people in sudden accidents
03:21	Shot 22 	VP: median HP: frontal	CO: Abstract		↓	TEX: <i>As above in Shots 19-20</i>
03:28	Shot 23 	VP: median HP: oblique	CO: Abstract		↓	





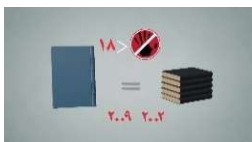

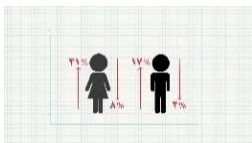
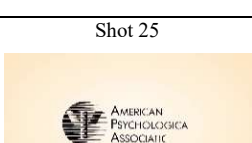

Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
03:35	Shot 24 	VP: median HP: frontal	CO: Abstract			Phase 4c EXP: a symbolic representation of the positive consequence of applying first aid instantly compared to the possible negative ones of its delay INT: viewer identification with the number of the possible numbers of people rescued by first aid and the time required for rapid first aid to avoid brain damage
03:42	Shot 25 	VP: median HP: frontal	CO: Abstract			TEX: As above in Shots 19-20
04:02	Shot 26 	VP: median HP: frontal	CO: Abstract			
04:04	Shot 27 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: near; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 5a EXP: As above in Shot 8 INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, demonstrating the hopeful story of Jeffery Hole, who managed to save his younger brother from drowning by applying proper, instant first aid (see Argument 1.1.1.1.1.a in Figure 1)
04:08	Shot 28 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: close; directed to viewers	[Jeffery Hole and his younger brother, whom he saved, posing for a picture]	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	
04:17	Shot 29 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: near; viewers			TEX: As above in Shot 8
04:25	Shot 30 	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: near; off-screen			Phase 5 _b EXP: As above in Shot 8 INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, introducing an opposite sad story for an Arab kid who drowned in a pool because no one could save him with the proper first aid (see Argument 1.1.1.1.1.a in Figure 1) TEX: As above in Shot 8
04:27	Shot 31 	CP: handheld VP: median HP: oblique CR: black & white	D: CS CO: naturalistic	[a young boy drowning] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 5c EXP: Actor; Action (a kid drowning in a pool, receiving late first aid, yes passed away)






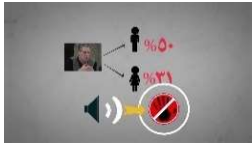

Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3	Column 4	Column 5	Column 6	
T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases	
04:45	Shot 32 	CP: handheld VP: median HP: oblique CR: black & white	D: CS CO: naturalistic	[the drowned child with a CPAP (i.e., Continuous Positive Airway Pressure) mask while lying on a hospital bed] Tempo: M	↓	INT: viewer identification with the negative example of the Saudi kid; modality (monochrome): hyperreal of an old sad accident TEX: <i>As above in Shots 10-14</i>
05:07	Shot 33 	CP: perpendicular forward VP: median HP: frontal CR: black & white	D: LS CO: naturalistic	[the past kid's head is covered] Tempo: M	↓	
05:13						
05:18	Shot 34 	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic	[people in a first aid workshop] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 6 _a EXP: Actor; Action (some trainees in the background take a first aid workshop) INT: viewer identification with the recommended addition of first aid workshops as a part of mandatory curricula in schools, representing the presenter's standpoint "Why should not the first aid training be taken as one of the mandatory curricula in schools?" TEX: <i>As above in Shots 10-14</i>
05:20	Shot 35 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic		↓	
05:29	Shot 36 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: near; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 6 _b EXP: <i>As above in Shot 8</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, stressing the importance of raising awareness of the importance of first aid by providing students in all educational levels, governmental and private sectors, and parents with the necessary resources to learn the basics of first aid (see Argument 1.1.1.1.1.1.1 and its three sub-coordinative arguments in Figure 1)
05:35	Shot 37 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: near; viewers	↓	↓	TEX: the presenter's Saudi outfit; background music; body movements as covariate ties across the shots
06:45	Shot 38 	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic		{RG} [♫]: SI [😊♂±]: SI Volume: n Tempo: m	Phase 6 _c EXP: representation of the desired formal document, issuing critical decisions concerning the addressed problem

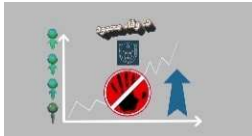





Appendix B1: Multimodal Transcription of "And If Anyone Saved a Life" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						<p>INT: viewer identification with the major decisions of integrating first aid into the Arab educational systems</p> <p>TEX: The presenter's voiceover commentary corresponding with the represented image; background music as covariate ties</p>
07:04	<p>Shot 39</p> 	<p>CP: Stationary VP: median HP: frontal VS: the presenter, the word ومحياي</p>	<p>D: CS CO: naturalistic VF: near; directed to the viewers</p>	<p>[the presenter addresses the viewers]</p> <p>Tempo: M</p>	<p>{RG} [♫]: SI [👉]: SI Volume: n Tempo: m</p>	<p>Phase 6d</p> <p>EXP: <i>As above in Shot 8</i></p> <p>INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the title of the show and the presenter finalizing his argument</p> <p>TEX: <i>As above in Shots 36-37</i></p>


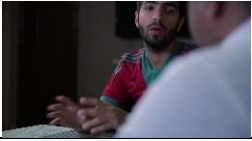







Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
00:37	Shot 1 	CP: perpendicular forward VP: median HP: frontal	D: MLS CO: naturalistic	[A man is illustrated from his back, sitting on his desk; he is telling his childhood traumatic experience of sexual harassment] Tempo: M	{RG} [♫]: SI [👉♂±]: SI Volume: n Tempo: m	Phase 1 _a EXP: Actor; Action (an adult who endured sexual assault in his childhood decides to speak up about his traumatic experience and create an account on social media under the pseudonym "Mohamed Michael" to raise awareness of the hazards of sexual abuse against children and to support victims suffering in silence; he keeps his identity anonymous to protect his family from shame)
00:46	Shot 2 	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VF: close; to the social media profile	[The man is focusing on his laptop screen.] Tempo: M	↓	INT: viewer identification with the depicted world; his nervous facial expressions and anxious hand gestures embody the impact of recalling the horrific memories of the sexual harassment experience he had when he was a child
00:51	Shot 3 	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic VF: median; viewers		↓	TEX: hyperthematic status of Phase 1 _a functioning (1) to introduce the episode's theme with an emotionally loaded event that aims to attract the audience's attention with the pseudonym the man chooses for himself, i.e., "Mohamed Michael," that sounds like half-Muslim, half-Christian and to urge their sympathy and alertness to the addressed catastrophe
00:59	Shot 4 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man is typing on his laptop.] Tempo: M	↓	(2) to establish shot in an Arab country (i.e., Saudi Arabia)
01:03	Shot 5 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man is clutching his hands in anxiety.] Tempo: M	↓	(3) to facilitate the mission of persuading viewers with the episode's standpoint via a familiar live scene
01:09	Shot 6 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The man puts his hand on his face and bows his head in shame.] Tempo: M	↓	
01:11	Shot 7 	CP: handheld VP: median HP: frontal	D: VCS CO: naturalistic		↓	
01:19	Shot 8 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic VF: close; to self	[The upper part of the man's face is shown as he bows his head in shame; sadness drowns his eyes.] Tempo: M	↓	



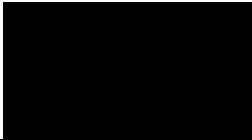



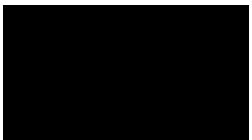

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3	Column 4	Column 5	Column 6	
T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases	
01:21	Shot 9 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The lower part of the man's face is shown as he bows his head in shame; sadness drowns his eyes.] Tempo: M	↓	
01:25	Shot 10 	CP: perpendicular backward VP: median HP: frontal	D: MLS CO: naturalistic	[The man is illustrated again from his back, sitting on his desk] Tempo: M	{RG} [♫]: SI [👤 ♂ ±]: SI Volume: n Tempo: m	Phase 2 _a EXP: Actor; Action (the presenter addresses the viewers) INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter introducing the episode's central standpoint, represented in Argument 1 in Figure 8
01:34	Shot 11 	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: far; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [👤 ♂ ±]: SI Volume: n Tempo: m	TEX: the presenter's attire (the doctor's gown); a children's bedroom in the background; background music as covariate cohesive ties across the shots
01:39	Shot 12 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	↓	↓	
01:54	Shot 13 				{RG} [♫] Volume: n Tempo: m	
02:03	Shot 14 				↓	
02:08	Shot 15 	CP: Stationary VP: median HP: oblique	D: MLS CO: naturalistic VF: close; teddy bear	[A girl is playing with her teddy bear in her bedroom at night] Tempo: M	{RG} [♫]: SI [👤 ♂ ±]: SI Volume: n Tempo: m	Phase 2 _b EXP: Actor; Action (a little girl plays with her teddy bear in her dark bedroom; a man steps into the room and rubs his hands and belly in a readiness-for-lust gesture before he touches the girl who looks at him in horror)
02:12	Shot 16 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: close; teddy bear	[The girl looks relaxed as she is playing.] Tempo: M	↓	INT: viewer identification with the definition of sexual abuse represented in a live scene of child sexual abuse from close people
02:18	Shot 17 	CP: Stationary VP: low HP: oblique	D: CS CO: naturalistic VF: far; off-screen	[The harassing man is rubbing his hands to get ready for his shameful act.] Tempo: M	↓	TEX: the presenter's voiceover commentary; background music as covariate ties across the shots





Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
02:20	Shot 18 	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: far; harasser	[The girl looks at the man, scared.] Tempo: M	↓	
02:29	Shot 19 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; disengaged from the scene	[The harassing man touches the victim's head] Tempo: M	↓	
02:32	Shot 20 	CP: Stationary VP: median HP: oblique	D: VCS CO: naturalistic VF: close; disengaged from the scene	[The harassed girl is shaking as she is covering her head with her teddy bear in horror.] Tempo: M	↓	
02:37	Shot 21 	VP: median HP: frontal	CO: Abstract		↓	Phase 2c
02:56	Shot 22 	VP: median HP: frontal	CO: Abstract		↓	EXP: a symbolic representation of the findings of a study published by the Institute of Preventive and Social Medicine at the University of Bern in Switzerland, reviewing 55 studies published between 2002 and 2009 in more than 24 countries to investigate sexual harassment among children below 18. INT: viewer identification with the rates of sexual assault among the two genders: 8-31% for females and 3-17% for males.
03:02	Shot 23 	VP: median HP: frontal	CO: Abstract		↓	TEX: The presenter's voiceover commentary corresponding with the represented illustrations; background music as covariate ties across the shots
03:17	Shot 24 	VP: median HP: frontal	CO: Abstract		↓	
03:25	Shot 25 	VP: median HP: frontal	CO: Abstract		↓	Phase 2d
03:41	Shot 26 	VP: median HP: frontal	CO: Abstract		↓	INT: viewer identification with the survey's results shown as follows: <ul style="list-style-type: none"> one out of four girls and one out of six boys are sexually harassed at least

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
03:59	Shot 27 	VP: median HP: frontal	CO: Abstract			<p>once in their life before they reach 18.</p> <ul style="list-style-type: none"> • 10% of the victims are in the pre-school stage • 82% of the assaults occurred in places supposed to be secured for the children • 50% of the assaults took place at the victim's or the harasser's houses • 35690% of the harassers are relatives of the victims • About 30% of them are siblings, parents, uncles, or cousins • About 60 % of them are acquaintances, such as the family's friends, nannies, or neighbors. • Only about 10% are strangers <p>TEX: <i>As above in Shots 21-24</i></p>
04:20	Shot 28 	VP: median HP: frontal	CO: Abstract			
04:26	Shot 29 	VP: median HP: frontal	CO: Abstract			
04:30	Shot 30 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [👤♂]: SI Volume: n Tempo: m	<p>Phase 3a</p> <p>EXP: <i>As above in Shots 10-12</i></p> <p>INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, validating the prevalence of sexual harassment in the Arab world and identifying one of its primary causes (see Argument 1.1.1 and its sub-argument 1.1.1a in Figure 8)</p> <p>TEX: <i>As above in Shots 10-12</i></p>
04:43	Shot 31 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: median; off-screen			<p>Phase 3b</p> <p>EXP: a symbolic representation of the results of a study undertaken by the Palestinian psychological researcher Prof. Marwan Dwairy</p> <p>INT: viewer identification with the rates of males and females who were subjected to having their genitals touched against their will by others: 50% for males and 31% for females</p> <p>TEX: <i>As above in Shots 21-24</i></p>
05:11	Shot 32 	VP: median HP: frontal	CO: Abstract		{RG} [♫]: SI [👤♂±]: SI Volume: n Tempo: m	<p>Phase 3c</p> <p>EXP: a symbolic representation of the results of a study carried out by the Crime Research Center at the Ministry of Interior at the KSA to investigate child abuse in general among Saudis</p> <p>INT: viewer identification with the study's results that about 45% of the victims are susceptible to one of the abuse forms in their daily lives</p>
05:32	Shot 33 	VP: median HP: frontal	CO: Abstract			<p>Phase 3c</p> <p>EXP: a symbolic representation of the results of a study carried out by the Crime Research Center at the Ministry of Interior at the KSA to investigate child abuse in general among Saudis</p> <p>INT: viewer identification with the study's results that about 45% of the victims are susceptible to one of the abuse forms in their daily lives</p>

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						TEX: <i>As above in Shots 21-24</i>
05:50	Shot 34 	VP: median HP: frontal	CO: Abstract			Phase 3d EXP: a symbolic representation of Dr. Wafaa Mahmoud's, an assistant professor at King Saud University, study exploring child sexual abuse
05:56	Shot 35 	VP: median HP: frontal	CO: Abstract			INT: viewer identification with the high percentages of child sexual abuse; 62% of the victims refused to reveal the identity of the criminals; the harassers in 61% of the cases are relatives and acquaintances; the most vulnerable age group for sexual assault is between 6 and 10 years old.
06:07	Shot 36 	VP: median HP: frontal	CO: Abstract			TEX: <i>As above in Shots 21-24</i>
06:16	Shot 37 	VP: median HP: frontal	CO: Abstract		{RG} [♫] Volume: n Tempo: m	
06:37	Shot 38 	VP: median HP: frontal	CO: Abstract			Phase 3e EXP: a symbolic representation of Dr. Noorah Ibrahim's, the manager of the National Family Safety Program by the Saudi Arabian National Guard, statements regarding child sexual abuse at the KSA INT: viewer identification with a summary of some studies confirmed by Dr. Ibrahim: 23% of Saudi children have been sexually abused, and 62% refused to reveal the identity of their harassers due to the sensitivity of the relationship that connect them TEX: <i>As above in Shots 21-24</i>
06:45	Shot 39 	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [👤♂]: SI Volume: n Tempo: m	Phase 3f EXP: <i>As above in Shots 10-12</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, introducing the second primary cause of the widespread occurrence of sexual harassment in the Arab countries (see Argument 1.1.1b in Figure 8)

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
						TEX: <i>As above in Shots 10-12</i>
06:49	Shot 40 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic VF: close; to each other	[A parent is engaged in a conversation with his son.] Tempo: M	{RG} [♫]: SI [👦♂±]: SI Volume: n Tempo: m	Phase 3g EXP: Actor; Action (a young man and his parent are engaged in a conversation) INT: viewer identification with the required form of secured dialogues between parents and their children
06:50	Shot 41 	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic VF: close; to each other	↓	↓	TEX: <i>As above in Shots 15-20</i>
06:55	Shot 42 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: close; to self	[A child is sitting, looking at his father in fear.] Tempo: M	↓	Phase 3h EXP: Actor; Action (a child sits in fear and probably disappointment before his father, who reads a newspaper; the child remembers the aggressive attitude of his father in previous instances)
06:58	Shot 43 	CP: handheld VP: median HP: oblique	D: MLS CO: naturalistic VF: close; off-screen	[His father is sitting before him, reading a newspaper.] Tempo: M	↓	INT: viewer identification with the contrast between the previously illustrated form of healthy, safe conversations between parent a parent and his son and the currently illustrated form of hostile communication between another parent and his child that lacks understanding and safety
07:03		Transition: Dissolve			↓	TEX: <i>As above in Shots 15-20</i>
07:04	Shot 44 	CP: handheld VP: median HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[The child recalls how his father used to abuse him verbally.] Tempo: M	↓	
07:11	Shot 45 	CP: Stationary VP: median HP: oblique	D: CS CO: naturalistic VF: close; disengaged from the scene	[The child bows his head in sadness as his father scolds him.] Tempo: M	↓	
07:17		Transition: Dissolve				
07:18	Shot 46 	CP: Stationary VP: high HP: oblique	D: CS CO: naturalistic VF: median; off-screen	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [👦♂±]: SI Volume: n Tempo: m	Phase 4a EXP: <i>As above in Shots 10-12</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3		Column 4	Column 5	Column 6
T	Visual Frame	Visual Image		Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases
07:22	Shot 47 	CP: Stationary VP: median HP: frontal	D: MCS CO: naturalistic VF: median; viewers	↓	↓	with the presenter, showcasing the adverse outcomes of taciturnity and obscurantism starting with the short-term ones (see Argument 1.1.1.1 and its sub-argument 1.1.1.1a in Figure 8) TEX: <i>As above in Shots 10-12</i>
07:25	Shot 48 	CP: Stationary VP: median HP: oblique	D: MCS CO: naturalistic VF: median; off-screen	↓	↓	
08:35		Transition: Blackout			{RG} [♪]: SI [👉♂±]: SI Volume: n Tempo: m	
08:57	Shot 49 	VP: median HP: oblique	CO: Abstract		↓	Phase 4b EXP: a symbolic representation of some studies' findings of the long-term effects of sexual assault on the victims INT: viewer identification with the long-term negative consequences of taciturnity and obscurantism as shown in some of the studies' findings below: 80% of Alcohol and drug addicts, 95% of prostitutes, and 95% of the harassers themselves were sexually abused in their childhood (see Argument 1.1.1.1b in Figure 8)
09:04	Shot 50 	VP: median HP: frontal	CO: Abstract		↓	
09:10		VP: median HP: frontal	CO: Abstract		↓	TEX: <i>As above in Shots 21-24</i>
09:22		Transition: Blackout				
09:25	Shot 51 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♪]: SI [👉♂±]: SI Volume: n Tempo: m	Phase 5a EXP: <i>As above in Shots 10-12</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, demonstrating the essential ways to protect children from sexual harassment (see Argument 1.1.1.1.1 in Figure 8) TEX: the presenter's Saudi outfit and a children's bedroom in the background as covariate cohesive ties

Appendix B2: Multimodal Transcription of "Sexual Harassment" (T= time in seconds)						
C.1	Column 2	Column 3	Column 4	Column 5	Column 6	
T	Visual Frame	Visual Image	Kinesic Action	Soundtrack	Metafunctional Interpretation Phases and Subphases	
10:00	Shot 52 	CP: handheld VP: median HP: oblique	D: VCS CO: naturalistic	[The previously illustrated harassed girl is crying, covering her face with her hands.] Tempo: M	{RG} [♫]: SI [🙄♂±]: SI Volume: n Tempo: m	Phase 5b EXP: Actor; Action (the previously illustrated harassed girl cries; she notices the awareness-raising educational material; she reads it interestingly)
10:01	Shot 53 	CP: handheld VP: median HP: oblique	D: MCS CO: naturalistic VF: median; off-screen	[The girl turns, attentive to her illustrated book entitled "Don't Touch Me"] Tempo: M	↓	INT: viewer identification with the girl's concern about raising her awareness to resist sexual harassment by reading some educational material (see Argument 1.1.1.1.1d in Figure 8) TEX: <i>As above in Shots 15-20</i>
10:13	Shot 54 	CP: handheld VP: median HP: frontal	D: MCS CO: naturalistic VF: close; off-screen	[The girls start reading it.] Tempo: M	↓	
10:17	Shot 55 	CP: Stationary VP: median HP: frontal	D: CS CO: naturalistic VF: median; viewers	[the presenter addresses the viewers] Tempo: M	{RG} [♫]: SI [🙄♂]: SI Volume: n Tempo: m	Phase 5c EXP: <i>As above in Shots 10-12</i> INT: presenter identification with viewers in demand and offer images across the shots; viewer identification with the presenter, finalizing the argument TEX: <i>As above in Shots 51</i>

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Exploring the Issue of (Un)translatability of Poetry between English and Arabic: An Analytical and Critical Study

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ABSTRACT

This paper investigates the solutions for the problematic issue of the debate over un/translatability of poetry, particularly between English and Arabic. The issue of un/translatability is going to be analyzed and discussed in view of Lefevere's (1975) seven strategies and a blueprint. This study tries to answer four questions: What makes poetry translatable or not? How do translation theories and approaches be used and applied to poetry translation and why? What is the most frequently used translation strategy in translating the selected poems? Which of the approaches and strategies can fit the translation of poetry to maintain its nature? The methodology adopted in the study is mixed methods, i.e., qualitative and quantitative. It evaluates the quality-assessment of the target text by the frequencies of Lefevere's (1975) taxonomy. This study arrived at the conclusion that poetry is translatable for many reasons, the most significant one is cultural interaction. Moreover, the choice of the translation approaches and strategies is not fixed; they can, however, co-exist. In other words, the two orientations, i.e. free and literal ones, should supplement and complement each other in terms of time and spatial factors in poetic translation. The present study endeavors to analyze the decision-making process that the selected translators follow as well as how their orientation affects the way they handle culture-specific references, figurative language, imagery, structure, prosody and so on in the translation.¹

1. Introduction:

Translatability versus Untranslatability of Poetry

No poem, drama, novel or essay would ever be read, without translation, in countries whose language is different from the author. Therefore, translation is a key to the other languages and it is a channel through which ideas and cultures spread. However, "[translating poetry] is sometimes possible, sometimes impossible, sometimes easy, sometimes difficult, sometimes a failure, sometimes an amazing success" (Holmes, 1978, p. 45).

