A Psycho-Pragmatic Study of translating Arabic Adjective Sequences into English

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Article information	Abstract
	Some Pedagogical (syntactic and / or semantic) rules appeared beyond doubt to be unreliable in identifying the indeterminate number of sequences of adjectives and detecting reasons behind their use. Therefore, it is assumed that adjective sequencing is part and parcel of patterns of individual behavior; hence, of personal preference and choice. An individual language user, for example, may give two different sequences of adjectives for communicating the same message at two different times; and this definitely reflects the relativity of the human cognition. Consequently, pragmatic knowledge, rather than static linguistic parameters, is required to infer what is intended to be communicated through what ordering of adjectives. In other words, the global context has the most influential effect in determining the writer's choice of the most preferred adjective patterns that better embody his / her explicit and /or implicit intention(s) and the reader's/translator's "expectations that follow from that knowledge"(Mey, 1993: 27).

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دراسة نفسية – براغماطيقية في ترجمة تسلسل الصفات في اللغة العربية إلى اللغة الانكليزية

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الملخص	معلومات الارشفة	

لقد تبين بما لا يقبل الشك أن بعض القواعد التربوية التعليمية (التدريسية سواء كانت نحوية أو دلالية لايمكن التعويل عليها في تحديد عدد وتسلسل الصفات والاسباب الموجبة لاستخدامها. لذا تفترض الدراسة الحالية أن تسلسل الصفات جزء لا يتجزء من انماط السلوك اللغوي الفردي المبني على التفضيل والاختيار. إذ أن مستخدم اللغة، على سبيل المثال لا الحصر، قد يورد سلسلتين مختلفتين من حيث تسلسل الصفات فيها لايصال الرسالة في وقتين مختلفين؛ وهذا حتما يعكس نسبية الادراك لدى الانسان. وبناء على ذلك، لا تتطلب عملية الاستدلال على المعنى المقصود من خلال تسلسل معين للصفات معايير لغوية ثابتة فحسب وانما معرفة براغماطيقية. وبعبارة اخرى، للسياق الشمولي أبلغ الاثر في تحديد خيارات الكاتب لأكثر أنماط الصفات تفضيلا لديه والتي تجسد بشكل افضل مقاصده العلنية أو الضمنية؛ كما ويجسد السياق "توقعات القارئ أو المترجم الناجمة عن تلك المعرفة" (مي، ١٩٩٣:٧٨).

1. Introduction

Psychoanalysis is basically an inductive approach to exploring the hidden part of human's life; it relies on observing any instances of verbal and non-verbal behavior, and then induces, interprets, and comes up with specific conclusions that account for the given behavior.

This work is intended to explore the reasons behind adjective sequencing (Henceforth AS) which lie definitely deep in one's unconsciousness, personality, attitudes, etc. Such exploration is built on the abstract meaning of one's thoughts embodied in the form of signs (words in our case) which trigger the right solution. This paper intends to give answers to three questions: first, is sequencing as practiced by language users dominated by mental powers (e.g. awareness, willingness, imagination, etc.), emotive powers (e.g. desire, internal conflicts, etc.), or social powers (e.g. joint interaction between individuals)? Second, are such sequences objective in the sense that the writer follows this or that sequence due to certain linguistic and social norms that are part of the collective unconsciousness, or they are projective in the sense they change by the individual's unconscious emotive and personal tendencies? (cf. Azzar, 2006). Finally, what strategies should the translators follow in their analysis of AS. In other words, how will they discover meanings/feelings that are hidden behind declared or common meanings and then render them into the target language?

The current study gives priority for psychological considerations in sequencing adjectives over other considerations, prescriptive linguistic considerations in particular. Therefore, this study attempts to test two contradictory hypotheses and a collateral hypothesis with reference to translation:

1. AS is subject to whatever comes into the writer's mind in a certain situation without censoring any of it; that is, unconscious impulses are responsible for adjective sequencing.
2. AS is a strategic conscious process where adjectives are neatly arranged to convey certain specific meanings through linguistic and stylistic choices.
3. A hypothesis collateral to (1) and (2) is that readers/listeners/translators' failure to account for such sequences of adjectives could primarily be due to lack of adequate background knowledge about the psychology of the writer (psychological conflicts in particular), and different associations one constructs unconsciously building on one's own interest, and secondly due to the

readers/listeners linguistic (and most importantly) pragmatic competence. Consequently, it is assumed that the translation of adjective sequences in a poetic text becomes questionable; and the only translation potential is to retain the effect, whether aesthetic or emotional, that adjective sequences might have in the target language through some poetic devices such as rhythm, rhyme, and poetic style. This imply that though reordering of adjectives does not seriously affect the overall description and meaning, the emphasis the source text writer put on the first adjective in the sequence will be affected in the translation.

Some Arabic sequences of adjectives have been extracted from Arabic poetic texts and analyzed according to some basic principles of psychoanalysis, associations in particular.

2. Adjective Sequencing in English

Many linguists (Bloomfield 1933, Crystal 1971, Muir 1973, Quirk et al 1985, Yule 1994, Dirven 1999, among many others) have proposed general patterns of adjectives in English. Bloomfield (1933: 202) divides adjectives into two classes: *descriptive and limiting*; when adjectives of both classes occur in a phrase, the limiting one precedes, e.g. *'this fresh milk'*. Though Bloomfield mentions that the qualitative character of descriptive adjectives is divided into several types by features of order, he does not give us precise details on why certain sequences of adjectives are acceptable and others are not:

e.g. *Big black ship. *Black big ship; Kind old man. *Old kind man.*

Similarly, Feist (2012) states that " *a brave young man'* and *'a brave old man'* are acceptable, but *'brave blond man'* is not". He argues that *young* and *old* help specify the meaning of *brave*; the former suggests 'taking risks,' and the latter suggests 'enduring,' perhaps. However, "*brave blond man* is odd because it has no appropriate meaning elements to specify the sense of *brave*." Dennison (1998) states that "Adjectives have mutual ordering relations which are tendencies rather than rigid rules":

e.g. *'big brown bag'* is a more likely ordering than *' brown big bag'*.