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Poetry must be translated by poets as Jones, (p. 62) emphasizes that "Poetry translation involves cognition, discourse, and action by and between human and textual actors in a physical and social setting. A poetry translation project usually aims to publicize a poet or poets".

Bassnett & Lefevere (1990 : 204) say:

"There are countless book-shelves, probably enough to fill entire libraries, of self-indulgent nonsense on poetry. In comparison with the quantity of poetry actually produced, the amount of redundant commentary must be at least double. A great deal of this literature claims that poetry is something a part, that the poet is possessed of some special essential quality that enables the creation of a superior type of text, the poem. And there is a great deal of nonsense written about poetry and translation too, of which probably the best known is Robert Frost's immensely silly remark that 'poetry is what gets lost in translation', which implies that poetry is some intangible, ineffable thing (a presence? A spirit?) which, although constructed in language cannot be transposed across languages".

Audience of poetry translation are expected to lose some of the esthetics of the original poem, such as rhythm, rhyme scheme, the internal music, as well as cultural items. It is inevitable miss these peculiarities, because of the far distance between the two languages, in question.

There is inevitably a middle ground, that believes translation and more specifically poetry translation 'is sometimes possible, sometimes impossible, sometimes easy, sometimes difficult, sometimes a failure, sometimes an amazing success. In the translation of poetry there will always be aspects (if not significant ones) that will be missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics. A poem that leans towards prose may present relatively few problems, but a poem that has a highly complex structure encompassing imagery, intersexuality, idiom, ambiguity and complex tonalities will almost certainly have to sacrifice some elements in translation (Attwater, 2005, p. 50).

Brodsky, the Russian poet and translator and a Nobel laureate in Literature, in response to Robert Frost's statement "Poetry is what gets lost in translation" (p. 14) states, "Poetry is what gained in translation". (P. 19)

Hence, poetry is translatable like any kind of texts, because the meaning is the same, even if the language and its styles differ, the human experiences resemble one another and may be the same in all human societies. This becomes evident when we find a fact or a phenomenon is observed by poets or men of letters who speak different languages from different ages.

For instance, the following behavioral phenomenon, which Shakespeare* (1564-1616) refers to when saying, "He that is giddy thinks the world turns round" is the same of which Al-Mutannabi* (915-965) refers to more than six centuries before that, when saying "وَمَنْ يَكُ ذَا فَمِ مَرِيضٍ / يَجِدُ مَرَأً بِهِ الْمَاءُ الزُّلَالًا". See Shakespeare's *The Taming of the Shrew*, Act 5, Scene 2 and أبو الطيب المتنبي، قصيدة "بقائي شاء ليس هم ارتحالا" البيت الثلاثون

On the one hand, Jakobson (1959) writes in his article about the possibility and impossibility of translation and defines poetry as "by definition untranslatable. Only creative transposition is possible". P. 219

In the same respect, Al-Jahez, an Arab prose writer and author of works of literature for instance, in his *Kitāb al-Hayawān*, believes that poetry is untranslatable; in case it is translated, its meter will be distorted, its tone disturbed and the pleasure disappears. This view stems from the fact that each language has its own poetic meters and music.

On the other hand, Newmark (1988) states, literary translation is "the most testing type of translation" p. 119, it can further be claimed that translation of poetry is the acid test showing the challenging nature of the task.

Wolfram Wilss (2001, p. 86) says:

"The translatability of a literary text can thus be measured in terms of the degree to which it can be re-contextualized in TL, taking into account all linguistic and extra-linguistic factors. The translatability of a poetic text is thus guaranteed by the existence of universal categories in syntax, semantics, and the (natural) logic of experience. Linguistic untranslatability occurs when the linguistic form has a function beyond that of conveying factual relationships and is therefore a constituent part of the functional equivalence to be achieved. This, for example, is true of play on words, which can usually be adequately translated semantically but not stylistically".

The issue of un/translatability is a problematic matter among scholars, because of the fact that some elements get lost in translation, especially the extra-linguistic factors that make translators of poetry have a great concern. The esthetic values, cultural elements and language of the source text must be rendered as much as possible, in order to make the readers have a background about the new culture.

Aiwei (2005, p. 78) states that:

"Translators who translate poems or literary works have different concern in dealing with the work of translation. She compares the type of scientific text and literary text; the former has denotative adequacy, logical expository, argumentative progression, precision, intellect, reason and truth to particular and the later has unbridled connotation, lack of argumentative progression, vagueness, imagination or intuition, emotion and truth to the ideal and universal. She describes that the function of literary translation as aesthetic value, it means the target receiver takes the translators interpretation for the intention of the sender (writer)".

Jakobson (1959) believes that "Poetry by definition is untranslatable... and it requires creative transposition." (Cited in Venuti, 2000, p.118). One may start with the following statement by Wilss (1982, p. 35) which seems very applicable to the translation of poetry:

"All translation seems to me simply an attempt to solve an impossible task. Every translator is doomed to be done in by one of two stumbling blocks: he will either stay too close to the original, at the cost of taste and the language of his nation, or he will adhere too closely to the characteristics peculiar to his nation, at the cost of the original. The medium between the two is not only difficult, but downright impossible".

The matter of translatability and untranslatability of literary texts is a controversial issue in translation studies that becomes more serious when it deals with the field of literary texts translation. Catford (1965, p. 98) believes that "The validity of the differentiation between linguistic and cultural untranslatability is questionable." therefore, he proposes two types of untranslatability:

1. Linguistic untranslatability

2. Cultural untranslatability.

Linguistic untranslatability means "failure to find [that] a target language equivalent is due to differences between the source language and target language. Some examples of this type would be ambiguity, plays on words, etc..." (Catford, p. 98). Cultural untranslatability is due to the absence in the target language culture of a relevant situational feature for the source language text.

One of the scholars who disagree with the concept of untranslatability is Pedro (1999) who believes that "each linguistic community interprets reality in its own particular way, and this jeopardizes translatability" (p.18). This discussion unfolds the fact that he agrees with Nida and Taber (1969). They claim that "anything that can be said in one language can be said in another unless the form the essential demand of message" (p.4). Dryden also emphasized that poetry is translatable. He believes that "to render a poem, the translator should be a poet him/herself." Dryden himself pays much attention to the style, or formal features of the original poetry. (Cited in Miremedi, p. 85).

Dryden (cited in Frost, p. 72) emphasized that "poetry is translatable but the one who should translate poetry must be a poet" and (Nida p. 104) argues that "anything that can be said in one language can be said in another, unless the form is an essential element of the message".

Thence, Dryden and Nida believe that poetry is translatable and it will be a must for a translator if s/he is a poet to be able to render the stylistic features of the poem besides the linguistic ones. Furthermore, the issue of loss is clarified by W. Benjamin, who stresses that the product needs to be the echo of the original.

Benjamin, 1968, (p. 76-77) argues that:

"There is nothing "lost" in translation, but, on the contrary, there is something "gained" by birth of a text which will not be merely a replica of the original but will have the ability to achieve a sort of equivalence to the SL. Accordingly, the "task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original".

Wittgenstein (cited in Robinson, 2010, p. 58) emphasizes that poetry is translatable, like everything else. He argues that translating from one language into another is a mathematical task, and the translation of a lyrical poem, for example, into a foreign language is quite analogous to a mathematical problem.

Even for poetry, the translation dilemma is creating either a text enabling a reader to access the original, or a beautiful poetic text inspired by the original. Osimo, (2001) makes seven strategies to overcome the issue of un/translatability of poetry.

1. Direct access to the original: probably the most common form of translation of poetry is metatextual, and consists in a critical apparatus prepared for a poem – in the same language of the poem or in another language – allowing people not particularly proficient in that language to access an interpretation of the text through a clarification of the semantic values of the original.

2. Interlinear translation with a parallel text: this is another form of direct access to the original, but in this case the aid is textual and not metatextual. Even if it is not always possible to call a parallel text "text". When the parallel verse is the reproduction, word for word, of the original verse, its only aim is to indicate the meaning (the one, among the many possible meanings, chosen by the translator) attributed to the individual words in the original, and seldom the whole result can be called a "text" in the proper sense of the word, i.e. a consistent and coherent set of words.

3. Philological translation: a translation that does not consider the readability of the text that is produced, only its philological adherence to the prototext. Aim of such a translation is to give access to the original for readers unable to access it through one of the previous strategies. Philological translation can be in prose or verse. When in verse, the verse of the metatext generally matches the verse of the prototext, but there are no rhymes (if not by chance), or pursued alliterations, and rhythm and other non-denotative aspects of the text are not considered. One of the most famous advocates of such a strategy is Nabokov:

"There is a certain small Malayan bird of the thrush family which is said to sing only when tormented in an unspeakable way by a specially trained child at the annual Feast of Flowers. There is Casanova making love to a harlot while looking from the window at the nameless tortures inflicted on Damiens. These are the visions that sicken me when I read the "poetical" translations from martyred Russian poets by some of my famous contemporaries. A tortured author and a deceived reader, this is the inevitable outcome of arty paraphrase. The only object and justification of translation is the conveying of the most exact information possible and this can be only achieved by a literal translation, with notes". (1973: 81)

4. Single-dominant translation: usually the result of a poor and superficial analysis of the prototext, or of insufficient poetic competence, or of a low-profile publishing policy. One aspect of the original is found, the one most visible to the inexperienced reader, like rhyme for example. In translation, the rhyme pattern is reproduced. Due to the anisomorphism of natural codes, pursuing the rhyme means obligatorily discounting the sense. For the dominant's sake, all the rest is lost, relegating the role of subdominant to the sense, when a part of it can be preserved. This kind of translation, especially when the rhyme is preserved and the measure of the verse is even, is also called "singsong" because of the effect similar to counting-out rhymes.

5. Translation with a hierarchy of dominant and subdominants: this is the method that, while seeking an equilibrium between the opposite extremes of translatability and untranslatability, takes for granted the impossibility to translate everything. It is a strategy deriving from Torop's total translation view. You first make a translation-oriented analysis of the prototext to identify the dominant elements in the source culture. Then such dominants are projected onto the receiving culture, and one must foresee the understandable elements, those textually incomprehensible and the partially understandable ones. Based on the model reader, the publishing strategy, the type of publication and, often, the translator's taste, one decides which important elements of the prototext can become dominants of the metatext, and which elements can be rendered only metatextually (through a critical apparatus). Then a critical apparatus is made in which the metatext reader is told all that and a metatextual rendering of the translation residue (e.g. explaining the meter of the prototext that is not possible to reproduce in the metatext, or what connotative meaning a given poetic form in the source culture has). When drafting the translated text, absolute precedence is given to the main dominant; once rendered, the translator tries to make room for the other dominants too, according to the hierarchy set during analysis. The most important aspect of such an approach is

absolute transparency of the decisions made by the translator (often by the publisher too) as concerns translation strategy. A translation of poetry that doesn't make clear what its carefully analyzed blind spots are, runs the risk of presenting itself as a "complete", "absolute" translation or, as some insist in saying, "faithful" translation of the original, a situation in which the reader comes out of feeling cheated, teased and/or manipulated.

6. Cultural transposition: it is the strategy of people thinking of those who believe themselves able to find the cultural homologue of the poetic forms from a culture to the other.

7. Poetic translation - author's translation: the translation is given a poet in the receiving culture. The result is often poetry, sometimes wonderful, sometimes better than the original. It is the best choice if one wants to produce poetic texts inspired by the original in another language, and if the philological interest is the last of the subdominants.

Denham, (1992, p. 20) stresses that due to the specialty of poetry, translators need to draw their attention in terms of:

1. Subtlety of language elaboration
2. Subtlety of the spirit of meaning;
3. Charm of style and topic;
4. Aestheticity;
5. Musicality;
6. Prosodic features (of rhyme, rhythm, meter, foot, etc.);
7. Syntactic complexity;
8. Semantic intricacies;
9. Special diction;
10. Stylistic patterning;
11. Symbolism;
12. Pragmatic implications;
13. Cultural-specificity;
14. Over-occurrence of figurative language;
15. Far-fetched imagery;
16. Deviation from ordinary language (syntactic, semantic, stylistic and phonological);
17. Special conventions of reading poetry;
18. Sublimity;

19. Special features of literariness; and

20. Hypersensitivity of romanticism, sentimentalism, emotionalism, passion and touchiness.

Al-Jahez, ('2003', p. 76) states that: A translator's faculty in translation must be just much as his knowledge of the field he translates. He must be quite knowledgeable of both SL and TL in order to be much more accurate. As long as a translator speaks to languages, he will be inevitably unjust toward both languages, because every language attracts the other. How does come his completely competence of both just as his native one? However, a translator has only one dominance, so if he speaks a single language, his power will be consumed upon both. The same thing if he speaks more than two languages, his power will be consumed upon them. The more the access to a certain knowledge is hard and narrow and the erudite specialists are few, the more the translator finds it strenuous and susceptible to mistakes. You cannot find a translator has the master that exist in these erudite specialists. (*)

It is true that the best translator of poetry is a poet translator, this attitude is idealistic, but neither practical nor realistic. Poetry has been and is being translated satisfactorily even by non-poets.

"Poetry is probably the most difficult type of text to translate, yet it is translatable not solely by a poet, but also by a good translator provided he/she has a good grip of both English and Arabic languages and essentials of prosody. A good translation of a poem is not necessarily perfect translation, exactly like the translation of almost any other type of text". Ghazala (2019, p. 6)

As usual, at translating poetry, precedence is given to rhyme and rhythm in particular, then to foot and meter over other prosodic features for they are the cornerstone of verse. Consequently, a poem with no rhyme and rhythm in particular would be considered poor, because what sets poetry aside from ordinary language is chiefly its aesthetic, prosodic features, on top of which are rhyme and rhythm. This is the case - especially in Arabic - for the norms of writing, reading, perceiving and, hence, translating poetry are to be rhymed and rhythmical; otherwise, perhaps it is not worthy of interest in the eyes of the public in general. This view is confirmed by the criticism of 'blank verse' in Arabic in the forties-sixties of the twentieth century, which is a kind of modern poetry with no concern with rhyme and rhythm. It is closer to prose, rather. Hence its notorious nickname, 'prosaic poetry', which insinuates its semi-poetic identity. Yet, some accept it as a good solution at times to the translation of some poems (see Khulusi, 2000, pp. 35-36). This type of poetry should not be confused with the well-established and fully recognized 'free verse', which is based on stanzaic rhyme, rhythm, foot and meter, the basics of classical poetry (or Qasidah), with some differences between the two types concerning the layout and number of rhymes in the same poem. (See also Bassnet-McGuire *et al*, 1995; Lefeveré, 1975 & 1992).

Tisgam (2014) argues that translating poetry is considered one of the most complicated types of translations. It encounters many difficulties, the most important of which is the question of possibility or impossibility of translating poetry. Therefore, it is better to start by asking the following question: is the translation of poetry possible? Or is it impossible? It is definitely a rhetorical question because translation is as old as the presence of translated texts, which fills the shelves of libraries. One can ask despite these difficulties, who would discourage people of the world from translating poetry merely because it is fundamentally impossible? (Mann, 1970: 211) The study elaborates, in more detail, upon the necessary traits of translation and poetry, and seeks the intellectual attitudes that deal with the issue of the possibility or impossibility of translating poetry by representing the views for or against the translation of poetry, as well as shedding some light on the

problematic issues to be tackled in this arena. The study adopts a certain assessment model to judge the possibility of translating poetry.

This study concludes that, guided by the definition of Robert Frost, "poetry is what gets lost in translation" p. 14, Tisgam concluded that this statement could be considered truthful to a certain extent because there is no one-to-one equivalent when trying to translate from one language into another, even if the translators are so competent in the source language (SL). Thus, the Findings of the study display that though the translation of literary texts in general and that of poetry in particular represent a real challenge, it is in many cases totally impossible, even though there are other cases in which translation is possible only with certain semantic and stylistic loss.

Naghiyeva (2015) argues that literary translation, especially poetry translation has been debated over by scholars engaged in this field throughout history. The author has focused on the problems arising in poetry translation from Azerbaijani into English, i.e. between languages with quite different literary patterns belonging to different language families. The poetical examples provided in the study have been translated from Azerbaijani language into English, and present the real scene of the existing problems of poetry translation such as idiomatic phrases in the original for which the authors could not find any corresponding idiom in the language of translation. The author emphasizes the necessity of cooperation between a mother tongue translator of the original language and a mother tongue translator of the target language in order to make the translated poetical samples sound like a poem to the native speaker's ears.