Muir's account of AS lies in the fact that adjectives can be sequenced due to the main positions in the sentence, starting from adjectives which identify the Head word by 'comparison' or 'degree' and ending with adjectives that do not denote inherent properties of the Head word, i.e. nouns acting as adjectives. The sequence can be illustrated as in the figure below:

D	Deg.	size	shape	quality	age	color	Derived adj.	N as adj.	H
The	(very)	large		Fine	old	Brown	Indian	Stone	jars

Muir's 1973 Order of Premodifying Adjectives

Quirk et al.'s (1985: 133 8-41) account of adjective sequences divides the area between the determiner and the Head Noun into four zones: *Pre-central* (emphasizers, amplifiers, etc.) which are peripheral non-gradable; *Central* (emotive, evaluative, subjective; non-derived including size, length, etc.; derived including deverbal and denominal) which are all gradable; *Post-central* including participle and colour; Prehead including the least adjectival and most nominal pre-modifiers:

Zone I Precentral	Zone II Central	Zone III Postcentral	Zone IV
Emphasizers Amplifiers Downtoners ――― Peripheral non- gradable	Emotive, evaluative, subjective non-derived: size Length Height Derived: deverbal Denominal ――― Gradable	Participle color	Nationality Province Style Denominals Nouns ――― Least adjectival and most nominal premodifiers

Quirk et al.'s 1985 Relative Order of Premodifying Adjectives

Though this precise classification is claimed to be determined by the semantic properties of the adjectives themselves, it seems to be arbitrary as in:

e.g. *A tall angry man vs. an angry tall man.*

However, such classification seems to yield precise results in contrastive studies; elsewhere nothing could be claimed to be determinate.

Murphy (1994:196) talks about two main types of adjectives: *fact adjectives* and *opinion adjectives*. Opinion adjectives usually go before fact adjectives as in:

e.g. *A beautiful large round wooden table.*

The opinion adjective in the above example 'beautiful' precedes the other three fact adjectives. Murphy adds that grammarians usually confirm that fact adjectives very often (but not always) have a particular order: size →age → color → nationality (origin)→'what is it made of?' Moreover, size and length adjectives precede adjectives of shape and width:

e.g. *A big round table*; *A tall slim runner*.

Swan (1980:19) points out that "the rules for adjective order are very complicated to give practical rules, and different grammars disagree abut the details". However, adjectives of age, shape, size, temperature, etc. + color + what something is made of + purpose (what something is for, e.g. tennis racket) + N. Finch (2005:79) states that "the order in which adjectives occur in attributive position suggests an underlying semantic pattern in which color terms come before indications of size in + proximity to the noun, followed by evaluative terms", as in:

e.g. *His beautiful small black cat.*

Adjective sequences, according to Driven (1999:57 and 61) are based on the principles of Proximity and Saliency, as well as the basic iconic principle "What belongs together conceptually stays together linguistically".

D	Qualifyi-ing	Descriptive				Role-based			N
		size	shape	age	color	participle	Provenance	Relational	table
A	nice	large	round	old	brown	carved	Chinese	wooden	

Dirven's 1999 Role-based Sequence of Adjectives

Similarly, Hetzron 1978 and Risselada 1984 (cited in Bakker, 2009) also state that "the more objective the quality expressed by the adjective (i.e. the more a matter of recognition instead of opinion), the closer to the noun it has to be expressed", as in:

> e.g. *a nice green shirt, *a green nice shirt.*

However, a detailed and more satisfactory account of a traditional AS is delivered by Crystal (1971: 139). Crystal mentions that there is a sort of tendency among grammarians to prefer certain order of adjectives in a sequence. The same idea is presented by Quirk et al. (1985: 1933) that the relative order is to be understood to be *tendencies* rather than *absolute rules*. According to Crystal, putting the total preferences of grammarians together, we find a possible sentence like:

> e.g. "those large new red English wooden chairs"

and all other adjectives could be used randomly in between the determiner 'those' and the first adjective 'large':

D	*others* *6*	*size* *5*	*age* *4*	*color* *3*	*nationality* *2*	*material* *1*	*H*
Those		large	new	red	English	wooden	chairs

Crystal's 1971 Order of Premodifying adjectives

Crystal (1971: 139) comments on the fact that "adjectives are preferred in a specific order in the majority of cases where certain characteristics, concerned with the types of meaning into which the adjective could be classified, were present". To Crystal (ibid: 130-31), the most general adjectives come first, i.e. the most obvious or important attribute of the object, the most specific last. However, sometimes one adjective is stressed to imply a particular contrast:

e.g. 'The *CHEAP* comfortable chairs are by the window', not the '*expensive*' ones.

But can we easily determine which adjective in a sequence is the most important? To answer, one must have access to what individuals feel or prefer; and most importantly the situation on which such sequences are uttered for "different attributes strike different people in different ways" (ibid.). It can hardly be said, Crystal confirms, to have any consistent basis of saying which precedes what, when and why. One way out of this closed circle is to ask, as Crystal does, certain questions: Does the particular sound or letters an adjective begins with affect its order? Does the length of the adjective, measured in terms of the number and position of the stressed and unstressed syllables, affect its place in a sequence? Does the nature of the rhythm have any relation to AS? What is the effect of intonation, etc.? In this regard, Prado (1988: 2) points out that "the position of the adjective is regulated by logical, stylistic and rhythmic factors, all of which interact jointly to show tendencies rather than rules in the language". Similarly, Dennison (1998) states that "Adjectives have mutual ordering relations which are tendencies rather than rigid rules: *'big brown bag'* is a more likely ordering than' brown big bag'*.