The conclusion is that literary samples best present the culture, art and lifestyle of the people, so more poetical samples should be translated from the Azerbaijani literature into other languages to enable the Azerbaijani literary world to integrate the world literature and be a part of it. To sum up, notwithstanding the fact that Azerbaijani poetry partially loses national color in translation from Azerbaijani into English, poems of Azerbaijani origin gain rather than lose by being introduced to English speaking peoples.

Poetic versus Poetical Translation

Poetry can be translated into poetry in different ways; the most common are poetic and poetical translation. Whereas poetic means to render the esthetic values of the original, poetical translation is interested in delivering the meaning in the first place, regardless of the formal style.

"I distinguish the two terms, 'poetic' as really poetic, and 'poetical', as poorly poetic, or pseudo-poetic. Therefore, the following texts suggested for discussion below are translated mainly into poetic (i.e. literary) and poetical (ordinary) versions of translation. While the latter is based on translating sense regardless of any concern with sound features, the former is based on the paramountcy of sound patterns argued for above in constructing the source texts in the Target Language in poetic terms of sound / prosodic features, giving precedence to the major sound patterns of rhyme, rhythm, foot and meter". Ghazala, H. (2019, Pp. 2-21).

Actually, focusing on one aspect, neglecting the other is a problematic step in translation. It must be a middle ground, so to speak, between the two attitudes. Semi-poetic is the ideal paradigm in translation, where a translator can preserve the meaning with the stylistic features that a poem has.

Literary Translation

Literary translation is widely considered a challenging area of translation as a translator deals with texts of variant linguistic forms and rendering such forms requires a well-versed translator of a refined literary taste. This means that a translator's role is not confined to conveying language A into language B in a way that delivers the literary flavor of the original to the target readers. S/he is also required to produce a text that transfers the same (or similar) literary value of the original. This means that s/he should never end up with an informative, communicative and accurate translation devoid of the literary richness of the original. In such a case, literary translation loses the aspect that distinguishes it from other types of translation. This is due to the fact that the reader of a literary translation expects to get the same pleasure that the original reader gets from the original text. In other words, s/he should do his/her best to present a text to the target reader in a form and language common to him/her. In addition, the translator has to consider the syntactic, semantic and cultural differences between the two languages, and bridge these gaps to convey, maximally, the message of the original. This emphasizes that "The essence of translation is to transfer the information represented in one language into another one. However, literary translation is not only a kind of transfer of language symbols, but also a kind of communication between cultures". (Zhang, 1987:14)

Broadly speaking, literary translation in general and poetic translation in particular is to render the artistic mood of a literary work into another language so as to make the readers enlightened, moved, and make them get the same feelings of beauty as if s/he is reading the original work. Therefore, literature translation has the same significance as literature creation. This means that "It is not simply the change from one language into another, but also the introduction of one culture into another" (Zhang, 2001:28). Thus, it is a creative work.

Poetry Rendering

Rendering poetry has been regarded by many translation scholars and theorists like Eugene Nida and Peter Newmark as the most difficult type of translation, because translation loss is maximal in this case. In his *About Translation*, Newmark indicates that the reason for this loss refers to "the more the text uses the resources of language and therefore the more important its form, the greater the losses of meaning; the greatest loss is in poetry, since it uses all forms of language". (Newmark, 1988, p. 64)

One major translation difficulty confronting translators when attempting to render poetry, is how to translate figures of speech, especially culture-specific images, which represent a dilemma to translators. That is because what is beautiful and fine in one language may sound ugly and odd in another. In other words, what is impressive and effective in one culture may be prosaic and insipid in the target culture. Another major problem resides in the phonic aspect of poetry, that is, part of the pleasure of reading poetry comes from the musicality created by rhyme scheme, rhythm, alliteration, assonance, consonance and so on. That is to say, such details constitute an integral part of the cultural and environmental flavor of the poem.

Translation of poetry is one of the most difficult and challenging tasks for every translator. Returning to Robert Frost's definition, according to which "Poetry is what gets lost in translation" p. 14, we can say that this statement could be considered a controversial among the scholars of translation, but what can be taken for granted is that there is hardly one-to-

one equivalent when comparing two languages. Even if the translators have a profound knowledge of the source language, they will not be able to create a replica of the original text.

The proposed study focuses on the analysis of processes in the products of literary translation, the poetic one in particular. The processes are called domestication and foreignization. Domestication and foreignization are two basic translation strategies, which provide both linguistic and cultural guidance. They are termed by American translation theorist Lawrence Venuti in his widespread book *The Translator's Invisibility: A History of Translation*, published in 1995. According to him, the former refers to ethnocentric reduction of the foreign text to target-language cultural values bringing the author back home, while the latter is an ethnoveiant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad.

Generally speaking, domestication designates the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, while foreignization means a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original (Shuttleworth and Cowie, 1997:59).

Challenges of Translating Poetry

When speaking about translating poetry, one may risk entering a hazardous area. The main difficulty lies in how to understand the original text in its own home and not how to redraft to the target one. If the difficulties of re-drafting are mainly rhetorical, the problems of understanding lead to displacements and distortions in the transferred expression in a way that may lead to the total destruction of the translated meaning.

Yet, the translated poetry remains the medium of contact with other cultures. Such a process will open a wide window through which one can look at the foreign creations. The difficulties of translating poetry are so hard to the extent that Shelley (cited in Bassnet & Lefevre, 2001:58) once declared that:

"It were as wise to cast a violet into a crucible that you might discover the formal principle of its color and odor, as to seek to transfuse from one language into another the creations of a poet. The plant must spring again from its seed, or it will bear no flower".

Nida and Taber (1969:205) stress that the main goal of translating poetry is to cause the same or at least, a similar effect as the original by saying that "the message is conveyed by means of dynamic translation, conveying the total meaning or content of a discourse; the concepts and feelings which the author intends the reader to understand and perceive."

"However, is it possible to do this job as safely as possible? In other words, can the translator render the SL poetry into the TL without a risk? This is of course impossible, since every language is in itself a collective art of expression in which one can find a deeply hidden set of aesthetic factors—phonetic, rhythmic, symbolic and morphological—that it does not completely share with any other language" (Sapir: 2000: 285).

2. Objectives of the Study:

The major objective of the study is to investigate the issue of un/translatibility of poetry, particularly, the selected poems between English and Arabic in view of Lefevre's seven strategies, including the issues of untranslatability, culturemes,

cultural specificity and lexical choice. The minor objective is an attempt to interpret the reason lies behind adopting the appropriate approach in the correct place. The marginal objective is to present a suggested rendering for some poems in a narrow scope.

3. Problem of the Study:

This study investigates the problem of un/translatability of poetry with specific reference to Lefevre's seven strategies to be applied to the selected translators' renderings in order to recognize the decision-making process that the translator adopts and follows.

Rendering poetry is the most problematic type of translation at all, for the use of all forms of language. In other words, the translator deals with the literary devices such as poetic-diction, rhyme scheme, rhythm and figures of speech including imagery, epigraph, allusion, euphemism, irony, foreshadowing, metaphor, simile, metonymy, personification, synecdoche, hyperbole and so on. Thus, the translator of poetic works will inevitably face such linguistic problems, since what is impressive and effective in one culture may be prosaic and insipid in the target one when a poem is translated.

Rendering of poetry requires some sort of artistic literary touch by the translator in order to get the target readers' attention and attraction so that the product can win their approval. Besides, preserving the content and the original message as much as possible.

The study argues that poetry is translatable and can be translated well, admitting that there is a loss in translation regarding the accuracy and the style of the original, but it is still translatable. Moreover, how we could know the great poets from English or Arabic cultures if we accept the 'untranslatability' of poetry as a fact.

4. Research Questions:

The study attempts to answer FOUR questions:

1. What makes poetry translatable or not?
2. How do translation theories and approaches be used and applied to poetry translation and why?
3. What is the most frequently used translation strategy in translating the selected poems?
4. Which of the approaches and strategies can fit the translation of poetry to maintain its nature?

5. Scope of the Study:

The study covers Lefevre's seven strategies vis-à-vis rendering poetry between Arabic and English. It examines critically an anthology of English and Arabic poems rendered by a number of erudite scholars. The researcher collects most of the data from authentic sources and credible print materials.

6. Significance of the Study:

This study argues that translation is one of the most significant human activities by which we can recognize the poetic art in one country or nation. In such a case, translatability of poetry is something crucial for cultural exchange, notwithstanding, translators may face some problems in finding the proper equivalence and some parts may remain untranslated, but the art of the poetry translator is to reduce these probable untranslatable concepts.

Poetry in translation opens up new linguistic and esthetic realms of language added to the TL and TRs, accordingly. Poetry translator has to be well-versed and has an artistic taste to produce a poetic product that wins the reader's appeal.

Furthermore, there is no room here to argue about whether or not poetry is translatable as the historic importance of poetry translation none can deny. Lefevere's seven strategies are the ideal paradigm to be applied to poetry rendering, because they are connected with literary translation. The present study is supposed to enlighten poetry translators of utilizing such approaches when rendering in a more effective manner.

The study argues that maintaining such status quo of negligence would lead to forsaking the activity of poetic translation and then disappearing that vital industry and finally the genuine Arabic poetry may become restricted to Arabs but remains locked drawers for English audience, and likewise the genuine English poetry will be limited to either the Britons or the Americans accordingly.

The present study is supposed to sound the alarm of the consequences of indifference toward this sacred duty, since the job of the translator in the first place is a mediator between the English and the Arabic cultures in this case.

The results of the present research may help poetry translators to have background knowledge about different practical approaches and strategies employed in poetry translation. Since the selected poems in question are in different forms of verse, translators are expected to follow a specific model or pattern in translating these forms.

Besides, the findings of the current study may assist translation studies scholars, investigators, researchers, students and others who are interested in poetry translation to have some new notions about the methods of poetry translation.

7. Theoretical Framework

7.1 Lefevere's Seven Strategies

Kolahi & Shiraz (2012) state that in analyzing poetic translation the application of the seven strategies proposed by Lefevere is inclusive enough since they cover all poetic features: formal and contextual. The seven strategies are: (1) phonemic translation: reproducing the SL sound in the TL, (2) literal translation: word for word translation, (3) metrical translation: reproducing the SL meter, (4) verse to prose : distorting the sense, communicative values and syntax of the SL, (5) Rhymed translation: transferring the rhyme of the original poem into target language, (6) Blank/free verse translation: finding just the proper equivalent in the TL with a proper semantic result, and (7) interpretation: version and imitation.

Version occurs when the meaning of SL text is retained and the form is changed. Imitation occurs when the translator produces the poem of his/her own. From the analysis for three translators works in the translation Sohrab Sepehri's Poems; the study found out that: none of the translators applied strategy 1st (phonemic translation), the 2nd strategy (literal translation) are the most chosen by the translators, the 3rd strategy was the less frequent due to the fact that Sohrab's poems do not have fix meter. The 4th strategy named poetry into prose translation, is the fourth frequent used by the translators, in this strategy the translation product is fairly elegant in language, as it is closer to the SL and it is liberated from the limitation of word for word strategy. The fifth strategy was not apply due to Sohrab Sepehri's Poems are free -rhymed. The sixth

strategy is the second frequent used strategy - blank/ free verse translation, this strategy could be a good proper choice for translator because by applying it the translation can have accurate equivalent in the TL.

7.2 Lefevere's Taxonomy:

In addition to adopting the main approaches of Venuti's domestication and foreignization, the researcher has selected the seven strategies drawn by André Lefevere's (1975), which have been used by professional translators to deal with the problematic issues while translating poetry, in order to achieve the purpose of the study. The researcher has chosen this classification for it handles the dilemma of non-equivalence among languages, especially between English and Arabic. Lefevere lists the most applicable set of strategies in dealing with poetry rendering. Moreover, Lefevere attempts to tackle the problems of translating poetic text and his model aims to study translation in the poetic genre on an empirical basis. "They are founded in the belief that poetry is an item of beauty with specific poetic features". (Lefevere, 1975:64).

7.3 Phonemic translation

This method aims to imitate the ST sound. That is to say, it attempts to reproduce the SL sound in the TL while at the same time producing an acceptable paraphrase of the sense. Results such as these are, however, rarely obtained. The sounds of source and target texts usually diverge too widely. In the wider context of the evolution and interpretation of literature, phonemic translation on the whole rarely achieves an acceptable rendering of the source-language sound in the target text, so that it is positively harmful to concentrate on sound alone. In addition, phonemic translation distorts all the other aspects of the source text, and reduces it to a curiosity.

7.4 Literal translation

Literal translation is usually undesirable: the emphasis is on translating each word of the ST rather than giving the meaning of each expression or sentence using words that sound natural. Lefevere's view agrees with that of Nida: he sees no absolute correspondence between languages. Lefevere goes a further step, stating that literal translation is a myth and very often leads to fruitless results since it usually disregards the communicative value of a certain word of ST. However, he defends the literal translation method as one major strategy that tends to serve translators in comprehending the text at hand.

7.5 Metrical translation

The metrical translation strategy proposed by Lefevere emphasizes the reproduction of the original metre into the TL. This offers an easy way to remain as faithful as possible to the original where the dominant criterion is the reproduction of the SL metre. Such a strategy, therefore, may not be appropriate since each language has its own specific stress patterns and unique linguistic-phonetic systems. Consequently, this method will result in an inappropriate translation in terms of meaning and structure. Lefevere concludes that, like literal translation, this method concentrates on one aspect of the SL text at the expense of the text as a whole.

7.6 Poetry into prose

Prose translation is meant to reproduce the ST poem in another literary genre different in form, ignoring the rhyme scheme and the metre of the ST & TT. This method will result in the loss of some of the sense, communicative value and syntax of the ST. Lefevere sees translating poetry into prose as exhibition of different organizations of words in the target texts: because of its form, prose is unable to direct the reader's attention towards certain words in the way poetry can.

7.7 Rhymed translation

The rhyming translation method emphasizes the transfer of the rhyme of the original poem into the translation in the TL. This implies that such a translator has to rhyme the translation according to the schemes of the target language. This type of translation requires not only a deep understanding of ST poetic material, but also an emphasis on the realization of the author's process of his artistic creation, a grasp of the spirit of the original, and the search for the most appropriate confirmation in his own thought to create a poetic effect and flavor on the part of its reader in the target culture.

7.8 Blank verse translation

Blank verse is another type of translation strategy discussed by Lefevere in his analysis of the translations of poems by Catullus. Lefevere sees the translator choosing blank verse in attempting to produce a translation with the stylistic qualities of the TL culture. This implies that blank verse translators will therefore attempt to strike an even balance between adhering to a scheme and getting away from it, between the rule and the exception.

7.9 Interpretation approach

Interpretation is the last strategy proposed by Lefevere, which aims to make a complete change of form. In this approach, the translator tries to retain the substance of the original poem and makes changes in the form only. This is tantamount to saying that the translator produces a new poem of his own, except for the content which is of the original. Furthermore, a translator who chooses to interpret the ST may resort to paraphrasing the original lines of the poem creating a new poem depending entirely on the content of the ST. Here, the translator must be a master of both languages, and must understand both the characteristics and spirit of the original author, besides conforming to the aesthetic canons of his own age.

8. Methodology

The method adopted in this thesis is analytical and critical. The study holds an analysis and a critique of the translations of the given selected poems, in order to judge the quality of the product and to examine to what extent the translators manage to handle the difficulties and problematic issues.

The researcher applies Lefevere's seven strategies to the rendering of the selected translators in pursuit of finding out the hidden secret and the underlying truth behind the reluctance and the negligence of most translators to render poetry.

The reason for which Lefevre's model has been selected to be the theoretical framework of the study is that the researcher believes that these two paradigms fit the objectives of the study and can answer the research questions.

9. Analysis and Discussion

William Shakespeare (1564-1616)

The Merchant of Venice

Act 4, Scene 1

Soliloquy by Portia

The quality of mercy is not strained.

It droppeth as the gentle rain from heaven

Upon the place beneath. It is twice blest:

It blesses him that gives and him that takes.

'Tis mightiest in the mightiest; it becomes

The throned monarch better than his crown.

His scepter shows the force of temporal power,

The attribute to awe and majesty

Wherein doth sit the dread and fear of kings;

ليس في الرحمة إلام وقهر

إنها كالغيث ينهل رقيقاً من سماه

دونما نهي وأمر!

بوركت تلك الفضيلة مرتين:

إنها تبارك الرحيم

مثلما تبارك المسترحم؛

وهي أركى ما تكون إن أنت عن مقدره

بل وأزهى من عروش الملوك والتيجان

إن يكن في الصولجان البطش أو ملك الزمان

إن يكن رمز المهابة والجلال
مكمن الرهبة والخوف من السلطان
فهي أسمى من جلال الصولجان
عرشها في الصدر في قلب الملوك الرحماء!

(Enani's Translation)

Analysis:

This extract is taken from Shakespeare's *The Merchant of Venice*. Enani here has neither committed himself to the correspondent number of lines strictly, nor stuck to the meanings that every line holds. free approach exists to offer a poetic form in Arabic acceptable by TRs, because if the translator abided by rendering the same form structure into Arabic, it would look like a prose that is not needed or required in that respect. On the one hand, the English version runs according to the "stress rhythm" meter, which is frequently used in Shakespearean English and by some modernist poets such as T. S. Eliot. On the other hand, the Arabic version follows "Al-raml" meter that is free for rhythmic aspects. Enani makes a rhyme in the translation, where Shakespeare did not for aesthetic purposes in Arabic. Both Lefevere's metrical and rhythmical translation strategies are adopted in this paradigm.

Shakespeare

Take, oh take those lips away ,
That so sweetly were forsworn ,
And those eyes: the breake of day ,
Lights that do mislead the Morn ;
But my kisses bring again, bring again ,
Seals of love, but sealed in vain, sealed in vain.

إبراهيم عبد القادر المازني (1889-1949)

أبعدوا عني الشفاه اللواتي كن يطفنن من أوار الصادي
أغمضوا دوني الجفون اللواتي هن فجر يضل صبح العباد
واستردوا إن استطعتم مردا لثماتي من الخدود النوادي
كن للحب خاتماً وأراها عبثاً ما طبعن في الأبياد

Analysis:

The poet and the translator, Al-Mazini has come up with an original Arabic poem, so to speak. He adopts a Classical Arabic Meter that is called "بحر الخفيف" which matches the English Meter "Iamb". As Enani confirms that the translator in question did not make an absolute balance between the two meters, however, he creates an Arabic meter that sounds acceptable and satisfactory to TRs. As a result, Al-Mazini has domesticated the poem, employing the metrical strategy.

Rupert Brooke (1887-1915)

HOT through Troy's ruin Menelaus broke
To Priam's palace, sword in hand, to sate
On that adulterous whore a ten years' hate
And a king's honour. Through red death, and smoke,
And cries, and then by quieter ways he strode,
Till the still innermost chamber fronted him.
He swung his sword, and crashed into the dim
Luxurious bower, flaming like a god.

يندفعُ الملكُ الزوجَ الهائجُ
فوقَ الأشلاءِ -حطامِ الحربِ-
يدخلُ قصرَ الوالدِ بريامِ-
والدِ ذاكِ الغاصبِ-
يحملُ سيفاً،
علَى السيفِ يردُّ الشرفِ
ويسكتُ عنه الغيظُ،
غيظُ الزوجِ الملكِ المخدوعِ،
وقد باتتِ زوجته عشرَ سنينِ
عهرًا في حضنِ غريمِ محنلِّ.

ثم يسيرُ ويُيدا

يندفعُ الملكُ الزوجِ
يجوزُ دماءَ الموتِ، دخانِ الحربِ،
صرخاتِ الجرحى.
حتى يبلغَ قلبَ القصرِ.
يشرعُ سيفاً يدفعه النَّارُ.
يجوزُ ظلاماً.
يدخلُ مخدعها الباذخِ-
مخدعِ زوجته المخطوفةِ-
منطلقاً كالسهمِ شراراً،
غضباً علويًا ينهلِّ.

(Mazid's Translation)

Analysis:

This is a good example of free verse. Mazid endeavors to maintain the fierce atmosphere of the original, and draws a vivid portrait of the event in order to get the reader involved in what is going on as we were in the battlefield itself. Mazid employs the strategy of blank/free verse in rendering such a poem, he delivers the same semantic result, following the stylistic qualities of the TLC.

قيس بن الملوّح (645-688)

ألسنّ وعدتني يا قلبُ أني

إذا ما تُبثّ عن ليلي تنوب؟

فها أنا تانبّ عن حبّ ليلي

فما لك كلمًا ذكرت تنوب؟

Haven't thou,
O my heart,
promised me,
once I stop
loving 'r
thou shalt stop, too.
As of now,
I've given up; yet,
every time she's remembered
thou melt'st away
and rue.

(Mazid's Translation)

Analysis:

This is an explicit example of adopting free verse through keeping the old taste of the source, which was written over the centuries. Mazid renders the poem in Classical English to keep pace with that of the original. He also applies free verse translation, as much as possible, that requires full awareness of both SL and TL metres, which is not easy anyway.

William Shakespeare's *Julius Caesar*

Act 3 Scene 2

Line 219 : 225

ANTONY says:

I am no orator, as Brutus is,

But, as you know me all, a plain blunt man

That love my friend. And that they know full well

That gave me public leave to speak of him.

For I have neither wit nor words nor worth,

Action nor utterance nor the power of speech,

To stir men's blood. I only speak right on:

لست خطيباً مفوهاً مثل بروطس

لكنني -كما تعرفون جميعاً- رجل بسيط ساذج

يخلص الحب لصديقه، ولأنهم يعرفون ذلك خير المعرفة

سمحوا لي أن أتحدث معه أمامكم

فأنا أفتر إلى البديهة الحاضرة، والألفاظ المنتقاة

والمكانة المرموقة، وبراعة الأداء، وحسن الإلقاء

وذلاقة اللسان التي تثير مشاعر الناس

لكنني أتحدث عفو الخاطر فحسب

(Enani's Translation)

Analysis:

This is an excerpt of Shakespeare's *Julius Caesar*. Foreignization is so manifest in the given instance, notwithstanding the added adjectives to the translated version. In fact, these additions are necessary; they are due to the discrepancies between the English and Arabic textures and structures and also due to semantic results of the words. Moreover, these additions depend on Enani's interpretation of the text itself because of the nature of the source text genre, called Verse Drama. He transfers the same ST wording, which inevitably affects the form in the Arabic version consequently. Lefevere's free verse translation strategy is adopted here by Enani.

ابن الفارض (1181-1234)

زدني بفرط الحب فيك تحيراً

وارحم حشياً بلطياً هوالك تسعراً

وإذا سألتك أن أراك حقيقة
فاسمُحْ، ولا تجعلْ جوابي: لن تَرَى

Get me clouded even more
with more love of thee,
but do have mercy 'n me -
on a heart burning in thy fire.
If I ask to see thee in truth,
grant thoust me that wish
and sayest not
"No, you won't"

(Mazid's Translation)

Analysis:

Here, Mazid strikes some sort of compromise between free translation and foreignization, he prefers that approach for two reasons; the first is that he wants to make the poem suitable for the target readers to win their approval. The second is that the original poem was written by Ibn al-Farid (1181-1234), an Arab poet whose poems were written in Classical Arabic, consequently, there might be uncommon words. Mazid's free translation shows in choosing the common equivalents of some difficult words, while Mazid's foreignization appears in maintaining the old use taste of the original when rendering into English. Mazid employs Lefevere's free verse technique.

حافظ إبراهيم (1872-1932)
يقولون إنَّ النار شوق ولوعة
فما بال شوقي اليوم أصبح باردا

There's fire and agony in missing,
They say.
Why, thus is my missing so **Chalky**.
(Mazid's Translation)

أحمد شوقي (1868-1932)
أودعت إنسانا وكلبا أمانة
فضيَعها الإنسان والكلب حافظ

I have entrusted a human,
I have entrusted a dog,

both with something I value dear.

The human my trust did waste.

The dog, though, was a **Havez**.

(Mazid's Translation)

Analysis:

These two lines are striking examples of ambiguity in rendering poetry. The first line written by Hafez Ibrahim, known as the Poet of the Nile, is a satirical line addressed to Shawky, while the second line written by Ahmad Shawky, nicknamed Prince of Poets, is also a satirical line addressed to Hafez. These are clear instances of wordplay, pun or ambiguity that are considered a challenging task to render a verse, which contains such confusing element. Mazid did not give up, he has tried to render the two lines preserving the ambiguity and pun in peace. The difficulties lie in rendering two words and/or proper nouns exactly as the original version did. Hence, Mazid plays on words that have different denotations. In such a case, rendering "شوقي" which means either "Shawky" or "my feelings became cold" into "Chalky" that means without resonance, color, warmth and has a variant spelling of the name of the poet in question. Similarly, rendering "حافظ" which means either "Hafez" or "someone who keeps a trust" into "Havez" that means the name of a mighty, magical hero and has a variant of the name of the poet in question. Mazid adopts neutralization after Venuti's concepts have gained ground. At its best, Mazid applies the previous approach with using Lefevre's phonemic translation, which is a tough task for translators.

Endnotes

(*)

ولا بد للترجمان من أن يكون بيانه في نفس الترجمة، في وزن علمه في نفس المعرفة، وينبغي أن يكون أعلم الناس باللغة المنقولة والمنقول إليها، حتى يكون فيهما سواء وغاية، ومتى وجدناه أيضا قد تكلم بلسانين، علمنا أنه قد أدخل الضيم عليهما؛ لأن كل واحدة من اللغتين تجذب الأخرى وتأخذ منها، وتعرض عليهما، وكيف يكون تمكن اللسان منهما مجتمعين فيه، كتمكنه إذا انفرد بالواحدة، وإنما له قوة واحدة، فإن تكلم بلغة واحدة استفرغت تلك القوة عليهما، وكذلك إن تكلم بأكثر من لغتين، على حساب ذلك تكون الترجمة لجميع اللغات. وكلما كان الباب من العلم أفسر وأضيق، والعلماء به أقل، كان أشد على المترجم، وأجدر أن يخطئ فيه. ولن تجد البتة مترجما يفي بواحد من هؤلاء العلماء.

الجاحظ، في: كتاب الحيوان (2003) ص. 76

ترجمتي.

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Linguistic and Cultural Compensation in Translating Poetry: Shakespeare's Sonnets in Arabic and Jahin's Quatrains in English

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ABSTRACT

The present study highlights the concept of compensation as a translation technique applied to some selected translated poems from English into Arabic and vice versa. Due to the linguistic and cultural divergence between English and Arabic, an inevitable loss occurs at linguistic, stylistic, and cultural levels during rendering the poetic discourse. For the purpose of the study, a set of Shakespeare's sonnets translated by Enani (2016) and Jahin's quatrains translated by Nahed Salem (2009) and their Arabic and English counterparts are utilised, respectively. The study scrutinises the various forms of compensation from a translational perspective. This dissertation is engaged in a micro-linguistic analysis of the translated poems in terms of compensation to show the impact in order to patch up the hurdles of loss encountered in translating such a unique and exclusive literary genre. In terms of compensation, the analysis shows how the linguistic and cultural properties of the target language have been shaped, changed, and transferred, as compared to the source language. Thus, the study investigates the linguistic and cultural losses detected by scrutinising the translated sonnets in Arabic and the quatrains in English, how does compensation apply in the translation of the sonnets and the quatrains; and how does compensation differ between rendering Shakespeare's sonnets and Jahin's quatrains. Therefore, this study adopts a descriptive method by means of analysing and examining the collected data in terms of Hervey and Higgins's (1992) model of compensation techniques. The results show that loss could be inevitable or avertable. Although compensation itself is categorised as one of the oblique translation techniques, it has been implemented by a combination of direct and oblique translation techniques, such as literal, modulation, adaptation, and expansion. Furtherly, the translator's attitudes of his culture and religious background affected the target product greatly, as reflected in the translator's intended choices in transferring the culture specific reference entailed in the Shakespearian sonnets. Likewise, the poet's cultural and religious background influenced the poems before translation as obviously detected in Jahin's quatrains. This illustrates how the linguistic and cultural norms of each language had a great impact on both the poet and the translator.¹

1. Introduction:

Translation is not just an act of transferring the meaning of every single word from one language into another. It is a process of recreation, particularly when it comes to literary translation, which is characterised by its complex nature. The role of a

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translator is not restricted to translating texts from one language into another. Rather, a translator acts as a rewriter or second author of the text. Thus, the translator has a dual and challenging task.

Each type of text, whether literary, political, scientific, etc., needs certain techniques to accomplish a satisfactory rendering. Some techniques pay attention to the content, neglecting the form, while others preserve the form at the expense of the content. Not surprisingly, both dimensions have their merits and demerits. Translating poetry, as one of the most challenging within the field of translation due to its highly prestigious figurative language and exclusiveness of the formation, requires taking care not only of its content as an abstract entity but also of its expressive and aesthetic functions, as well.

Each language has its own unique characteristics, and when it comes to poetry translation, some of these aspects are inevitably lost. This loss is a result of the differences between languages, such as their distinct syntactic structures, phonology systems, poetics, and internal word structures. As a result, poetry translation has always been a controversial issue due to its complexity. The challenges that arise in poetry translation, particularly on linguistic, stylistic, and cultural levels, are not easily overcome in the destination language. Thus, poetry often experiences a loss in translation.

2.1 Research Problem and Questions

This study is intended to resolve certain questions:

- 1- What linguistic losses are detected by scrutinising the translated sonnets in Arabic and the quatrains in English?
- 2- What cultural losses are detected by scrutinising the translated sonnets in Arabic and the quatrains in English?
- 3- How does compensation apply in the translation of the sonnets and the quatrains?
- 4- How does compensation differ between rendering Shakespeare's sonnets and Jahin's quatrains?

3.1 Translating Poetry as a Vague Practice

Any act of translation, whatever the text genre is, is encountered by certain challenges. The range of uneasiness of a given text depends on the intensity of the difficulties faced by the translator during the translation process, which entails several stages; as discussed by Suryawinata (2003), "the translation stages are analysis, transfer, restructuring and evaluation" (p. 170). Within the field of literary translation, poetry translation is regarded to be the most challenging form of translation. In this regard, "translators are faced with many dilemmas as they work on several different levels simultaneously in an attempt to preserve in the target language as many features of a particular poem as possible. This is not an easily achievable aim, especially if the poems are products of a poetic mastermind who skilfully juggled with a range of poetic features" (Neshkovska et al., 2021, p.21). Most of the debates concerning poetry translation involve opposing viewpoints. Some support the very possibility of poetry translation as an accepted practice, and others see poetry as a harmoniously arranged text that cannot be transferred from one language into another different language without upsetting its beauty and uniqueness. Equivalence or transference, form or content, word or soul, verse or prose are questioned far more within literary texts than that of, for example but not limited to, medical, technical, and legal texts. The problem lies in transferring what is beyond the words, i.e., the way they interact at various text levels within the poem as a whole. Poetry, as stated by Eagleton (2007), "as an art form uses words and language not merely to express meaning or content, but to symbolise meaning and content" (p. 69). Thus, it can be said that the possibility of translating non-literary texts is highly accepted and is expected to achieve total success in the translation of such text types; not like the traditional dilemmas found in translating literary texts, especially poetic texts.

No argument for poetry translation is far away from discussing the difficulties of translating it. No rules or specific theories to follow while rendering a poetic text. It needs poetic sensibility more than adherence to a certain approach or rule. One of the major difficulties in translating poetry is rendering its prosodic features, which obviously distinguish poetry from other literary genres. Further, poetry is an expressive, not informative, text. It is full of imagery and culture-specific items, which is challenging and causes a loss in translation. As stated by Newmark (1991), it needs a high level of creativity on the following occasions:

- 1-Cultural words: objects or activities with connotations that are specific to one community;
- 2-Transcultural words with similar referents and different connotations;
- 3-Concept words with different emphases in different communities;
- 4-Peculiar syntactic structure;
- 5-Cultural metaphors, idioms, proverbs, puns, neologisms;
- 6-Significant phonoaesthetic effects;
- 7-Quality words with no one-to-one equivalent (p. 8).

So, the distinctness of poetry can be seen in its rich language unlimited to ordinary use and exceeded to an exuberant life in their context. In this respect, Mazid (2017) states that “poetry is a mode of language-use marked by a high degree of verbal patterning or design... Poetry manipulates language more intensely than any other kind of literature” (p. 3). Also, Elmagmaiey (2009) confirms that “poetry is a practice of visualisation. However, it is not synonymous with a picture as seen by some critics; it is loaded with multiple connotations and purposes, as confirmed by Al-jahiz’s concept of poetry” (p. 155). One of the reasons that makes poetry translation an enigmatic act is the rhetorical features which stock up the poem.

Drucker (2009) argues that “the origins of poetry may well reside in sound and song” (p. 237). One of the distinctive features of poetry is its phonological patterning (sound), which is revealed in the rhyme elements, such as assonance, consonance, and alliteration. According to Perloff and Dworkin (2009), “poetry (the word comes from the Greek *poiesis*, a making or creation; in Medieval Latin, *poetria*, the art of verbal creation) inherently involves the structuring of sound” (p. 1). The structuring of sound is what distinguishes poetry from prose, for instance. So, in translating poetry, great attention is paid to the phonological structures of the poem. Contradictorily, Lefevere (1975) claims that “...phonemic translation is positively harmful. By concentrating on sound only, it distorts all the other aspects of the source text and reduces it to a *curiosum*, a bilingual parody, incapable of survival in the literature of the target language” (p. 385). Translating rhyme and meter is one of the biggest challenges facing the translator due to the divergence of the phonological pattern of the SL and the target one.

“Form ever follows function” (Sullivan, 1896). Applying this architectural principle to poetry, poetry in translation should be dealt with as a scene of construction that requires a decisive compromise between form and meaning/function. To put it clearly, the building's interior functions are reflected in its exterior design. Although poetry is a heavily sense-based text, it cannot be analysed and consequently translated, ignoring the relation of that sense to the linguistic construction/form by which the effect is created. Another issue of poetry translation can be noticed in the ability of the translator to make a balance between form and meaning/function. There is always a firm conviction which pays great attention to keeping the content/meaning at the cost of the form, but as for poetry the matter is different. In translating poetry, form is as influential as meaning. As argued by Eagleton (2007), “the meaning of a poem could be said to be the form, and form is constitutive of content and not just a reflection of it”

(p. 67). Thus, realising the ways a poem is patterned and organised, i.e., a poem's form is a prerequisite for translation because form and meaning work together to produce an emotional effect. Each form is accompanied by a certain function. So, form and content/meaning/function cannot be dealt with separately in translation. This alludes to the notion of cohesion and coherence. The former indicates the formal linguistic features of the text, and the latter handles the way by which these features are arranged to achieve the overall unity of structure within the text.

4.1 Translatability and Untranslatability of Poetry

One of the most controversial issues within the domain of literary translation is the possibility and impossibility of translating poetry. The views vary on this issue. This goes back to the special nature of the poetic text itself. The issue of translating poetry is of a bilateral nature. So, this section is mainly dedicated to elaborating on the issue of poetry translatability and untranslatability. It sheds light on the opinions with and against the notion of translating poetry. Throughout history, some theorists radically reject the notion of translating poetry; others are in favour of it. The American poet Robert Frost describes poetry as "what gets lost in translation" (as cited in Bassnet & Lefèvre, 1998, p. 57).

Al-jahiz was one of the great men of letters in the Abbasid era and strictly attacked the notion of transferring poetry from one language to another. Al-jahiz (1996) claims that "the virtue of crafting poetry is limited to Arabs or who is fluent in Arabic like a native. It is impossible to translate poetry. It should not be transferred as well. Poetry is unlike prose in translation. If poetry was translated, its rhyme scheme would be cut off, its meter would be nulled, its beauty would be gone away, and its amusement would be lost" (74-75).

This obstinacy is a mere fallacy. Arabs do not solely master the craft of writing poetry or holding the reins of rhetoric. The art of crafting poetry is universally common. Also, the rhyme and rhythm are not restricted to Arabic poetry. Arguing against the notion of poetry translatability, Arberry (1957) asserts that "the attempt is not worth the effort; disaster is inevitable" (p. 246). House (1997) also dismisses the belief of the possibility of translating poetry, stating that:

In poetry, the form of a linguistic unit cannot be changed without a corresponding change in (semantic, pragmatic and textual) meaning. And since the form cannot be detached from its meaning, this meaning cannot be expressed in any other way, i.e. through paraphrase, explanation or commentary, borrowing of new words etc. In poetry the signifiers have an autonomous value and can therefore not be exchanged for the signifiers of another language, although they may in fact express the same signified concept or referent. Since the physical nature of signifiers in one language can never be duplicated in another language, the relations of signifiers to signified, which are no longer arbitrary in a poetic-aesthetic work, cannot be expressed in another language. (p. 48)

This denotes that both sides of the equation, form and content (meaning), cannot be fully preserved, and losing one of them is significantly predicted.

In spite of the previous views which firmly reject the notion of translating poetry, Catford (1965) gives an unbiased opinion concerning the notion of translatability and untranslatability in general, arguing that "in literary translation, it is not uncommon for some SL lexical items to be left untranslated, either because they are regarded as 'untranslatable' or for the deliberate purpose of introducing 'local colour' into the TL text" (p. 21). Poetry is subjected to formal and aesthetic values which make it difficult to be translated than other types of texts. Wainwright (2004) explains that "poetry is a form for special attention and one that calls unusual attention to the way it is formed" (p. 3). In terms of culture, Snell-Hornby (1988) assumes that "the translatability of a text depends on the extent to which the text is 'embedded in its own specific culture' and also on how far apart, with regard to time and place, the ST and TT receivers are" (p. 41).