To illustrate this, let us take only the role of emphasis (as a pragmatic factor) in this regard. Emphasizing any adjective in a sequence indicates the writer's/speaker's desire to give a special importance or convey certain effect through the emphasized adjective. Thus, the emphasized adjective is given the first position; that is, it comes first in the sequence. This is also a relative matter; for if, for example, "we are describing the characteristics of a face", it does not matter whether the sequence is 'a round pink small delightful face' or 'a pink small round delightful face'; what makes a difference is what collocates with what. Sometimes the adjective order is reversed to emphasize or highlight the first adjective those of physical state (size, shape, color) in particular. Pedagogically speaking, these are supposed to follow a fixed order as in the following examples given by De Capua (2008):

e.g. They own an *enormous, long-handled* cutting knife.

e.g. They own a *long-handled, enormous* cutting knife.

Other factors also determine sequencing of adjectives: regional background, education, personality, etc. One may use one sequence at some time and another sequence at another time; both sequences could be accepted or rejected by others. Bakker (2009) states that though the semantics of the adjectives is presented as the main factor determining the ordering of adjectives, phonological and pragmatic factors (like euphony, idiomaticity and emphasis) are generally thought to have some influence as well.

3. Adjective Sequencing in Arabic

No satisfactory account of the permissible sequences of adjectives in traditional books of Arabic Grammar is available; however, we may find here or there some dispersed notes in this regard. For instance, Al-Razi, in his 'min gharaa'ibi 'aayati-tanziil' (1961), points out that the Arabs when using adjectives denoting praise, they move from the lowest in denotation to the highest as in:

<div dir="rtl">

ـ فلان عالم نحرير

</div>

   (fulaanun <aalimun niHriir. Lit. So-and-so is a proficient scientist).

For if the highest in denotation is mentioned first, the lowest in denotation ceases to be efficient. That is, it does not contribute to the meaning of the whole phrase or sentence effectively.

To the best of the researcher's knowledge, only a few modern attempts have been made in this regard by Arab linguists and researchers (Fathi 1986, Hasan 1995). For example, Hasan's (1995) study shows that the order of adjectives is determined by high flexibility. Fathi (1986: 85) confirms this statement saying that adjectives are usually ordered according to the preference of the writer or the speaker. For there are no other reasons, other than those mentioned above, why the following string of adjectives has the shape it has:

<div dir="rtl">

ـ   راقني الورد الناضر العطر البهي

</div>

(*raaqanil-wardun-naadhiril-<aTiril-bahiyy. Lit. The brilliant, aromatic and resplendent flowers fascinated me).*

Hasan (1995: 33), quoting Haliday, points out that items at (e)pithet indicate some quality of the Head; objectively to show inherent property of the Noun Head, or subjectively to express the speaker's attitude towards the Head. The subjective or attitudinal adjectives (from the functional point of view) generally precede the objective adjectives (which are experiential in function). However, Hasan's attempt, aimed at investigating a general tendency among native speakers of Arabic with regard to the order of adjectives at (e) of the nominal group, does not yield the same theoretical (functional) view. Rather, it confirms the flexibility (or better to say) the variability of the adjective order. This, as Hasan concludes, "shows that Arabic speakers are not sensitive to any AS and ordering of adjectives for this is a matter of personal preference" (ibid: 156).

This study backs the fact that two-adjective-sequences are the most typical ones:

ـ حادثة جديدة مثيرة

(HaadiTHatun jadiidatun muTHiira. Lit. A new exciting accident)

ـ طفل صغير جميل

(Tiflun Saghiirun jamiil. Lit. A small beautiful child)

ـ سيارة صفراء سريعة

(sayyaaratun Safraa'u sari<a. Lit. A fast yellow car)

However, even the two-adjective-sequence is determined by the factors mentioned earlier (mainly semantic in nature). The following two Arabic literary prose extracts from Abdullah's (1948: 28, 32, 47, and 77), though roughly illustrated, show that Crystal's representation (and indeed other representations) is a more theoretical one; it does not apply to the Arabic patterns. Compare the Arabic patterns with those of Crystal's Model. The bracketed numbers indicate the order of adjectives in Arabic compared to the order of adjectives in Crystal's model as stated in section (2) above.

ـ إنها نامية الطفولة، قوية النظر. وقد وضعت يدا بيضاء صغيرة على فم دقيق جميل ..وشعرا أصفر سهلا مسترسلا.

('innaha <u>naamiyatuT-Tufuulati</u>, <u>qawiyyatun-naZari</u>. Waqad wadha<at yadan baydhaa'a <u>Saghiiratan</u> <ala famin <u>daqiiqin jamiilin</u> Washa<ran 'aSfara sahlan mustarsalan). ***Crystal: (<u>4 & 6</u>; <u>3, 5, 5 & 6</u>; <u>3, 6 & 6</u>)***

The adjective sequence in the Arabic sentence consists of three sequences: the first two flow from age to specific feature, color to size, and size to specific feature respectively; the last sequence is three-fold: color and two specific features.

- ..والدكتور ك .. رجل قارب الخمسين من عمره، ليس بالطويل ولا بالقصير، غير منظم الجسم ولا واضح القسمات؛ تخالط سمرته صفرة، ويدل منظر ملامحه على الجمود؛ ولكنه طيب القلب محب للخير واثق باله.

> *(... wadduktor kaaf... rajulun qaarabal-khamsiina min <umrihi, laysa biTTawiili wala bilqaSiiri, ghayru munaZamij-jismi. wala waadhiHil-qasamaati, tukhaaliTu sumratahu Sufratun, wayadullu manZara malaamiHihi <alaj-jumuudi, walakinnahu Tayibul-qalbi muHibun lilkhayri waaTHiqun baaluhu).* **Crystal:** *(4, 5, 5, 6), (3, 6), (6, 6, 6)*

In this extract nine adjectives are included in five related clauses; they flow from age to size, size, and personal feature; and then flow from color to other four personal features. These few examples (though roughly illustrated) show that there is no close agreement with Crystal's model.

4. Ambiguity in Sequencing Arabic Adjectives

In Arabic, the normal number of modifying adjectives (descriptive adjectival or participles) following the Head Noun does not exceed three or four. As-Safi (1981 :105) points out "the more modifiers following the nominal the more formal or classical and less natural the utterance is". Moreover, such sequences are characterized by ambiguity. Consider the following example:

- زرت احمدا، الكاتب، الشاعر، الخطيب المتكبر

> *(Zurtu 'aHmadan 'alkaatib, 'ashshaa<ir, 'alkhaTiib, 'almutakabbir. Lit. I visited Ahmed the writer, the poet, the orator, the proud).*

The ambiguity of this sequence, as As-Safi argues, lies in the fact that المتكبر 'proud' might refer to 'Ahmed' or to the immediately preceding modifier الخطيب 'the orator'. A similar ambiguity may be found in the following English sentence:

> e.g. 'I think it would be crazy to employ a French English teacher'

(Radford, 1988: 214),

where two interpretations are available: either a French person to teach English or an English teacher to teach French.

Another ambiguity is related indirectly to the preceding Head and directly with the following Noun (Aziz, 1989: 166). For example:

<div dir="rtl">- جاء رجل طويل القامة</div>

> *(jaa'a rajulun Tawiilul-qaamati. Lit. A man tall with regard to his   structure came) 'A tall man came'*

In this example, طويل 'tall' is indirectly connected with رجل 'man' but indirectly with القامة 'structure'. Other adjectives can be stacked on the top of طويل القامة and the same ambiguity is there in each case, e.g.

<div dir="rtl">- جاء رجل طويل القامة، عريض المنكبين، ازرق العينين</div>

(jaa'a rajulun Tawiilul-qaamati, <ariidhul-mankibayn, 'azraqul-<aynayn. Lit. A tall, broad-shouldered, blue-eyed man came').

However, the degree of ambiguity concerning the order of adjectives could be lessened to a considerable degree if Al-Razi's criterion is to be followed. For example:

<div dir="rtl">- الولد الذكي الجميل المؤدب الشجاع</div>

> *('alwaladuth-thakiyyuj-jamiilul-mu'addabush-shujaa<u. Lit. The clever, handsome, polite and brave boy)*

This sequence could be arranged at any order provided that the attributes are sequenced according to the scale which moves from the lowest in denotation to the highest. Here again, the difficulty is that writers / speakers do not have usually shared background in their sequencing of adjectives. The whole issue is related (as previously mentioned) to importance, preference, and even aesthetic factors and psychological considerations, as when saying 'a fat young lady' instead of 'a young fat lady' to imply abuse (cf. Crystal: 1971). The role of Collocation could also be taken as influential in AS in Arabic. For example, the adjective of color وردي (wardiyyun, 'pink') usually collocates with وجه (wajhun, 'face'); therefore, it comes first in the sequence وجه وردي مسـتدير (wajhun wardiyyun mustadiir) and not وجه مستدير وردي.

5. Data collection and Analysis

Using multiple adjectives and sequencing them in a certain order could be one of the main characteristic features of the writings of prominent literary figures, poets in particular. Building on this assumption, some Arabic sequences of adjective have been extracted from Arabic poetic texts and analyzed according to some basic principles of Psychoanalysis, associations in particular.

Four extracts from different poems of the Arab Syrian poet Nizar Qabbani have been selected as a case study that represents different sequences of adjectives. The reason behind selecting extracts from one particular poet lies in the fact that ordering of adjectives is basically psychological (emotive, evaluative, and subjective) and partly pragmatic (contextual, inferential and intentional). The extracts have been given to two translators (with MA in translation) to translate into English to see to what extent such sequences are preserved in their translations. Some web sites were also checked for available translations of the extracts, again to see how translators (mostly novices or semi-competent) mange such sequences in translation.

5.1 Source Text Extracts

Extract 1.

<div dir="rtl">

"أشهد"

١. أشهد أن لا امرأة

اتقنت اللعبة إلا أنت

واحتملت حماقتي عشرة أعوام

كما احتملت

</div>

> *'ashhadu 'an la-mra'atun 'atqanati-llu<bata 'illa 'anti waHtamalat Hamaaqaati <ashrata 'a<waamin kamaH-tamalti*

> *(Lit. I bear witness that there is no woman but you who mastered the game and endured my stupidity for ten years".*

> ...

٧. أيتها البحرية العينين
والشمعية اليدين
والرائعة الحضور
أيتها البيضاء كالفضة
والملساء كالبلور

...

'ayyatuhal-__baHriyyatul-<aynayni__ washshm<iyyatul-yadayini warraa'i<atul-Hudhur__; 'ayyatuhal-__baydhaa'u kalfidhati__ wal__malsaa'i kalbillawr__.

(Lit. O my blue-eyed, waxy-handed, and full of readiness lady; you are as white as silver, and as smooth as crystal).

٨. أيتها اللماحة الشفافة
العادلة الجميلة
أيتها الشهية البهية
الدائمة الطفولة
أشهد أن لا امرأةً
تحررت من حكم أهل الكهف إلا أنت

...

'ayyatuhal-__lammaaHatu__sh-__shaffaafatul-<aadilatu__j-__jamiila__; 'ayyatuhash-__shahiyyatu__l-__bahiyyatu__d-__daa'imatuT-Tufuula__.

(Lit. O sight catcher, crystal clear, just and pretty lady; O you are a delicious, gorgeous and ever-young- lady).

The passion and extreme emotions are embodied throughout the poem. The poet shows his admiration of the physical and spiritual beauty of his beloved. He sequences his description of her beauty in an exceptional way.