Regarding the impossibility of translating poetry, specifically Shakespearean works, Kennedy (2004) claims that

Everyone knows that a good and faithful translation of Shakespeare's text into another language is impossibility. Vocabulary, syntax, word-order, idiom, phrasing, pointing, texture, weight, rhythm, tempo have no exact counterparts in other languages. Changes in those who speak the text must be also reckoned with: class, dialect, mentality, tradition, individual histories will all be unfamiliar in foreign Shakespeare. [...] any change in sound, nuance, resonance is the more shattering for its disturbance of the finely tuned music of the original. At best only approximations can be assembled or an alternative poetry substituted. (p. 22)

Jakobson (2000) assures that "poetry by definition is untranslatable. Only creative transposition is possible:" (p. 118). There are logical reasons behind going against the notion of translating poetry on both dimensions, the linguistic and the aesthetic. Ghazala (2019) gives an exhaustive synopsis clarifying the impossibility of translating poetry in terms of:

1. Subtlety of language elaboration,
2. Subtlety of the spirit of meaning,
3. Charm of style and topic,
4. Aestheticity,
5. Musicality,
6. Prosodic features (of rhyme, rhythm, meter, foot, etc),
7. Syntactic complexity,
8. Semantic intricacies,
9. Special diction,
10. Stylistic patterning,
11. Symbolism,
12. Pragmatic implications,
13. Cultural specificity,
14. Over-occurrence of figurative language,
15. Far-fetched imagery,
16. Deviation from ordinary language (syntactic, semantic, stylistic and phonological),
17. Special conventions of reading poetry,
18. Sublimity,
19. Special features of literariness, and
20. Hypersensitivity of romanticism, sentimentalism, emotionalism, passion and touchiness. (p. 4)

The cultural divergence between the SL and the TL, alongside the linguistic aspects, stands as a running block in the path of poetry translation. In this regard, Catford (1965) differentiates two kinds of untranslatability, i.e., linguistic untranslatability and cultural untranslatability, claiming that "untranslatability is caused by two sources: linguistic and cultural. He argues that linguistic untranslatability is due to the difference in the SL and the TL, whereas cultural untranslatability is due to the absence in the TL of relevant situational features" (p. 94). In terms of linguistic and cultural translatability, Cui (2012) argues that "some methods can be used to compensate in order to reduce the barrier in translation and promote language and culture communication" (p. 826). On the contrary, Connolly (1998) claims that Translating poetry is impossible because it is difficult to convey the culture and tradition of the source language in the target language, or vice versa" (p. 174). He (1998) justifies his opinion saying that "The poem might have different implicit, explicit, denotative and connotative meanings, the translator is a reader, and therefore he will give his reading to the poem. (p. 174)

Despite all views which disapprove of the craft of translating poetry, poetry is still translatable. Wittgenstein (1970) ensures that “poetry is translatable, like everything else. Translating from one language into another is a mathematical task, and the translation of a lyrical poem, for example, into a foreign language is quite analogous to a mathematical problem” (as cited in Robinson, 2010, p. 58). Most importantly, Mazid (2017) has a discrete opinion concerning the issue of possibility and impossibility of translating poetry, arguing that “the time wasted on talking about the (un)translatability of literature, especially poetry, should be more fruitfully spent on translating and retranslating fine pieces of literature from one language to another” (p. 186). Thus, with all these massive, translated poems for ages, how poetry is untranslatable. It can be confessed that translating poetry poses linguistic, stylistic, and cultural challenges more than other genres. However, there is no perfect translation, and all translations are just attempts to render a text from one language into another; translating poetry is still possible. All translations are just endeavours to reform the form, content, and style of the original with an equivalent text fitting the norms of the target language/culture. All text types can be translated, including poetry. In the same vein, Newmark (1991) suggests that “compensation is the procedure which in the last resort ensures that translation is possible” (p. 143).

Therefore, the issue of translatability and untranslatability would be better questioned the degree of translatability in terms of the difficulties encountered in reproducing the aesthetic elements entailed in poetry in accordance with the linguistic and cultural peculiarities of the destination language. It can be said that only some devices entailed in poetry are untranslatable due to a lack of correspondence in the TL. “For example, if humour is the textual effect that has been lost from the source text as the result of the untranslatability of a pun, should this loss be compensated for in the target text by the same type of linguistic feature?” (Harvey, 1995, p. 72).

Between acceptance and rejection of the notion of possibility and impossibility, Holmes (1988) proclaims that translating poetry “is sometimes possible, sometimes impossible, sometimes easy, sometimes difficult, sometimes a failure, sometimes an amazing success” (p. 45). Last but not least, Enani’s influential translations of a number of huge literary works, specifically those related to poetry, like *Paradise Lost* by John Milton and Shakespeare’s sonnets, the latter of which is the main focus of the current study, is an obvious repudiation of the claim about poetry untranslatability. Most of the continuous attempts of translating poetry throughout history violate the thought of poetry untranslatability. It can be said that translation fails to preserve all the aspects of a given poetic discourse. Thus, translating poetry is a risky task surrounded by linguistic and cultural cautions.

5.1 Loss Levels in Poetry Translation

“Is loss inevitable in literary translation?” is a question by Tawfik (2020) to discuss the issue of loss in poetry translation and reports that there are two types of loss: *avoidable loss* that the translator can avert due to expertise, proficiency, and knowledge, and *inevitable loss* which depends on the translator’s proficiency, and is influenced by the linguistic and cultural divergence between languages.

Translation is simply defined as the process of transferring meaning from one language to another. Conveying meaning/content/function is the primary concern of any act of rendering literary works in particular. The distress is not reforming the literal meaning of the STL. It is about the pragmatic/intended meaning of the poet which is done by utilising varied literary/rhetorical devices playing on layers of meanings which are sometimes exhausted to decipher. “In poetry, layers of meaning are created by the use of literary devices. These literary devices in poetry are employed to convey sense

and form and different layers of meaning and to enhance the charm of the text” (Khan et al., 2021, p. 1229). When it comes to literary translation, especially poetry translation, form is as important as meaning. The number of stanzas, line lengths (lineation), meters, and rhyme schemes by which a poem is structured and consequently determines its form.

Loss in poetry translation primarily happens to the patterned recurrence, usually features of sound (rhythm), which is the most influential aspect of poetry. Enani (2000) argues that the translator “must be assumed to recognise a rhyming word used for the sake of rhyme (rare in good poetry) or a change in metrical structure occasioned by a change of mood or of ‘tone’. Far from being a tall order, this is an essential requirement in the translator of poetry, whether it is done into verse or into prose” (p. 149). To avoid the loss that probably happens during the rendering process of poetry, Connolly (1998) suggests that “the preference for a prosaic translation is based on the belief that it has merits which are able to make up for the losses in poetry translation” (p. 173).

Poetry is the art by which humans express their feelings and experiences throughout their lifetime. It is a human phenomenon structured in different forms and practised by all people in almost all cultures, intentionally or unintentionally. ‘The literate and illiterate’, ‘the backwards and the civilised’ utilise poetry to fulfil certain functions. The need for poetry never lasts, whether it is rhymed or unrhymed. In weddings, funerals, peace, war, love, hate, praise and dispraise, on almost all occasions, there are certain pieces of poetry that match the context of the situation. All of this reflects the culture from which a given poem comes. From a translational perspective, Bassnett (1998) discusses the significance of poets with their different affiliations and of poetry as a unique cultural entity, stating that

In some cultures, the poet is a shaman, a creator of magic, a healer. In others the poet is a singer of tales, an entertainer and a focal point in the community.... This is of great significance for the translator, for such cultural differences may well affect the actual process of translating. Poetry as cultural capital cannot be consistently measured across all cultures equally. (pp. 57-58)

Herein lies one of the challenging politics in transferring a piece of poem belonging to a certain culture into another language that also entails another different culture. No literary work is not filled with culture-bound references. As discussed earlier, the differences between any pair of given languages are consequently followed by differences in culture from and into which the text is being translated. So, the linguistic aspects of the text are not the only difficulties that face the translator during the transmitting process but also there are cultural ones. Kuleli (2019) argues that “It is hardly possible to speak of a literary work produced in any cultural community as solely composed of linguistic items, but it is the cultural values and items that already paved the way for those linguistic items, rendering the place of culture to bear a significant role in translation” (p. 1107).

Both linguistic and cultural divergence are causes of unavoidable loss which must be compensated in translation. According to Tiwiyanti and Retnomurti (2016) “the distance and differences between two different cultures determine the extent of the gain or loss that will be experienced by the culture specific items as they are translated.” (p. 1). The CSIs expected to experience loss are almost those related to social customs and religious beliefs. A wide range of discussions are tackled by so many scholars and linguists about the translation of ‘cultural bound phenomena/concepts,’ as termed by (Baker, 1992, Newmark, 2003, and Robinson, 2003). Newmark (2010) proposes basic and marginal cultural translation procedures, respectively as follows:

- Transference of a cultural word: [this] is only acceptable as a translation if the word has already been adopted (incorporated, naturalised) into the translating (target) language.
- Target language cultural equivalent: A culture-specific item is translated through a target culture equivalent.

Descriptive equivalent: In this procedure, the meaning of the culture-specific item is explained in several words, with its supplementary components.

-Componential analysis: this compares a culture-specific item in the source language with a target language word which has a similar meaning but is not a one-to-one equivalent.

-Transonym: this procedure leads to the conversion of proper names such as geographical names or personal names (p. 176-177).

The marginal cultural translation procedures, as stated by Newmark (2010), are: “literal translation, synonymy, modulation, paraphrase and cultural footnotes” (p. 178). To make up for the loss in translating the items related inherently to culture, Chesterman (2012) suggests eight translation procedures for translating CSIs, as follows:

- Translation by a more general word (superordinate),
- Translation by a more neutral/less expressive word,
- Translation by cultural substitution,
- Translation using a loan word or loan word plus explanation,
- Translation by paraphrasing using a related word,
- Translation by paraphrasing using unrelated words,
- Translation by omission
- And translation by illustration. (p. 191-192).

The issue is not limited to the linguistic divergence between languages but to the cultural one as well. In the same vein, Nida (1964) claims that “differences between cultures may cause more severe complications for the translator than do differences in language structure” (p. 30). In translation, a literary text is travelling from one culture to another. This requires a deep knowledge on the translator’s side of both cultures: The source and the target. The term ‘transpacific displacement’ coined by Huang (2002), refers to the transmission of literary texts between two cultures. It is “a historical process of textual migration of cultural meaning, meanings that include linguistic traits, poetics, philosophical ideas, myths, stories and so on” (p. 3).

Poetry translation experiences loss at the phonic and graphic levels which require as much attention as any other aspects of poetic discourse. In this regard, Dickins, Hervej and Higgins (2017) argue that

Every text is a phonic/graphic configuration. These configurations are restricted by the conventions of the language in which the text is couched. This is why, the occasional coincidence apart, no TT can reproduce exactly the same sequence of sound segments/letters as any ST. This always and automatically constitutes a source of translation loss (p. 111).

As explained by Pirnajmuddin and Medhat (2011), “poetic language differs from ordinary language. In ordinary usage, language is mostly automatic, and words are used in a way that does not attract attention, but in poetry the language is used in such a special way that the reader makes a distinction between poetic language and the daily or usual one” (p. 1329). This difference is linguistically known as *deviation*. One more reason for the loss that occurs in poetry translation is the miss-transference of that deviation or even ignoring it in translation. In terms of irregular patterns, Ferber (2019) argues that

These dislocations were given a generic name by the Greeks, ὑπέρβατον (hyperbaton), meaning “overstepping,” and there were several other terms for particular kinds of oversteppings. When we read English poetry, it is not always clear, however, if what sounds to our 21st-century ears like a transposition or postponement is a poet’s artificial hyperbaton or a feature of the spoken language of the poet’s time. (p. 104).

Deviation is one of the most prominent linguistic features that distinguishes literary texts from other text types. In this sense, Shamisa (2004) believes that “there is almost no literary work that does not involve a sort of deviation from ordinary language and assumes that the subject of linguistic deviation should not be neglected because, in some cases, all of the importance and influence of a literary work depends on it” (p. 158). What distinguishes poetry from other literary genres, besides the rhyming patterning, is the irregular use of language (*linguistic deviation*) (Leech, 1969). Thus, linguistic deviation is considered a means of poetic creation. Leech (1969) points out eight types of linguistic deviation as follows:

- Lexical deviation is the invention of new words that is called *Neologism*.
- Grammatical deviation is violating rules of the syntactic structures to create artistic effect in the text.
- Phonological deviation or *irregularities of pronunciation* is, for example, the omission of the initial unstressed vowel in amid to become 'mid.
- Graphological deviation is disregarding the rules of writing.
- Semantic deviation, for instance, "the child is the father of the man", is a line of William Wordsworth's famous 1802 poem. It is a kind of illogical use of meaning in poetry. Leech (1969) claims that “poets and critics alike have tended to consider it the only thing that really matters in poetry” (p. 49). The translator sometimes uses nonsense words to achieve the balance of the meter in a line.
- Dialectical deviation or *Dialectism*
- Register deviation is utilising different registers within the same text. Poetic texts have much in common with religious texts. This can be obviously noticed in the higher registers (styles) of their language. This is obviously observed in the Shakespearean sonnets in both versions, the English and the Arabic, which are translated by Enani (2016).
- Historical deviation or *Archaism* exemplifies “the survival of the past into the language of the present time” (p. 52).

To sum up, the loss can be seen in the difficulty of matching the beauty of one or more aspects of the original on various levels, as discussed above; or at least finding suitable correspondences that preserve the flavour of the original, which made up by texturing these aesthetic, stylistic, and cultural features together within a given piece of poetry.

6. 1 Compensation in Translation

What happens if all languages have the same patterns, grammar, norms, and structures? What happens if all poets are constrained to use the same language? What if there is no peculiar style which distinguishes the poets from one another? What if all poems have the same fashion and scheme? There would not be Shakespeare's sonnets, the epic poem in blank verse *Paradise Lost* by John Milton, *The Canterbury Tales* of Geoffrey Chaucer, poems of Emily Dickinson, *The Divine Comedy* by Dante Alighieri ... etc., in the West. In the Arab world, there are prestigious poets from each era, including Imrou'l Qays and Antarah ibn Shaddad in the pre-Islamic period, Elkhansaa in early Islam, Abueltayb Elmotanby and Abuelalla Elme'ary in the Abbasid, and Nizar Kabbany, Amal Donkol, Tammim El-Barghothy, Ahmed Shawky in the modern era. This variance results in dissimilar forms of poetry which are already involved in divergent languages and cultures. From a translational perspective, there are inevitable changes passed through the text under translation alongside getting stuck with the norms and cultures of both languages, the source and the target, which govern the translator's choices. The rendering process of a given piece of poetry from one language into another causes loss on the linguistic-stylistic and cultural levels; a loss that must be compensated to produce a TT convey as similar as possible the formal features and the soul of the original in respect to the gist of the SL and fits the target language/culture all along.

Losses are inevitable consequences of any act of translating a text from one language/culture into another. The concept of loss is appointed by Nozizwe and Ncube (2014) as “the disappearance of certain features in the (TL) text which are present in the (SL) text” (p. 676). As a result, there is a pressing need to treat the loss that happens because of the discrepancies that exist between any two languages, which stand as a stumbling block in the translator’s path during the translation process. From a constructive point of view, Benjamin (1968) argues that there is “nothing "lost" in translation, but, on the contrary, there is something "gained" by birth of a text which will not be mere a replica of the original but will have the ability to achieve a sort of equivalence to the SL” (p. 76). On the other hand, it seems sophisticated to preserve both the form and content of the SL in the TL. One side of them is spontaneously lost. In this concern, Venuti (2004) claims that "only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content" (p. 154).

The divergent linguistic system among languages leads to unavoidable losses in translation. As stated by Sapir (2000), “every language is in itself a collective art of expression in which one can find a deeply hidden set of aesthetic factors: phonetic, rhythmic, symbolic and morphological that it does not completely share with any other language” (p. 285). Furthermore, there are two types of loss found in all language levels categorised by Al-Safi (2011) as follows: “inevitable loss occurs due to the divergent systems of the two languages. Evidable loss happens as a result of the translator's failure to reproduce an appropriate equivalence of an SL item in the TL” (pp. 83-84).

As for translating poetry, “there will always be aspects (if not significant ones) that will be missing, as languages do not have the same phonology, syntactic structures, vocabulary, literary history, prosody or poetics” (Attwater, 2005, p. 124). Thus, loss, which inevitably happens during translation, needs to be gained in accordance with the norms of the target language. Solutions persist in filling the deficit caused during the rendering process by resorting to a number of suitable translational techniques. McGuire (1980) assures that “what is often seen as lost from the SL context may be replaced in the TL context” (p.30). These translational techniques can be introduced within the frame of compensation as the gained features seek to be fulfilled in the target language/culture text as a recover to the losses of the source text features. Loss is the opponent of compensation. Harvey (1995) confirms that “the entire translation process could be accounted for by the twin mechanisms of loss and compensation” (p. 71). Therefore, loss cannot be avoided, specifically during the transmission process of a rigid literary genre like poetry. It is normal that some aspects of a given poem will be sacrificed or will be kept at the expense of others. Here, the translator tries to compromise between the norms of the SL in a way that respects those of the target.

“Often loss or addition is made to achieve the accommodation in translation and sometimes only some elements are preserved while other elements are neglected. This is inevitable or there will be no translation, which means if one fears any loss or addition, one should learn to read the original always instead of reading the translated version” (Ardakani et al., 2018, p. 28).

It seems that the transference of literary texts, especially poetry, poses a real challenge in every single detail entailed in it. No correspondence on various levels of the poetic language can be totally achieved; only partial transference is possible, which leads to certain losses on linguistic and cultural levels.

Based on the above discussion, the act of translation is surrounded by one of two stumbling blocks: either sticking to the peculiarities of the ST at the expense of the TLC or adhering close to the TLT at the expense of the ST. The attempt to mediate between the two orientations is rigorous. Thus, the loss of certain components on the two sides, the original and the target, will necessarily occur. To specify, translating poetry is not just producing an equivalent transcript of the ideas of the ST, but it is an attempt to give a target text which is close as much as possible to that of the original in terms of style and

manner of writing. Because poetry is a special text type and it is linguistically acrobatic, thus, when attempting to transfer it from one language into another, losses will be necessarily occurring. Compensation is intentionally used as a substitution for the lost feature of some parts of the ST during the transference process. In this regard, Hatim and Munday (2004) report that "In certain portions of a text, a translator would use compensation (if he scores an evitable loss at one point in the text) at another point in order to achieve a compensatory translation gain" (p. 31). With compensation, translators try to redeem or recreate the effect of a lost feature.

Several theorists discuss the cases in which translators resort to compensation. Nida (1992) deals with compensation as a kind of treatment for "any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text" (p. 68). According to Newmark (1988), "compensation is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part, or in a contiguous sentence" (p. 90). Newmark's definition of compensation is partially unsatisfying for Harvey (1995), who believes that "it is important to retain the term for essentially stylistic, text-specific features and effects. The weakness in Newmark's definition is that it does not make this emphasis clear enough and suggests that compensation might cover systemic, language-specific features as well" (p. 71). According to Newmark's definition, compensation solves the systemic problem, i.e., finding a one-to-one equivalent of an original item, not the stylistic one.