The poet in the seventh stanza of his poem *('ashhadu 'alla-mra'atun 'illa 'anti. Lit. I bear witness there is no woman but you)* intentionally adds some descriptive features of his beloved. He highlights بحرية العينين in the first part of the sequence and بيضاء in the second part. The former specifies the quality of eyes that is quite rare among the Arabs who usually consider eyes the scale of beauty, and the organ of the human body that clearly expresses emotions and attitudes. The poet is proud of the beauty of his

beloved blue eyes here and elsewhere in other poems. For instance, in his poem "القصيدة البحرية" ('alqaSidatul-baHriyya. 'Maritime poem'), he repeats "في مرفأ عينيك الأزرق" (fi marfa'i <aynaykil-'azraq. 'In the blue harbor of your eyes') at the beginning of each stanza. Moreover, البحرية_العينين refers to his beloved broad knowledge, i.e., similar to that of the ocean. The latter(بيضاء) specifies her beautiful skin, similar to silver in its cleanliness, brightness; and smoothness.

In the eighth stanza, the poet uses multiple adjectives to create a batch of mental images for his readers to describe his beloved woman that is of great value to him; he wants to share this value charged with emotions and imagination with his readers. Therefore, these sequences are not randomly stated; they stand for specific feelings, thoughts, and hidden wishes sequenced as such due to certain priorities that he cannot dispense with.

The head أيـتـهـا (vocative 'O you') in this extract is modified by two sequences of modifiers: الشـهية البهية الدائمة الطفولة and اللماحة الشـفافة العادلة الجميلة. No doubt the modifiers are not randomly sequenced by the poet who is considered one of the most prominent poetic figures of the modern Arabic literature with a broad poetic experience. According to the principle of adjacency, اللماحة is being placed closest to the head because it is the most inherent to the head; all other modifiers, though all relevant to the modified woman, are only features that might be shared by other women. To put it in other words, a woman could be جميلة or عادلة or شـفافة but not لماحة which could be only an inherent feature of an exceptional smart woman. Similarly, the modifier الشــهية is being put adjacent to the head أيتها because it cannot stem from a comparison with البهية or الدائمة or الطفولة; both could be easily shared by other women.

Extract 2

"هوامش على دفتر الهزيمة ١٩٩١"

١. لا حربنا حربٌ، ولا سلامنا سلام
جميع ما يمر في حياتنا
ليس سوى أفلام.

La Harbuna Harbun wala salaamuna salaam jamii<u ma yamurru fi Hayaatina laysa siwa 'aflaam.

(Lit. neither our war is war nor our peace is peace. All what passes by our life is no more than movies).

<div dir="rtl">

...

٦. في كل عشرين سنه

يأتي إلينا نرجسيٌ عاشقٌ لذاته

ليدعي بأنه <u>المهدي ، والمنقذ ،</u>

<u>والواحد ، والخالد ،</u>

<u>والحكيم ، والعليم ، والقديس ،</u>

<u>والإمام.</u>

</div>

*Fi kulli <ishriina sanatin ya'ti 'ilayna narjisiyyun <aashiqun liTHaatihi liyadda<i bi'annahul-**mahdiyyu walmunqiTHu walwaaHidu walkhaalidu walHakiimu wal<aliimu walqiddiisu wal'imaamu**.*

(Lit. Every twenty years comes a narcissist, claiming to be al-Mahdi the redeemer, pure, pious, mighty, and the only one and eternal.

The poet in Stanza (6) of his poem *(hawaamish <la daftaril-haziima. Lit. End notes on the <u>Defeat Booklet</u> 1991)* sequence eight adjectives to create for his readers a clear image of the so-called dictator, though some would consider it somehow unnatural or awkward. This poem is intended to motivate those people who still adore the dictator and consider him the savior of the Arab world. The poet is heavily affected by the dramatic and tragic events that followed the dictator's adventures. In other words, the poet's depression is reflected in this sequence of adjectives, wherein he attempts to repress his fury at seeing atrocities on the one hand, and direct this anger toward the passive Arabs on the other hand. Therefore, the order of the modifiers المهدي والمنقذ والـــواحـــد والـــخـــالـــد والـــحـــكـــيـــم ، والـــعـــلـــيـــم ، والـــقـــديـــس ، والإمـــام. are intentionally sequenced as such because one doesn't expect the poet (who feels of responsibility towards his readers) to state what comes spontaneously into his mind. The adjectives, therefore, are humorously intended to refer to the dictator, with المهدي being put most adjacent to the head because it is supposed to be the most relevant modifier. المهـدي in Islam (for the Shiite in particular) is as Jesus in Christianity. المنقذ'redeemer' or 'savior' is synonymous to المهدي ; it reinforces the most prominent modifier and explicates it.

Extract ٣

"القصيدة الممنوعة"

مضحكة مبكية معركة العروبة

فلا النصال انكسرت على النصال

ولا الرجال نازلوا الرجال.

…

<u>نموت .. مقهورين.. منبوذين</u>

<u>ملعونين ..منسيين</u> كالكلاب

والقائد السادي في مخبئه

يفلسف الخراب!!

mudhHikatun mubkiyatun ma<rakatul- <uruubati faln-nisaalun-kasarat <lan-niSaali walr-rijaalu naazalur-rijaali.

*Namuutu **maqhuuriina manbuuTHiina mal<uuniina mansiyyiina** kalkilaabi walqaa'idus-saadiyyu fi makhba'ihi yufalsifu llilkharaab.*

(Lit. We die oppressed, outcast, cursed, forgotten like dogs; whereas the sadistic leader in his hideout philosophizing the ruin we are in).

The order of the four modifiers in this extract of *('alqaSiidatul-mamnuu<a. Lit. The Forbidden Poem)* tends to reflect their relevance to the head نحن as implied in the verb phrase نموت (نحن), where the most relevant of which مقهورين 'oppressed' being put closest to the head. According to the principle of adjacency, the foregrounding of مقهورين can be justified only on the basis of the most inherent feature that is more relevant to the fact of death (experienced by people) that it modifies than the other three modifiers. However, the modifiers منبوذين... ملعونين... منســـيين *'outcast, cursed, and forgotten'* also follow an order where 'outcast' is foregrounded and *'Cursed, and forgotten'* are backgrounded because these are only features of the 'outcast'. In other words, the outcast are usually regarded as *'cursed, and forgotten'*, but not the other way around.

Extract 4

"بلقيس"

...

5.. بلقيسُ

.. أيَّتها الشهيدةُ .. والقصيدةُ

.. والمُطَهَّرَةُ النقيَّةْ

سَبَأٌ تفتِّشُ عن مَلِيكَتِهَا

.. فرُدِّي للجماهيرِ التحيَّةْ

.. يا أعظمَ المَلِكَاتِ

يا امرأةً تُجَسِّدُ كلَّ أمجادِ العصورِ السُومَريَّةْ

Balqiis 'ayyatuhash-__shahiidatu walqaSiidatu walmuTahharatun-naqiyya__

Saba'un tufattishu <an malikatiha faruddit-taHiyya ya'a<Zamal-malikaati yam-ra'atan tujassidu kula 'amjaadil-<uSuuris-sumariyya

(Lit. Balqees .. O, martyre .. poem .. purified and pure .. Saba is looking for its queen. Say hello to the people... O the greatest queen... O woman that embodies all the Sumerians glory).

...

13بلقيسُ

كيف أخذتِ أيَّامي .. وأحلامي

وألغيتِ الحدائقَ والفُصُولْ يا زوجتي

وحبيبتي .. وقصيدتي .. وضياءَ عيني

قد كنتِ عصفوري الجميلَ

فكيف هربتِ يا بلقيسُ مني

Balqiisu kayfa 'akhathti 'ayaaami wa'aHlaami wa'alghaytil-hadaa'iqa walfuSul Yaa **zawjati** **waHabiibati** **waqaSiidati** **wadhiyaa'a <ayni** *qad kunti <uSfuuriyaj-jamiilfakayfa harabti yaa balqiisu minni*

(Lit. Balqees.. How did you take my days and dreams, how did you deny the gardens and seasons? O my wife, my beloved, my poem, and the light of my eyes. You were my beautiful sparrow. Why did you escape from me Balqees?).

بلقيسُ18

أيتها الصديقةُ .. والرفيقةُ

والرقيقةُ مِثْلَ زَهْرِةِ أُقْحُوَانْ

ضاقتْ بنا بيروتُ .. ضاقَ البحرُ ضاقَ بنا المكانْ

…

*Balqiis 'ayyatuhaS-***sadiiqatu** **warrafiiqatu** **warraqiiqatu** *miTHla zahrati 'UqHUwan Dhaaqat bina bayruut dhaqal-baHru dhaaqa binal-makaan*

(Lit. Balqees.. Oh, my friend, mate and delicate as daisy. Beirut became narrow for us. The sea became narrow, and the land became narrow too).

"Balqees" is a description of the bitter experience that Nizar Qabbani has passed through, i.e. death of his wife. The poet, right from the opening stanza, laments her bitterly, and shows his despair and disappointment of the Arabs who in a way or another are responsible of his big loss:

شُكراً لكم..

شُكراً لكم. .

فحبيبتي قُتِلَت .. وصار بوُسْعِكُم

أن تشربوا كأساً على قبر الشهيدهْ

وقصيدتي اغْتِيلتْ..

وهل من أُمَّـةٍ في الأرض

<div dir="rtl">

-إلا نحنُ - تغتالُ القصيدة ؟

</div>

Shukran lakum shukran lakum faHabiibati qutilat waSaara biwis<ikum 'an tashrabu ka'san <ala qabrish-shahiida waqaSiidati 'ughtiilat wahal min 'ummatin fil-'ardhi 'illa naHnu taghtaalul-qaSiida

(Lit. Thank you..Thank you.. My beloved has been killed. Now you can drink a cup on the martyr grave, and my poem has been assassinated. Is there a nation on earth dare to assassinate the poem but us?)

One of the stylistic features used to convey the poet's message charged with sorrow and despair in *"Balqees"* is the use of sequences of adjectives. The poet in Stanza (5, 13, and 18) of his poem glorifies his assassinated wife through highlighting her distinctive features and showing how much she was loved by people. Notice that the poet foregrounded in stanza (5) 'الشـــهيدة martyr', in (13) زوجتي 'my wife', and in (18) الصديقة 'friend' in the three adjective sequences. These adjectives are put closest to the head because they hold the most inherent feature of the relationship of the poet to his wife. الشهيدة in (5), for instance, is an attribute that modifies higher spiritual and moral value than the other three modifiers القصـــيدة والنقية المطهّرة; these are only features of الشهيدة. The same thing applies to the foregrounded adjective الصديقة which is the most inherent feature in the sequence in (18); the other two adjectives الرفيقة والرقيقة are only features of الصـــديقة which is usually *'mate and delicate'*. Similarly, زوجتي is put most adjacent to the head in (13) because it is supposed to be the most relevant modifier; it cannot be shared by other men. The other three modifiers حبيبتي وقصـــيدتي وضـــياءَ عيني could be easily shared by other men; their function is to reinforce the most prominent modifier and explicates it, i.e. زوجتي.

5.2 Target Texts Analysis

Nearly all the available translations of the literary poetic extracts on the net are literal. For instance, the second part of extract (1) "I bear witness that there is no woman but you" is translated literally as:

<div dir="rtl">

==أيتها اللماحة الشفافة==

==العادلة الجميلة==

==أيتها الشهية البهية==

==الدائمة الطفولة==

</div>

You are transparent, acute,

Just and beautiful.