The poem is a specially constructed text formed in a strict way; hence, the complete rendition meant to be performed is never identical. Lefevere (2006) reports that

Most translators compensate in one way or another: they add features that do not match features in the original on a one-to-one basis but that can be said to be in the spirit of the original. This compensation occurs because translators feel they have not been able to produce the right analog at the right place and therefore add analogs where they are not necessarily warranted to right the balance. (p. 105)

6.2 Hervey and Higgins' Compensation Model (1992)

This section draws attention to the model of compensation on which the study mainly depends. Many theorists tackle compensation as a solution-oriented approach to the loss that occurs while transferring a text from one language into another. Baker (2001) defines compensation as "a technique which involves making up for the loss of source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or text" (p. 37). The translator's main concern, from Baker's viewpoint, is to transmit the effect of the ST into the TT in a way that suits the TL norms.

According to Hervey and Higgins (1992), the strategy of compensation is divided into four categories: compensation in kind, where different linguistic devices are employed in the target text in order to re-create an effect in the source text; compensation in place, where the effect in the target text is at a different place from that in the source; compensation by merging, where source text features are condensed in the target text; compensation by splitting, where the meaning of a source text word has to be expanded into a longer stretch of the target text. (p. 34: 40)

On the contrary, they argue that "while one would like to do full justice to the 'richness' of text, one's final target text inevitably suffers from various translation losses" (Hervey & Higgins, 1992, p. 34). Desperate attempts are made from the translators' side to protect the TTL from being misrepresented. Klaudy (2008) treats compensation as "a standard lexical transfer operation whereby those meanings of the SL text, which are lost in the process of translation, are rendered in the TL text in some other place or by some other means" (p. 163).

Although some views clearly reject the idea of translating poetry as being an untranslatable subject, Newmark (1991) suggests that “compensation is the procedure which in the last resort ensures that translation is possible” (p. 144). To further reinforce his point of view, Newmark (1991) mentions that “puns, alliterations, rhyme, slang, metaphor, and pregnant words can be compensated in translation” (p. 143). Using compensation as a translation strategy beautifies the distortion that might happen because of the losses in translation.

Each language has its own peculiarities. When it comes to transferring a literary text from one language into another, these peculiarities pose translational challenges on various levels. Because of the divergence between any pair of languages, a loss will surely happen during the transferring process. In this stance, Harvey (1995) argues that “if loss is an inevitable consequence of any attempt to transfer sense from one language to another, and compensation is a response to that loss, then the entire translation process could be accounted for by the twin mechanisms of loss and compensation” (p. 71). Consequently, no total equivalence can be achieved between the source language text and the target one. Regarding the Shakespearian sonnets, Tinah (2012) states that “Shakespeare's sonnets follow strict conventions and have special poetic aspects that make them difficult to translate without making sacrifices in form and meaning” (p. 3).

Compensation is one of the techniques the translator resorts to it for filling the incurred gap while there is no equivalence or some linguistic or cultural obstacles to transferring some aspects of the source text to the target. It can be said that compensation is used for handling the loss happened during the translation act of a given text. Likewise, Baker (1992) deals with compensation as a technique used for tackling “any loss of meaning, emotional force, or stylistic effect which may not be possible to reproduce directly at a given point in the target text” (p. 78).

The overall aim of translation is to preserve the meaning of the ST in the TT. As for a special text type like poetry, the matter is not only limited to the presence of meaning, but it also broadens to taking care of the structure and the sound patterns which distinguish poetry from other types of texts, such as rhythm, rhyme, voice, imagery and other language usage. Dickins et al. (2017) confirm that “compensation is not a matter of inserting any elegant-sounding phrase into a TT to counterbalance any weaknesses that may have crept in but of countering a specific, clearly defined, serious loss with a specific, clearly defined less serious one” (p. 49). Thus, Compensation can be dealt with as a compromising strategy which adjusts the losses caused by translating a text from English into Arabic and vice versa, considering the needs of the target language/culture without disfiguring either the essence/purpose or the constitution (form) of the SLT. Therefore, compensation is worth considering as long as it is used as one possible solution-oriented strategy to overcome losses at both linguistic and cultural levels through the translation process.

6.3 Harvey's Framework of Compensation (1995)

Harvey's descriptive framework for compensation is released from the loosely attitude and the poorly treatment of the concept throughout the literature on translation studies. Harvey (1995) sets out an overview of the various treatments of the concept of compensation along three aspects: “typological, Linguistic correspondence, and topographical” (p. 65). Moreover, Harvey presents compensation as a target-oriented strategy by which the translators can reform the parts of the STL that may be lost during translation or cannot be directly transmitted to the TTL. Compensation is defined by Harvey (1995) as “a technique for making up for the loss of a source text effect by recreating a similar effect in the target text through means that are specific to the target language and/or the target text” (p. 66). Harvey tends to use compensation as a workable technique in handling the humour involved in the French cartoon series ‘*Les Lauriers de Cesar*’, which was translated into English as ‘*Asterix and the Laurel Wreath*’ in 1974. Much of the humour entailed in the original series is

replaced with target linguistic jokes of many kinds, including idioms and puns. Harvey addresses compensation as an effective technique in transferring meanings and stylistic effects across the linguistic boundaries caused by the divergence systems between languages. With regard to the location of compensation in relation to loss, Harvey (1995) mentions 'parallel' compensation and 'displaced' compensation. In the former, "the target text manifests simultaneous loss". In the latter, compensating the loss sets "over much greater distances than simply contiguous sentences" (p. 72).

6.4 Analytical Procedures

As a starting point, Rogers (2004) asserts that "deciding which set of analytical procedures to use depends on the practical research situation you are in, the texts you are studying, and your research questions" (pp. 7:8). Thus, Hervey and Higgins' (1995) four categories of compensation besides other sub-categories are the analytical tools on which the study mainly depends. Hervey and Higgins' (1992) model of compensation proposes a more systematic framework with three axes: typological, linguistic correspondence, and topographical. Further, Hervey (1995) argues the cases which do and do not count as a call for compensation. Firstly, Hervey (1995) excludes straightforward examples of grammatical transposition due to their need for systematic transmission because they do not have a stylistic function. Secondly, he also excludes words that do not have straightforward counterparts in the SL. Hervey (1995) "confidently include puns and phono aesthetic effects that are specific to the source text as areas that could prompt target text compensation" (p. 77).

According to Dickins et al. (2017), "the most important thing is not to agonize over what label to give to an instance of compensation but to be clear what loss it compensates for and how it does so" (p. 51). It is contributory to categorise the kind of loss and then decide which type of compensation anodynes that loss. Four categories of compensation outlined by Hervey and Higgins (1995) as follows

1-Compensation in kind: is seen in reproducing another textual effect by using a different linguistic device from that of the ST. This type of compensation takes many forms, as discussed by Dickins et al. (2017), as
It may involve making explicit what is implicit in the ST or making implicit what is explicit. Denotative meaning may have to replace connotative meaning and vice versa. Compensation may involve substituting concrete for abstract or abstract for concrete. It nearly always involves different parts of speech and syntactic structures from those indicated by literal translation. In some texts, compensation in kind might involve replacing a piece of Classical Arabic poetry by an analogous piece of English poetry. An ST pun may have to be replaced with a different form of word play. (p. 52)

2-Compensation in place: "where the effect in the target text is achieved at a different place from that in the source".

3-Compensation by merging: "where source text features are condensed in the target text".

4-Compensation by splitting: "where meanings expressed in the source text have to be expanded into a longer stretch of text in the translation" (Hervey and Higgins, 1995, p. 74).

The last two types of compensation are respectively similar to a great extent to translation by omission and translation by expansion. Compensation by merging tends to compress the items of the SLT, which experience loss. Compensation by splitting inclines to an overly descriptive way of the elements entailed in the ST by expanding them in the TL. Furthermore, compensation by merging and compensation by splitting, as claimed by Hervey and Higgins (1995), "are presented as complementary procedures" (p. 76).

Furthermore, there are subcategories of compensation in relation to the location of loss in the ST and, consequently the place of compensation in the TLT as follows:

- **Parallel relationship:** This case of compensation occurs at the exact location in the TLT as the effect that has been lost in the SLT.
- **Contiguous relationship:** In this case, compensation occurs within a short distance from the lost effect of the SLT.
- **Displaced compensation:** This case occurs at a long distance in the TLT from the loss of the SLT.

7.1 Data Analysis

7.1.1 Analysis of Shakespeare's Sixth Sonnet

Analysis

When comparing the Shakespearian sonnet with its Arabic counterpart, an obvious loss was observed in the layout of the T sonnet. Unlike the S sonnet which is composed of fourteen lines, the T one is composed of seventeenth lines. This sonnet has a certain variation in some lines, as in the opening of the sonnet 'Then let', which is of a spondaic foot, consisting of two stressed syllables (double stress), and that is same in the first line of the final couplet which begins with a spondee 'Be not'. Also, there are two trochees in the last line of the third quatrain noticed in the first foot, 'Leave', and in the fourth, 'poster/ty', which consists of a stressed syllable followed by an unstressed one. Although this sonnet is arranged in a full rhyme following the familiar rhyme scheme: ABAB CDCD EFEF GG, there is just a slight deficit heard in the second and the fourth lines of the second stanza in the words loan and one. As shown below:

That use is not forbidden usury

Which happies those that pay the willing loan;

That's for thyself to breed another thee,

Or ten times happier, be it ten for one.

Lines 1-4

Then let not winter's ragged hand deface

In thee thy summer, ere thou be distilled.

Make sweet some vial; treasure thou some place

With beauty's treasure, ere it be self-killed.

وإِذْ لَا تَسْمَحُ لِشِتَاءِ يُقِيلُ بِأَيْدِي التَّدْمِيرِ
أَنْ يَفْهَرَ صَنِيفَكَ فِيكَ الْآنَ وَمِنْ قَبْلِ التَّقْطِيرِ
أَحْتَرُ قَارُورَةَ عَطْرِ ذَاتِ قُنُونِ
قَرَّبْتُهَا مِنْكَ وَعَلَى مَكَانَتِهَا وَاجْعَلْ فِيهَا كَثْرَ الْحُسْنِ الْمَكْنُونِ
ذَلِكَ وَإِلَّا انْتَحَرَ الْحُسْنُ الْمَرْهُونُ

(Translated by Enani, 2016, p. 100)

As noticed in the target sonnet, the first two lines of the sonnet are a personification of winter as a person comes with destructive hands. The images of winter and summer do not gain acceptance for the poet. Both have a bad effect on the addressee. And this meaning has been exactly conveyed in the target. When having a close look at the structure of the first Arabic line, it could be noticed that there was a shift in the clause 'winter's ragged hand', which was translated into لَشِتَاءِ بِأَيْدِي التَّدْمِيرِ. In terms of grammar, the previously mentioned possessive clause was transferred into a prepositional clause. The word hand, which is singular in the ST, was transferred into a plural form. Also, there was an additional conjunction و which is not found in the ST. It had a crucial function that denoted the natural follow-on from the preceded sonnet. These

structural divergences were dealt with by utilising ‘compensation in kind’. The verbs يُقْبَل and يَقْهَر were not detected in the ST as a case of ‘compensation by splitting’, which entailed an increase of the building to achieve the effect. Besides, these two lines showed the fourth type of compensation, namely ‘compensation in place’.

Make sweet some vial; treasure thou some place

With beauty’s treasure, ere it be self-killed.

اخْتَرِ قَارورَةَ عِطْرِ دَاتِ فُتُونِ
قَرِبَهَا مِنْكَ وَعَلِ مَكَانَتِهَا وَاجْعَلِ فِيهَا كَنْزَ الْحَسَنِ الْمَكْنُونِ
ذَلِكَ وَإِلَّا انْتَحَرَ الْحُسْنَ الْمَرْهُونِ

(Translated by Enani, 2016, p. 100)

By looking at the above-mentioned lines and their translation, it was observed that the TT was longer than the ST. Thus, this was an obvious example of **compensation by splitting** to avoid loss of meaning. Furthermore, it entailed compensation on both the semantic and cultural levels, seen in the translation of ‘Make sweet vial’ into ‘اختر قارورة عطر ذات فتون’. The lexical item قارورة perfectly matched the TTC. Arabs tended to use the word قارورة as a metonymy for a woman as being sensitive and fragile. The noun phrase ‘الحسن المرهون’ was not found in the ST. However, it was not put arbitrarily. It was used for synchronising the rhythmic pattern of the line with others.

As for the first line of the second stanza, however, the word ‘use’ was lost in the target, but this did not affect the TTL semantically. On the contrary, an addition seen in ‘كل فواد و بموجب قانون’ did not exist in the ST. This was an example of ‘compensation by splitting’ in which an explanation was done by means of stretching out the ST items in the TL to avoid vagueness and give more clarification of meaning. Another example of ‘compensation by splitting’ was seen in expanding the fourth line of the ST to two lines in translation, as follows:

Or ten times happier, be it ten for one.

ويزيد السعد هنا عدة مرات
أو عشرًا إن جئت بعشر ذوات

Additionally, the expression ‘ten times’ was not translated into عشر مرات, but into عدة مرات. At the same time, the translator made a ‘generalised compensation’ to avoid redundancy by getting the denotational meaning of the word ‘ten’, which was repeated five times in the ST.

Lines 9-12

Ten times thyself were happier than thou art,

If ten of thine ten times refigured thee.

Then what could death do if thou shouldst depart,

Leaving thee living in posterity?

مَرَاتٍ عَشْرًا سَوَفَ يَزِيدُ هُنَاؤُكَ إِنْ أُجِيبْتَ غَدًا
عَشْرًا مِنْ صُورِكَ أَيُّ أَنْ تَتَضَاعَفَتْ عَدَدًا
أَوْ تَتَضَاعَفَتْ فِي صُورِكَ سَعْدًا!
مَاذَا فِي طَوْقِ الْمَوْتِ إِذْنُ أَنْ يَفْعَلَ بَعْدَ وَقَاتِكَ
مَا دَامَ وُجُودُ الْأَبْنَاءِ سَيَعْنِي اسْتِمْرَارَ حَيَاتِكَ ؟

(Translated by Enani, 2016, p. 100).

By looking closely at the third stanza, it could be noticed that the first two lines of the source were reformulated into three lines of correspondence. This was the same case of compensation as that of the second stanza. The sentence إن

أو تتضاعف في صورتك عددًا was not an equivalent to something included in the ST. It was an addition to the TT, and عددًا was not found in the source. These were obvious examples of ‘compensation by splitting’ to hit the closest meaning of the original. Moreover, there was a loss in substituting the original past tense with the future in the target; besides, the comparative adjective ‘happier’ meant أسعد that was reformulated into ‘سوف يزيد هناؤك’. Two integrated orientations of compensation were noticed here. With reference to the location of loss, parallel compensation was implemented in the previously mentioned examples in which the translator kept the effect of the ST at the same place in the target one.

The couplet

Be not self-willed, for thou art much too fair

To be death’s conquest and make worms thine heir.

أَفْلَحَ عَنْ كُلِّ عَنَادٍ فَجَمَالَكَ دُو حَبْلِ مَمْدُودُ
أَعْظَمَ مِنْ أَنْ يَهْزِمَهُ الْمَوْتُ وَيُعْصِي نَهْيًا لِلدُّوْدُ
(Translated by Enani, 2016, p. 100).

In the translation of the final couplet, it was observed that the translator stuck to the form of the original by transferring the last two lines of the source into two correspondences in the target. The second line began with the comparative adjective ‘أعظم’, which was not found in the source line.

Repetition was the dominant figurative feature of this sonnet, where the word ‘treasure’ was repeated two times, ‘happy’ and its derivations in ‘happies, happier’ were repeated three times. The word ‘ten’ was repeated five times. There were seven types of repetition. ‘Antanaclasis’ was repeated with different interpretations. According to Enani (2016), “repetition is frequently used in the sonnets. Some words are repeated several times within one sonnet. Their meanings are varied. We do not feel that repetition as a pleonasm, but as a unifying music which influences the audience” (p. 16).

‘Compensation by splitting’ was frequently followed in rendering the sonnet at hand for the purpose of clarifying meaning and avoiding vague interpreting of the ST. All in all, this sonnet was a good example of stylistic compensation by which the translator could have kept the message content of the ST to avoid loss and disruption of meanings in the reader’s mind.

7.1.2 Cultural Compensation

Source Text

Buy terms divine in selling hours of dross

Target Text

بيعي خُثَالَةَ السَّاعَاتِ فِي سَبِيلِ الْبَاقِيَاتِ الصَّالِحَاتِ عِنْدَ رَبِّكَ

Translated by (Enani, 2016, p. 251).

Analysis

This is a clear example of religious intertextuality in which the translator opted for giving a direct Qur’anic quote as an equivalent to the ST lexical items ‘terms divine’. The context of the TL reference is shown in the following Qur’anic verse:

{وَالْبَاقِيَاتُ الصَّالِحَاتُ خَيْرٌ عِنْدَ رَبِّكَ ثَوَابًا وَخَيْرٌ مَرَدًّا} (مريم، آية 76)

This is an obvious instance of communicative translation. The translator attempted to adapt the sense of the source content using a verse from the Holy Qur’an with the semantic manifestation of the SL reference in an attempt to bring the text closer to the TLC readers. He succeeded in achieving the semantic equivalence by approaching the source religious reference to the TLC by quoting from the Holy Qur’an, but this might risk the loss of the Christian-oriented sense of the SLT. However, the translator’s religious background inspired him to reshape the ST in an indigenous TC setting.

7.2.1 Analysis of Jahin's Quatrains

Source Text

عجبي عليك.. عجبي عليك يا زمن
يا بو البدع يا مبكي عيني دماً
إزاي أنا أختار لروحي طريق
وأنا اللي داخل الحياة مرغماً
عجبي!!

Target Text

**I wonder at you, I wonder at you time,
Magician who often put a sob into my voice.
How can I find a path of my own choice
When coming into life was not my choice?**

(Translated by Salem, 2009, p. 18).

Repetition was the rhetorical device used in the first line of the original quatrain "I wonder at you, I wonder at you time". No loss was detected in the translation of the first line because the translator kept the same rhetorical device employed in the ST. The loss was in the second line in which the vocative article was not transferred to the TT. A semantic deviation was noticed in the translation of the whole line. This deviation was noticed in translating "البدع" and "عيني", respectively, into "magician" and "my voice", which were not their exact correspondences in the TLT. According to Collins Dictionary (2024), a "magician" "is a person who entertains people by doing magic tricks". Linguistically, the meaning of "البدع" is the plural form of "بدعة" meaning 'heresy'. Terminologically, it means 'irreligious innovation'. So, this word had a religious dimension in the SLC. Although there was a loss at the semantic and cultural levels, the translator tried to approximate the image of the ST into the TL by mentioning the word "sob" of crying, denoting the same behavioural process as that of the ST. 'Compensation in kind' was used in order to mitigate the deficiency that occurred in transferring the image of the ST in the tone. One of the pros of the translation of this line was bridging the loss at the same place in the TT, following the 'parallel relationship' of compensation. As for the third line, the interrogative form of the ST "إزاي أنا" "أختار" faithfully appeared in the TT as "How can I find"; but the loss could be noticed in the translation of the verb "أختار" which was transferred to the TT as "Find" not "choose". The compensation was seen in translating the lexical item "روحي" into "my own choice" which was not the exact English equivalent. Thus, 'compensation by splitting was utilised in which the translator tended to unfold the range of words in the TLT. Once more, 'compensation by splitting' was the procedure used in translating the adjective "مرغماً" located in the fourth line of the quatrain into "was not my choice". Additionally, a rank shift was noticed. The adjective "مرغماً" was 'up ranked' in translation from one word to the clause "was not my choice" in the TLT. However, the clause "was not my choice" did not semantically match the source "مرغماً". The loss occurred on the semantic level, and the repetition of the word "choice" in the TT could be justified at the expense of preserving the rhyme scheme in the TLT. Although 'repetition' was used in the TLT, as mentioned formerly, 'paradox' was the used rhetorical device in the ST as seen in "أختار" and "مرغماً" that were self-contradictory statements. At the phonological level within the whole quatrain, the loss was shown in the consonance noticed in the ST as in the following: عجبي، عليك، البدع، عيني. The consonance was replaced by another poetic sound device (assonance) as in the following: 'you, who, and into' and 'often, sob, not'. 'Compensation in kind', by which the rhetorical device of the ST (Consonance) was replaced by a different one in the TT (assonance), was used here to handle the loss experienced on the phonological level.