You are delicious, gorgeous,

And an ever-young-woman.[1]

Similarly, the following extract from "بلقيس" is translated literally into English as:

Balqees	**10**بلقيسُ
We are killed until the bone	مذبوحونَ حتى العَظْم
The boys do not know what is going on	والأولادُ لا يدرونَ ما يجري
And I don't know what to say?	ولا أدري أنا .. ماذا أقُولْ ؟
…	…
Will u come smiling and bright	هل تأتينَ باسمةً وناضرةً ومُشْرِقَةً كأزهار الحُقُولْ ؟
and fresh like the flowers of fields?[2]	

Since language is the mirror that reflects our ideas and through which we see the world the way we do, a literal translation, though might carry the meaning, it does not create the same effect on the target language reader as that exerted on the source language reader. Moreover, the same meaning could be conveyed differently in different contexts. The case is more complicated in translating poetry; here, one should take the emotive differences and peculiarities of the language used by each of the three dimensions of the translation process, i.e. the writer, translator, and the reader (cf. Naoum, 2001).

Moreover, the translation should invest the richness of the source and target languages at all linguistic levels. Consider how the literal translation of the following extract deprived the text of its semantic cultural richness:

---

[1] https://lyricstranslate.com/ar/translator/drdayski 2014
61lu162u1fa021922t,8415778064_M8c7ta01gf1iyf6u
[2] https://lyricstranslate.com/ar/Balqis-Balqis.html 2007

Balqees	بلقيسُ
How do you take my days... And my dreams	كيف أخذتِ أيَّامي .. وأحلامي
... Oh, my wife	يا زوجتي ...
My darling..., my poem... and the Bright shines in my eyes[1]	

Though there is a close equivalence between the source and target texts with respect to AS and lexical choices, the cultural impact of the adjective sequence is not retained in the translation; and the intimacy and deep love that unite the poet and his assassinated beloved is conveyed in a plain language that falls short of the expectations of the target readers. Therefore, a probable solution is to resort to a non-literal translation that focuses on maintaining the rhythm and rhyme of the source text.

5.2.1 Extract 1.

One of the peculiarities of the literary translation is its reliance on the semantic value of the text and its musicality. This requires literary competence in addition to a cognitive- pragmatic competence, i.e. knowing the invariable and variable aspects of language in general and the translation process in particular (cf. Naoum, 2001). Having (or acquiring) this competence requires a long process of training. As far as adjective sequencing is concerned, the translator should be able to decipher which attribute in a sequence is inherent (invariable) and which are peripheral (variant or changeable). Consider, for instance, how the translator has rendered the adjective sequences in extract 1 (stanzas 7 and 8):

> *7. Oh you <u>with eyes as blue and deep as the sea,</u>*
>
> <u>*Hands as soft and smooth as wax of the bee,*</u>
>
> <u>*And brain unrestricted and free*</u>.
>
> *Oh, you as <u>white as silver,</u>*

---

[1] 61lu162u1fa021922t,8415778064_M8c7ta01gf1iyf6u

and smooth as crystal that glitter.

…

8. Oh you <u>intuitive</u> and <u>clear</u> as a brook,

<u>Fair and honest</u>, with <u>attractive</u> look.

Oh, you <u>soulful</u>, <u>truthful and beautiful</u>,

and <u>eternally youthful</u>.

The translator seems to have negotiated the meaning of the lexical items in the adjective sequences, for each item has a meaning and probably shades of meaning. For instance, he rendered الرائعة الحضــور into *'brain unrestricted and free'* because *'free'* is usually associated with quick thinking and/or freedom of movement. Moreover, he resorted to addition or explicating strategies to make the translated text as effective as the source text. This is why he added the word *'glitter'* which conveys a similar sense of sparkle and shine which are features of بلّور 'crystal'. So, the translator does with the first and second lines of the extract:الشــمعية اليدين and البحرية العينين *'eyes as blue and deep as the sea'* and *'Hands as soft and smooth as wax of the bee'*. Adding and explicating the source text with romantic expression like 'deep *as the sea'* and *'smooth as wax of the bee'* not only provide the reader with comfort and passion but also convey part of the poet's emotions through certain poetic tools such as rhythm and rhyme.

The translator also resorted to deleting some source text words and substituting them with others to achieve certain objectives that make the target text clearer, more indicative, or to avoid misinterpretation. For instance, he rendered اللماحة الشــفافة and الشـهية البهية in stanza (8) into '*<u>intuitive</u> and <u>clear</u> as a brook'* and 'soulful, truthful and beautiful', respectively. The word *'brook'* that metaphorically suggests clarity and transparency and *'soulful'* that evokes a rich experience similar to the pleasure of something *'delicious'* were added to better capture the emotive meaning of the original text including the intimacy and deep emotions between the poet and his beloved wife through using the poetic tools such as rhyme and rhythm that keep the lyrical and poetic quality of the poem.

5.2.2 Extract 2.

In extract (2), the poet modifies a narcissist ruler using a sequence of eight attributes which is very rare in Arabic literature, poetry in particular. المهدي والمنقذ والواحد والخالد والحكيم والعليم والقديس والامام. . In translating this extract, the translator doesn't seem to have moved from a specific feature of the supposed ruler to his broader qualities. Moreover, he merged these attributes into four without paying too much attention to what is specific or what is a broad attribute:

None of our wars was a real war.

None of our peace steps was with a core.

All that happened to us was a play no more.

Every decade or so,

a narcissist climbs to power,

Claiming to be the <u>only immortal one</u>, the <u>Savior</u>,

the <u>omniscient,</u> and the one <u>hallowed by all</u>.