The external rhyme was lost in the TT. The rhyme scheme of the original quatrain was AABA, and the target was ABBB.

7.2.2 Cultural Compensation

Example 1

Source Text

ح نزل هنا.. وانشا لله يهبرني فح

Target Text

I'll land right here, even if a trap I sprig! (Salem, 2009, p. 107).

Analysis

There was such an avertable loss at the semantic level in the above-mentioned example in which the translator omitted the Egyptian common expression *انشا لله* in the TT to be translated into *even if* it means *حتى لو* in Arabic, not *انشا لله*.

Example 2

Source Text

ما تعرفوش سابق عليكوا النبي
تلونوا الأيام بلون النعيم؟

Target Text

Can you not, for heaven's sake, pray?

Paint the days the colour of bliss divine. (Salem, 2009, p. 139).

Analysis

Once more, the Egyptian colloquialism was lost in the TLT by translating the expression *سابق عليكوا النبي* into *for heaven's sake*. Supposedly, the translator tended to preserve the length of the source expression. So, the form was preserved at the expense of the meaning. The expression *for heaven's sake* could be translated into *سابق عليكوا النبي* not *لوجه الله*.

7.3 Results

The reasons for losses explored throughout the study were viewed in the difference between English and Arabic, and vice versa, which could be firstly traced back to the different families of the two languages. English is from Anglo-Saxon, and Arabic is from Semitic. Each language has its own phonological, morphological, and syntactic system, which makes it problematic in the case of transferring a fancy text like poetry from one language to another. By comparison, the translation of any text type other than poetry is an aid to understanding the meaning of a text in a given language delivered into another language. Yet, translating poetry is an act of creativity, not just an attempt to transfer a text from one language into another. There was also a kind of loss on the side of culture in the lack of correspondence between the original and the target. Non-culture equivalences were seen in a number of culture-bound expressions taken out of the sonnets and the quatrains.

The loss also occurred due to changes in time, place, language, and cultural traditions. It can be categorised into inevitable loss and avertable loss. The former occurred because of the divergent systems of English and Arabic regardless of to what extent professional the translator was. Here, no need to talk about Enani's competence in translation. There was not only divergence on the linguistic level but also on the cultural one. English culture is different from Arabic. Arabic culture differs from one Arabic-speaking country to another; this was seen through the analysis of the Rubayat written in Egyptian Arabic. On the other hand, the lack of linguistic correspondences of parts of the SL in the TL, in addition to the loss entailed in the cultural aspects, were related to traditions and customs, social life, and ecology. The latter kind was

attributed to the failure to catch the appropriate correspondence. Regarding culture-related expressions in Jahin's quatrain, however, the translator achieved the exact functional equivalence of some Egyptian vernaculars in the TLT; loss inevitably occurred at the syntactic level due to the mismatch of the structure between the SL and the tone. Thus, the Egyptian vernaculars entailed in the quatrains were entirely lost in translation. According to Badawi (1985), there are five levels of Arabic language in Egypt: Classical Arabic, modern standard Arabic, colloquial of the cultured/educated, colloquial of the enlightened, and colloquial of the illiterate. Consequently, the original level of Egyptian formality was lost in the TLT, which was transferred into Modern Standard English, not colloquial English. An enormous number of Egyptian vernaculars entailed in the quatrains lost their essence in the TLT. Hence, this was another type of loss concerning the level of transferring formality between the SL and the target one. Contrarily, the poetic register of the Shakespearian sonnets was kept to a great extent, unlike that of Jahin's quatrains which was lost in translation.

A number of features regarding prosody were lost in both the sonnets and the quatrains. As for the Shakespearian sonnets, the rhyme scheme was lost in the TL because of the difference between English and Arabic prosody observed in some features, like the number of beats per line (stresses).

As for Jahin's quatrains, the rhyme scheme was also lost in almost all the TL quatrains. In the same vein, Salem (2009) admits that "traditionally and actually, every single quatrain follows the A A B A rhyme scheme, where I was not able to do so, I slipped into another rhyme scheme in an attempt to retain the music of the words" (p. 14). Keeping one aspect at the expense of another caused an inevitable loss in translation.

On the other side, an avertable loss happened in excluding the word *عجبي* in which each quatrain ended in the TLT. In order to compensate for this type of loss, Salem (2009) asserts that "traditionally, each quatrain is followed by a word of exclamation which, rendered in English could be either cumbersome yet accurate: Lo and Behold! Or accurate it too slangy: fancy that! Or what do you know! Either of which would be difficult to accept for the reader. I have, rightly or wrongly, chosen to put one single Lo and Behold! At the very end" (p. 14). Moreover, another avertable loss was detected in punctuation marks in both the sonnets and the quatrains.

The translators might choose to employ compensation procedures unconsciously in translation because of their translation experience and comprehension ability. Compensation was not applied mechanically but flexibly. The introductory section of Enani's (2016) book *Shakespeare's Sonnets* gives information about the sonnets and tackles the problems of translating them into Arabic, how he dealt with their potentially taboo content, which does not fit the norms of Arabic society; and his explanation of each sonnet separately is regarded as a form of a compensatory method for enriching the TRs with relevant and detailed information about the sonnets.

Intertextuality as a linguistic phenomenon was observed in both ST and TT. It was also recognised as a featured sign of literary texts; besides being a legitimate tool used to achieve degrees of closeness to the TL recipients in translation. After scrutinising the Arabic translation of the religious references entailed in the sonnets, it could be elicited that the translated items were influenced to a great extent by the translator's religious background. Also, he failed to free himself from being dedicated to Islam. It was obviously viewed in his adoption of expressions of deep religious associations and quoting from the Holy Qur'an.

As for compensating for the religious references, there was a case of vertical Quranic-based intertextuality as seen in rendering 'Buy terms divine in selling hours of dross' into *بيعي خُثالة الساعات في سبيل الباقيات الصالحات عند ربك*, which was directly quoted from the Holy Qur'an. This shows how borrowing from sacred texts reflects the translator's hold on to

his identity as an Arab Muslim. Enani always attempted to domesticate/adapt the cultural references indicated in the SLT in order to meet the TRs' expectations.

7.4 Conclusion

Compensation is a double-edged translation strategy which can be applied in an exchangeable way as a source-oriented and target-oriented method. In translating poetry, a translator is obliged to sacrifice certain aspects of the ST for the purpose of preserving others.

Loss has been inevitably occurring when rendering such a vigorous intense text like poetry from one language/culture into another. Compensation is utilised as a workable strategy to avoid this inevitable loss caused by the divergence between languages linguistically and culturally. Thus, compensation is a response to the losses caused by the process of transferring a given text from one language into another. It is purposely used to preserve the usage effect of the poetic devices. So, compensation can be defined as a set of options available to the translator as a considerable relief to the damage caused during the process of transference.

Poetry is one of the most distinctive entities among the literary genres. It is made up of a set of aesthetic qualities like its rhythmic language and its musicality combined with stylistic choice which affects the meaning greatly and varies from piece to piece. All of these elements work together to create an emotionally charged piece of language called a poem. When translation is in question, the poem is supposed to be reproduced in terms of the dimension of form with that of meaning. Therefore, it is essential to preserve the combination of elements as much as possible to create the same effect in the TLT which is recognised through transmitting the emotion and pleasure of the original. So, neither form nor meaning can be ignored when translating such unique and complex types of texts; if not, the form is more essential than meaning in the case of poetry.

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Rendering Naguib Mahfouz's Novel Titres into English: A Functionalist Orientation

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ABSTRACT

This paper endeavours to investigate the creative translation of the Arab Egyptian writer, who won the Nobel Prize in Literature, Naguib Mahfouz. The research introduces twelve novels of the Noble Prize Laureate, because of their linguistic validity to be analyzed at the cultural references level. The study in question discusses these novel titres, to determine the translators' decision-making process in handling the translation as literary and as creative as the original ones did on the functional perspective. This paper attempts to answer three questions: How can the functionalist orientation be applied to the translation of the fiction titres? How do translators optimize the use of the functional approach in rendering such creative texts? What makes the translatum (product) win the appeal of the target audience? The methodology adopted in the study is mixed methods, i.e., qualitative and quantitative ones. Moreover, the study finds out that the functionalist approach accepts any strategy, even if it is a literal translation or any direct approach, as long as it fulfills the same skopos (purpose/function), in case it appears natural, acceptable, and satisfactory to the target audience and bridges the gaps of linguistic and cultural specificities.¹

1. Introduction:

Newmark (1988) summarizes the dilemma of translating titles by emphasizing that the translated “title should sound attractive, allusive, suggestive, even if it is a proper name, and should usually bear some relation to the original if only for identification” (p. 56). Kelan and Xiang (2006) believe that “translators should keep the characteristics of the original [titles] and consult the cultural backgrounds to keep the informative, aesthetic and commercial functions in balance” (p. 80).

Manipulating Literary Titres (Titles/Headlines):

In translating titles, the translator has two principal choices: either to leave the semantic content of the source titles as they are (i.e., literal translation) or to manipulate the translated titles using different methods motivated by various reasons. Some forms of manipulation include adaptation, transposition, substitution, explications, paraphrasing, and transliteration

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(Viezzi, 2013; Farghal & Bazzi, 2017). Levin (1977) believes that in translating the title of *Wuthering Heights* from English into French as *Les Hauts de Hurlevent*, the translator did not attempt to decipher the English title per se but managed to find a “substitute which conveys both its atmosphere and its onomatopoeia” (p. 34). In so doing, the translator did not translate the source title. In essence, he/she considered the “functions to be performed in another market and another linguaculture” (Viezzi, 2013, p. 379). In other words, the translator recreated the title in another language for another market to be read by new readers with different cultural backgrounds. However, Farghal and Bazzi (2017) believe that when all constituents of a title are proper names, this title is often transliterated into the target language.

Why is it so difficult to translate just one line? That is what anyone could wonder when approaching a translated title of a work that differs very much from the original. That question will lead to the next one: what lies behind the translation of a title? To understand the relevance of this matter, it is essential to understand the relevance of titles in general as a part of the whole body of the text. The title of a fictional work is an integral part of the rhetoric of the entire text, and since a narrative voice intermediates the whole title, it may be, in fact, as close as we come within that text to an authorial voice. The primary function of a title is to lure unsuspecting readers or viewers into the story presented by the author. Therefore, titles are the most imprecise, inconsistent, and subjective component of the whole narrative.

A familiar Arabic proverb that enjoys a wide metaphorical application tells us that ‘What is written is read by its title.’ According to this proverb, one does not have to look into the details of something to know what is going on, e.g., the way someone looks, behaves, etc., would transpire what is happening inside him/her the way a title of some written material would transpire its content. In this spirit, titles function as the minimal discourses that represent a macro-text, for written works are identified, remembered, and referred to by their titles. It is the title that a reading journey begins with. Titles, as linguistic signs, introduce the entire work and set the expectations of the potential reader. They are the gates through which one passes to enter a work.

“The title of a text (literary or media) is a constituent element of the textual world” (Lodge, 1992, p. 193), and very often, a literary title functions as a proper name as a consequence of particularization; that is, a literary title establishes a text as a completely particularized entity. “Most of the arguments on the status of proper names for the individualization of characters in the novel may be applied to the status of textual titles” (Watt, 1968, pp. 18-21). Ogden and Richards (1923/1985, p. 212) make the point that proper names are associated with particular experiences, which “will help to form the context” that will identify the proper name. Similarly, the title of a novel may be considered as a proper name. The title is associated with the novel’s content, and thus, it becomes part of the text. In other words, the title derives its identity from the context, and translation must take this into account.

The particularizing aspect of titles acts as soundings to the texts. Particularization for textual soundings requires that a title be dynamic. Broadly speaking, the functions of literary titles can be reader-oriented or content-oriented, and the latter may be subdivided into two categories: the internally oriented titles and the externally oriented titles.

But apart from engaging the reader’s awareness, the title can encapsulate the text’s theme, or it can act as an extension or an explanation of the theme. Content-oriented titles describe subject, theme, form, character, and symbols. They can be internally oriented, that is, the titles can be directed towards an aspect that is part of the novel, or externally oriented, that is, the titles can be directed towards an aspect that is outside the novel, thus maintaining an external link.

So, generally speaking, it may be said that the literary title carries an idea or an argument relevant to the text. It is not simply an ornament or a mere indication. The choice of a title can reflect the author’s mind, and very often, it serves as an introduction to the work. In translation, these functions have to be respected, but at the same time, the translated title must

attempt to maintain a relation with the original work. This means that in certain cases, a literal translation may be possible, such as the biographical titles that refer to eponymic heroes, titles that take the thematic approach, the intrigue approach, or the setting approach. Whereas in other cases, most particularly those titles that take the intertextual approach, the symbolic approach, or sometimes even the enigmatic approach, it would be difficult to have a literal translation, and very often, a translation shift would be involved. In the latter case, the target title may stand in a complementary relation to the source title (as a consequence of bilingualism).

The difference between the author and the translator, when it comes to the creation of a title and its equivalence, must be mentioned for completeness' sake. The author may work metaphorically or anaphorically: he may start from the title and compose his work on it, or he may write the text and then decide upon the title later. But the translator always starts anaphorically: his title refers back to an earlier text (because he must have read the text he is going to translate). But he can occasionally work metaphorically as well.

Titles and their functions have been investigated by theorists and specialists in various fields of study. Leonard (2011) states that titles were defined as promises and interpretive hints. Moreover, Hoek (1973), the founder of *titrologie*, the science of titles, views titles as an “artifact created for reception or commentary” (as cited in Genette, 1988, p. 693). Similarly, Levinson (1985, p. 69) refers to the title as a “‘capstone of an arch’ and a ‘presumptive guide’ since it determines the ‘perceivable face’ of the work.” Hence, the title is more than a label through which a work of art can be distinguished and referred to. The title significantly contributes to determining the character of the work. A poem, for example, cannot be well understood and thought of without a title. Also, two identically composed musical works can be listened to and felt differently depending on their titles. Titles, in general, can affect the properties of a work of art by setting a particular scene for the receiver. Put differently, titles are complementary elements of works of art in that they have a certain effect on the perception of the object they represent.

Genette (1988) asserts that the author starts the writing by choosing a title and continues to produce text to justify it. He further quotes Ricatte (1969, p. 46): “If I write a story without having found a title, it generally aborts,” and, “A title is needed because the title is a sort of flag toward which one directs oneself. The goal then is to explain the title” (as cited in Genette, 1988, p. 701). In contrast, Taha (2009) claims that a title is chosen retrospectively to become a true reflection of the text and the author’s intention. The first argument is more supported in literary studies. All the same, Genette clarifies that the initially chosen title, whether before or after writing, may get changed once the work is completed or even published, the reason being that the author has to deal with the editor, the public, and sometimes the law. On a few occasions, the editor chooses the title in the first place. Also, in the case of an edited book, the title on the cover is attributed to the editor and not to the author unless the reference is made to one particular chapter. Nevertheless, Adams (1987) uses the term “true title” jointly to stress that a true title is the choice of an author and not the publisher, the editor, or any other external party. Taha (2009) also states that the implicitness inherited in the title is explicit in the text, where the author’s intentions are revealed and motivated. Levinson (1985) also underscores the effect of a true title on the process of text interpretation and suggests a simple exercise of replacing and comparing the original title with other titles to test their validity and power. Viezzi (2013) further argues that any change in the title directly affects the perception and interpretation of the product.

Levinson (1985) provides a general division of titles into referential, interpretive, and additive ones, which may include subcategories. Referential titles simply label the work without adding much meaning, thus including neutral titles. Interpretive titles are key to exploring the content of a work as they are subject to interpretation; hence, they may be underlining, focusing, disambiguating, or allusive titles. Additive titles, for their part, form a “semantic puzzle” as they call

for interpretation but do not provide keynotes of the content, such as opposing and mystifying. Taha (2009) challenges Levinson's use of the term 'neutrality' to refer to titles whose selection is automatic. He affirms that even a simple title is somehow related to the text and/or the author and at least carries the meaning of reinforcement and focusing. According to Hollander (1975), "a basic designative or even ontological power" is embedded in any title (Taha, 2009, p. 5).

Genette (1988) classifies titles into thematic and rhematic titles. A thematic title designates or symbolizes a central theme or object of the work, literally or even by way of irony. Thematic titles, whether transparent or ambiguous, are dominantly used today and are open to interpretation. Rhematic titles, on the other hand, are not widely used. They mainly designate the work by a generic qualification such as a glossary, dictionary, autobiography, journal, essay, short story, etc. In many cases, especially in non-fiction works, authors combine rhematic and thematic elements in titles such as *The Study of Women*, *Introduction to Philosophy*, *essays on Human Development*, etc. Both rhematic and thematic titles are denotative and connotative in that they announce something about the book and its form or style of writing. Genette also tackles the intangible function of seduction. A title is seductive when it arouses the potential reader's interest in exploring the content. Furetierre (1981) proclaims that "A beautiful title is the real procurer of a book" (as cited in Genette, 1988, p. 718). Nevertheless, the function of seduction is ambiguous as one person may find a certain title beautiful and attractive while another may find it neutral.

Taha (2009) assumes a relationship between the title, the text, the reader, and other external factors such as culture and history. Interestingly, he refers to the title as the "melting pot" of the text and the other surrounding factors. The deepest of all relations is that between the title and the potential reader. Titles establish the first contact between the potential reader and the work. The selected title should be able to arouse the interest of the potential reader. Therefore, marketing and distribution are major determinants during the process of titling. Kellman (1975) highlights this aspect when discussing literary titles: "Literary titles are, after all, a form of advertising, and, assuming the product is both distinctive and appealing, a sample can be an extremely effective publicity device" (Taha, 2009, p. 8). Thus, considerations are usually given to choosing a title that can tempt the potential reader to buy a book by predicting the content and establishing a relation with the text before exploring it. A dramatic or odd title has the power to seduce the public, particularly in science fiction, romance, and detective novels. Genette (1988) remarks that more people are audienceed by the title rather than by the text as a whole. A large category of buyers may partially read, or may even not read, a book after finding the content not interesting or irrelevant to the title. Only those who complete the reading can be referred to as readers of the book, those who receive and can transmit the core content.

Bear in mind the following example: one of the best-selling novels of recent years is Stieg Larsson's *The Girl with the Dragon Tattoo*. But did you know its original Swedish title, *Män som Hatar Kvinnor*, means "Men that hate women"? The Arabic version comes as "فتاة لا يحبها الرجال"

The English publishers reportedly felt that a literal translation was equivalent to "Books that don't sell." Therefore, they used transcreation instead. Moreover, with over a million copies sold last year in the UK alone, it is hard to argue that they made the wrong decision.

Titles have not received much attention in the area of translation studies since their development in the 20th century. Newmark (1988) tackles the translation of titles by distinguishing between *descriptive* and *allusive* titles; the former describes the topic of the text, whereas the latter has some kind of referential or figurative relationship to the topic. He suggests that both *descriptive* and *allusive* titles should be kept in serious imaginative literature. He further justifies replacing an *allusive* title with a *descriptive* title or a target culture-relevant allusion, when necessary, to avoid cultural

misunderstandings and to offer an idiomatic title translation. This option is mainly available in the translation of non-authoritative (formal) texts. Newmark (1988) argues that the translated title “should usually bear some relation to the original, if only for identification.” Still, it should also “sound attractive, allusive, suggestive” to attract the target language reader (p. 57).

Nord (1995) views titles as “representatives” of the source text in a target culture. She classifies six functions of titles into two groups: essential (*distinctive, metatextual, and phatic*) functions and optional (*referential, expressive, and appellative*) functions. The *distinctive* function differentiates the cultural product from other existing works. The *metatextual* function implies that a title has to be in line with the norms and conventions of the culture it appears within. The *phatic function* supplements the *metatextual* function in that a long relationship is established between the hearer and the title upon recognizing a culturally acceptable title. Nord justifiably labels the *referential, expressive, and appellative* functions as optional ones. The *referential* function has to do with the content of the work it is attached to. The *expressive* function is performed when the title is evaluative in that it expresses an opinion about the values of the culture it belongs to. An *appellative* title, as the name indicates, is seductive and serves a commercial or dissemination purpose. However, Nord stresses the importance of the acceptability of an appellative title in the culture where it is produced. Her classification of titles sets the rules for producing a culturally acceptable and effective title. Translators can use the functions she proposed as a checklist to test the adequacy and acceptability of the title they choose for a translation.

More recent studies conducted by researchers from Asian countries underscore the cultural component in translating titles of novels and films. Most of these studies emphasize the preservation of the functions of titles while considering the cultural factor. According to Kelan and Xiang (2006), the cultural background of the target language should be consulted, and the translated title should relay the informative, aesthetic, and commercial functions of the original title. Yin (2009) also asserts that cultural factors play a major role in choosing an attractive, concise, and meaningful title in the target culture. Culture is embedded into its people’s thoughts, language, and behavior. In the sense of Lefevere (1999, p. 237), translations “nearly always contain attempts to naturalize the different culture to make it conform more to what the reader of the translation is used to.” Therefore, the translator needs to be equipped with an in-depth knowledge of the ideas, beliefs, and values that govern a certain society in which the translation will be produced and circulated (Munday, 2008). This is particularly true and important in the translation of book titles since they constitute micro-texts whose main function is to speak for the macro-text, the book.

There are a few case studies that investigate the translation procedures employed in translating book or film titles. Marti and Zapter (1993), who look at the translation of film titles from English into Spanish, reiterate Newmark’s suggestion that literal translation is the preferable procedure when the target language and culture genuinely accept the source title. The authors further affirm that the procedure of free translation is inevitable when the process of translation is conditioned by linguistic and cultural gaps. Similarly, Mei (2010) states that literal translation is the most common procedure for rendering English film titles into Chinese. Following *skopos* theory, he stresses the aspect of fidelity and loyalty to the original if the title contains direct information about the text, such as the genre or the plot, which is easy to translate. He also indicates that the procedure of free translation may be utilized to meet some commercial aesthetic *skopos*. Yin (2009) evaluates the translation of English film titles into Chinese and groups the most common procedures of literal translation, explication, and transliteration into one category that shows respect to the original title. He presents adaptation and the use of new titles as procedures that account for any existing cultural differences and other commercial and aesthetic considerations.

Viezzi (2013) also writes about the translation of titles in general and discusses examples of different pairs of languages. He identifies literal translation as one of the common procedures for translating titles across languages and describes the process as the “accurate reformulation of the source title’s semantic content” (p. 379). Viezzi also talks about introducing a new title in the target language that is unrelated to the original title, which is a practice often referred to as adaptation or substitution. The selection of a new title is governed by two dimensions: the core content of the work and the potential reader in the target culture. These two considerations should be kept in mind during the process of re-choosing a title when necessary.

Not only linguistic and cultural differences call for the use of different translation procedures, but also commercial needs. Leonardi (2011) asserts that the procedures used to translate titles are justified by commercial needs in the first place. According to Lodge (1994), “Novels have always been commodities as well as works of art, and commercial considerations can affect titles or cause them to be changed” (Viezzi, 2013, p. 378). Publishing houses only approve of titles that can sell easily by meeting particular criteria of seduction and representing worthwhile reading content. While the procedure of literal translation is the perfect choice when the source language title is prestigious and well known, other translation procedures are equally effective in marketing the book in the target culture. According to Viezzi (2013), the target title may be more explicit, indicative of the genre, suggestive, and seductive. Each time a title is changed, a new promise is born.

To sum up, fictional literature is characterized by imagination and narration. In this genre, people and events are fabricated through creative writing to portray stories that are not necessarily based on facts. Every production is an intellectual property entitled to a title of its own. Like the work itself, the title can be imaginatively chosen to serve a particular function. As has been mentioned earlier, cultural and marketing considerations usually apply to the process of titling. The translation of fiction titles assumes all the obligations of titling, yet to a greater extent. The analysis of the corpus and its Arabic counterpart sheds some light on the factors affecting the translation of titles. The translation choices are rationalized and critiqued in light of relevant guidelines.

Thus, book title translation constitutes a significant aspect of the promotion of work within a host foreign culture because it speaks for the entire book as it does in its source culture. In addition to linguistic and cultural considerations, commercial and marketing factors usually play an important role in the choice of a title in the target culture. This is particularly so when it comes to fiction titles, the category under investigation, because several fiction works are likely to be adapted to movies, which are supposed to bear catchy and seductive titles.

2. Objectives of the Study:

- The feasibility of functional approach eligibility to be applied to rendering creative texts.
- The benefit of the Arab translators from the functionalist orientation when handling English literary titles, and vice versa.
- The factors which make the translation (product) serve the purpose of the original.

3. Problem of the Study:

Rendition of literary titles and creative texts represents a problematic step, for they require a well-versed knowledge of both English and Arabic cultures and linguistic features as well as a special skill in the wording and phrasing of the texts in question. Thus, the translator of creative texts will inevitably face such linguistic and cultural problems since what is impressive, effective, and eye-catching in one culture may be prosaic and insipid in the target one when a creative text is

just translated rather than rendered creatively. Hence, the rendering of creative texts and literary titles requires some sort of artistic, innovative touch by the translator to get the audience's attention and attraction so that the product can win their approval. Besides, preserving the content and the original message as much as possible.

4. Research Questions:

The study tries to answer the following three questions:

1. How can the functionalist orientation be applied to the translation of the fiction titles?
2. How do translators optimize the use of the functional approach in rendering such creative texts?
3. What makes the translatum (product) win the appeal of the target audience?

5. Scope of the Study:

The study covers the functionalist orientation in rendering Naguib Mahfouz's Arabic fiction titles in English. It examines the decision-making process of the translators when rendering such creative texts in terms of delivering almost the same functional purpose. It explores the role of both cultural and linguistic equivalences and correspondents in rendering creative texts. The study brings the data from authentic and credible print sources.

6. Significance of the Study:

The study argues that applying the functionalist orientation to rendering fiction titles, i.e., literary titles, is a convenient paradigm because it is linked with the approach that gives the translators priority and faithfulness toward the TL, TT, and the TRs. The present study is supposed to enlighten translators on utilizing such perspective when rendering more effectively.

The results of the current study may help translators to have background knowledge about applying functional methods in rendering literary titles. Besides, the findings of the proposed study may assist translation studies scholars, investigators, researchers, students, and others who are interested in developing some new notions about the methods of creative translation.

7. Theoretical Framework

The functional translation theory or functionalism did not appear overnight. It has also experienced a long period of evolution, as any other theory, so here we will first briefly introduce its background to understand the situation in which it emerged.

Functional approaches to translation were not invented until the twentieth century. The theory of dynamic equivalence was put forward by Nida based on linguistics, informatics, and semiotics in the 1960s, and he defined like this, "translation consists in reproducing in the receptor language the closest natural equivalent of the source-language message" (Nida and Taber, 1969, p.12).

Throughout history, translators usually observed that different situations called for different renderings, texts with different purposes and functions demand respectively translating standards and principles that cannot easily resolved by "faithfulness" or "spirit alike". Consequently, the translator is expected to make adaptations and modifications to take care of the acceptance of target receivers. So many translators found that the process of translating should involve both

procedures: a faithful reproduction of formal source-text qualities in one situation and an adjustment to meet the needs of the target audience in another. They believed that it was more important to adjust the text to the target audience's needs and expectations.

As a break of the former translation theories, Reiss, Vermeer, Holz-Manttari, and Nord as its representatives, had opened up a new perspective to translation studies and bridge the gap between theory and practice, just as Nord (2001) said that "the functionalist view of translation is intended to solve the eternal dilemmas of free vs. literal translation, adaptation vs. alienation, good interpreters vs. slavish translation and so on" (p. 29).

In succinct words, functional theories advocate the function and purpose of translation. These theories suggest that translation is done to reach a goal or a purpose, which might repeat the text function, be it ST or TT. It is based on Bühler's (1934) functional model that introduces the three-way categorization of language. Thereupon, He argues how they relate to the dimension of language and the text types. The three-category model under which multiple text types are linked is composed of 'informative, expressive, and operative.'

Translation theorists of the functionalist approaches view translating as a form of translational interaction, intentional interaction, interpersonal interaction, communicative action, intercultural action, and text-processing action. With emphasis on the interplay of each relation, such a definition broadens the horizon of translation studies and helps to explain the complexity of translation.

8. Methodology

The methodology adopted in the study is mixed methods, i.e., qualitative and quantitative. The study holds an analysis of the data to judge the quality of the *translatum* (product) and to examine to what extent the translators manage to handle the difficulties and problematic issues through reproducing their translations.

To achieve the purpose of the study, the study opts to collect data from authentic sources and credible print materials. The data contains literary (fiction, i.e., novels titles from Arabic into English).

9. Analysis and Discussion

This section provides examples of Naguib Mahfouz's literary titles. Then, it analyzes them in the light of the functional approach. Moreover, the data are going to be discussed qualitatively and quantitatively.

Naguib Mahfouz's Novel Title	Translator	Translation
عبث الأقدار	Raymond Stock	Khufu's Wisdom
زقاق المدق	Trevor Le Gassick	Midaq Alley
بين القصرين	William M. Hutchins & Olive E. Kenny	Palace Walk
قصر الشوق	William M. Hutchins & Lorne M. Kenny	Palace of Desire

السكرية	William Maynard Hutchins	Sugar Street
السمان والخريف	Roger Allen	Autumn Quail
الطريق	Mohamed Islam	The Search
أولاد حارتنا	Philip Stewart	Children of Gebelawi
أولاد حارتنا	Peter Theroux	Children of the Alley
ملحمة الحرافيش	Catherine Cobham	The Harafish
ليالي ألف ليلة	Denys Johnson-Davies	Arabian Nights and Days
الباقى من الزمن	Roger Allen	The Final Hour

Technique	Naguib Mahfouz's Novel Title	Translator	Translation
Adaptation (4%)	عبث الأقدار	Raymond Stock	Khufu's Wisdom
	الطريق	Mohamed Islam	The Search
	ليالي ألف ليلة	Denys Johnson-Davies	Arabian Nights and Days
	الباقى من الزمن	Roger Allen	The Final Hour
Employment of Related Words (1%)	السمان والخريف	Roger Allen	Autumn Quail
Explication (3%)	بين القصرين	William M. Hutchins & Olive E. Kenny	Palace Walk
	السكرية	William Maynard Hutchins	Sugar Street
	أولاد حارتنا	Philip Stewart	Children of Gebelawi
Metaphrase (3%)	زقاق المدق	Trevor Le Gassick	Midaq Alley
	قصر الشوق	William M. Hutchins & Lorne M. Kenny	Palace of Desire
	أولاد حارتنا	Peter Theroux	Children of the Alley
Transliteration (1%)	ملحمة الحرافيش	Catherine Cobham	The Harafish
Total (12%)			

10. Introducing Analysis:

Functionalist orientation here corresponds to the free translation method where both the words and the sense of the source text are forsaken in the target language product. Translators, in certain situations, explicitly opt to provide a product in Arabic that is completely different from its English counterpart. Nevertheless, functionalist orientation can be placed between extreme departure from the source text and minor deviation from its semantics. As Dickins, Hervey & Higgins (2002, p. 17) put it, "The degrees of freedom are infinitely variable". Opting for the functionalist orientation should be minimized and restricted to translation situations constrained by cultural or lexical gaps and commercial considerations. Otherwise, the technique of adaptation and paraphrasing would be valid and ethical as well. Functionalist orientation may diminish the author's voice and affect potential readers' perception of the novel. Therefore, a successful transcreation should mirror the intentions of the author and reflect the content of the work in one way or another. Functionalist orientation accepts any strategy with open arms, even if it is a literal or transliteration procedure, as long as it fulfills the functionalist orientation, i.e., the purpose or function of the ST to TRs. In other words, "the end justifies the means" is acceptable and even legitimate while transcreating a creative text. Therefore, in all ways, it is lawful to pursue a succinct edition or version of the original.

11. Rendering Fiction Titles Analysis

11.1 Adaptation

Naguib Mahfouz, a Nobel Prize for Literature laureate, first novel *عبيث الأقدار* published in 1938 is a pharaonic novel that handles Ancient Egypt in a genuine Egyptian spirit. It is Mahfouz's first novel and the first of what would later be referred to as his pharaonic trilogy, which also includes one of his trilogy about history besides *راديوبيس Rhadopis of Nubia* and *كفاح طيبة Thebes at War*. Mahfouz made his foray into writing novels in 1939 with 'Abath al-Aqdar' literally translated into 'The Absurdity of Fate.' It is one of several novels that Mahfouz wrote at the beginning of his career with Pharaonic Egypt as the setting, employing what would become his signature historical realism. *Rhadopis of Nubia* (1943) and *Thebes at War* (1944) completed Mahfouz's pharaonic trilogy. An English translation of by Raymond Stock published an English translation under the title *Khufu's Wisdom* in 2003. The complete pharaonic trilogy was published in English in one volume under the title *Three Novels of Ancient Egypt* (Everyman's Library, 2007). The transcreator conveys the gist, i.e., the core of the novel rather than word-by-word transference, to tell foreign readers what they will find in that fictional work. Again, Mahfouz's *ليالي ألف ليلة* originally published in 1979, serves as a sequel and companion piece for **One Thousand and One Nights** and includes many of the same characters that appeared in the original work such as Shahryar, Scheherazade, and Aladdin. The novel was rendered into English by Denys Johnson-Davies (Doubleday, 1995) under the title *Arabian Nights and Days*. Here, the transcreator employs a literary technique called intertextuality, where he exploits the same expression of the Persian collection in English as *Arabian Nights* to attract the readers' attention by going back to the ages of the collection book in question.

11.2 Transliteration

ملحمة الحرافيش is a 1977 novel written by Naguib Mahfouz. It comprises a series of episodes in a dozen generations of a family from the Egyptian urban rabble (the "harafish"). Many of the members of this family become clan chiefs in an alley in the city; some of them are benefactors to the other members of the harafish; some are more corrupt. Neither the location within Egypt nor the time of the events is ever identified. Although location and timing are never specified, inferences can be made to narrow the possible locations. Reference to location is made several times in *The Harafish* (English

translation). When Ashur and Fulla flee the plague-infested alley, they reside in the caves of the foothills. Ashur leaves the cave "to take water from the public drinking fountain in Darasa" (p. 39). Darasa is located east of present-day Cairo, between the foothills and the Nile River. Further reference to the Nile occurs on page 356: "Strange rumors came from outside the alley. The Nile was not going to flood that year." Therefore, it was for Catherine Cobham in 1994 to render the novel headline retain the same one since it is a symbolic proper name, which requires fulfilling the identical and literal skopos of that of the original.

12. Conclusion

12.1 Findings

This study has considered the approaches that translators must consider in terms of macro-strategies and micro-tools to achieve success in transcreating the intended effect of the marketing message and translating the "culture" in the form of advertisements. Their task is to stay as faithful to the original meaning of the text they are working on as possible while taking into consideration linguistic and cultural differences. In other words, there are limits as to how far the translator can modify an original text, but keeping as true to the source text as possible seemingly paradoxically includes adaptation and changing of the source text and creation of target text as per cultural, economic and political environment of the target country. The link is the purpose of the creative literary texts, i.e., fiction titles and the effect they have on each target market.

Moreover, the study reveals that a translator of the target text tends to use purposeful techniques to designate the type of translation in which a transparent, fluent style is adopted to minimize the strangeness of the foreign text for target language readers, rather than negative literal translation, which means that a target text is produced which deliberately breaks target conventions by retaining something of the foreignness of the original.

Techniques used in the functionalist orientation of rendering Naguib Mahfouz's literary titles proved that the translatum (product) must be viewed in terms of both a cultural interaction channel and a tool for cultural hegemony on condition that the English audience feels a familiarity with the product as the Arab audience just feel.

To sum up, the success of any creative translation, especially literary titles, is measured by the creative faculty of the translator to make translatum (product) palatable, acceptable, and satisfactory to the target and bridge the gap of cultural specificity.

12.2 Answering Research Questions

The study answers the THREE questions that have been raised in the introduction.

The first question was:

How can the functionalist orientation be applied to the translation of the fiction titles?

The answer is:

Functional perspective is eligible and highly readable in the realm of transcreation, as it is a descriptive approach and by no means a prescriptive one; in other words, it is applicable and not merely a theoretical approach. Functionalism should be implemented to translate creative texts in terms of time and spatial factors. In other words, a translator must be aware of both English and Arab cultures and their linguistic patterns in order to reproduce an acceptable message to the target audience.

The second question was:

How do translators optimize the use of the functional approach in rendering such creative texts?

The answer is:

Translators manage their job by following the guidelines of functionalism by heart. Functional approach says that the function of the ST determines the mentality of the translators when handling it into the TT. In the case of creative text, the function of it depends on the acceptance of the audience. Therefore, the translation should be oriented toward the target audience as well.

The third question was:

What makes the translatum (product) win the appeal of the target audience?

The answer is:

The product wins the appeal of the target audience if only it follows the natural patterns of speaking and style of writing while rendering a message. The success of any product depends on the way the target audience delivers the message. The result of seeing and hearing the creative English text in English themselves must be the same as for the Arabs.

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