For instance, he foregrounded الخالد *'the immortal'* and merged it with الواحد *'the only one'* to be <u>'the only immortal one'</u>. He merged المهدي والمنقذ in <u>'the Savior'</u> probably because المهدي is considered to be the savior by one sect of Islam; and this term could be easily understood by the target readers who have *'Jesus'* as the Savior, too. Similarly, the translator merged الحكيم والعليم into 'the omniscient' which can be adapted poetically to imply *'wisdom'* and *'knowledge'*. The same applies to القديس والامام which are merged into a neutral expression 'the one hallowed by all' which also can be easily understood metaphorically in this poetic text by the target language readers as 'saints or pious men' who are usually adored by people and take them as *'guides or leaders'*. However, a more poetic and musical word (or expression) that means القديس والامام and rhymes with 'savior' could have been employed to create or preserve some stylistic effects (e.g. mood, tone) without affecting the flow and rhythm of the poem

Moreover, the translator seems to have adopted a poetry to poetry translation method, i.e. rendering the poetic source text into a poetic target text. But it is difficult to decide

to what extent he was successful. Does this translation enhance the target reader's understanding of the intended message and create a sort of emotional response? Does such merging of adjectives in the target language adds something to the aesthetic value of the poem? Would this style contribute to the theme, tone, or mood of the poem? Answers to these questions hopefully could be obtained from future feedback of target language readers through qualitative research.

5.2.3 Extract 3.

In translating this dramatic extract filled with intense jailed emotions, the translator maintains a more poetic feel while staying very close to the source text message; that is, the translated text relies on mocking the conditions of the Arab Nation and its failure to address its crucial issues. This is evident in the translation of the first three lines of the extract that kept the sarcastic meaning and the literary style, معركـة الـعروبـة in particular which has been translated into 'the Arabs 'plight'!

> *Funny and distressing is the Arabs' plight.*
>
> *Neither their blades collide in the heat of fight,*
>
> *Nor did their men ever fight with might.*
>
> *…*

The translator was successful to a great extent in maintaining the intensity of the tone of the poem and adapting it to English style so that it might not seem exaggerated. Moreover, the rhyme and rhythm in these translated lines echo the source text style: مقهورين منبوذين *oppressed, forsaken* and ملعونين منسـيين 'cursed, forgotten'. These poetic elements together with the literal translation of each item in the sequence creates a balance that give the verse its aesthetic value and emotional impact. However, some cultural details may differ, but the translator tried to preserve the general spirit and sarcastic tone of the poem. This is also very clear in the following lines of the same extract:

> *We die <u>oppressed</u>, <u>forsaken</u>,*
>
> *<u>Cursed</u>, and <u>like dogs forgotten</u>.*
>
> *While the sadist leader in his hideout*

> *Keeps theorizing for wipeout.*

As far as the context is concerned, the context of this sequence of adjectives is determined by the context of the whole poem itself, i.e. sarcasm. No doubt, a similar sequence in a different context definitely will yield different meanings and associations. Therefore, one can say that the translator, to a great extent, succeeded to capture this feature in Qabbani's extract.

5.2.4 Extract 4.

The sequence of adjectives in Extract 4. (Stanza 5) الشهيدة والقصيدة والنقية المطهرة *'the martyr, the poem, the pure immaculate'* represents the main theme of the poem; these attributes appear throughout the stanzas of the poem right from the opening stanza as shown in the underlined and in bold items:

<div dir="rtl">

١. شُكراً لكم..

شُكراً لكم. .

فحبيبتي قُتِلَت .. وصار بوُسْعِكُم

أن تشربوا كأساً على قبر **الشهيدة**

وقصيدتي اغْتِيلتْ..

وهل من أُمَّـةٍ في الأرضِ

-إلا نحنُ - تغتالُ **القصيدة** ؟

</div>

If we look at the context adopted by the translator and the way he arranged the sequence of adjectives, we realize that he is aware of the value the poet gives to women in general and his wife in particular whom he lived with his best years. Thus, the translator kept the same source sequence with الشـهيدة as the core attribute and translated the whole sequence, except for merging المطهرة النقية into 'immaculate', as shown below. This is done to create in the target reader a sort of emotional reaction similar to that on the source language reader, i.e. to sympathize with the poet and share his grief; hence contributing to the mood of the text and its tone which are some of the main stylistic effects in the poem. Moreover, the translator carefully considered the cultural context that could be problematic for the target readers. For instance, he rendered سبأ تفتش عن

ماكتها into ' *People of* <u>*Sheba Kingdom*</u> *are looking for you*' to make sense to the target readers without losing the flavor of the source text:

> *Balqees...*
>
> *Oh* <u>*martyr*</u>*,* <u>*poem*</u>*, and* <u>*immaculate*</u>*.*
>
> *People of Sheba Kingdom are looking for you.*
>
> *Return their greetings,*
>
> *Oh, the greatest of all queens.*
>
> *Oh, woman of all Sumerian glory and scenes.*

In order to keep the lyrical and poetic quality (i.e. the musicality) of the stanza, the translator rhymed the last two lines *'queens and scenes'*. However, the first three lines were rendered literally, probably he could not find words closer in sound to *'immaculate'* or *'greetings'*; or he missed to adjust the Arabic word order to fit that of English which is as flexible as that of Arabic; or probably he intentionally aimed to convey the original meaning and its emotive associations as accurate as possible without trying to adjust the rhyme and rhythm. Similarly, the translator did the same in rendering stanza (13) where he rhymed the first two lines and left the others unrhymed, probably for similar reasons as above or he is not well familiar with English meters:

> Balqees
>
> Why did you deprive me of my days and dreams?
>
> Why did you destroy gardens and life themes?
>
> Oh, <u>my wife,</u> <u>my love</u>, <u>my poem</u>,
>
> and <u>the light of my eyes</u>.
>
> …

Sure no one could claim to have total correspondence or equivalency between the source text and the target text; however, it is common to have a target text of similar flavor of the source text blended with the emotional language of the translator as it is evident in the above mentioned and the following stanzas. Still we have to confess that

the norm for the placement of adjectives in English (or any other language including Arabic) does not necessarily lead to coming up with a natural sounding translation. For instance, whether the translator in his translation of stanza (18) had reordered الصديقة والرفيقة والرقيقة as *'friend, delicate, and companion'* or the other way around, the rendered text remains a translation!

Balqees

Oh, my <u>friend,</u> my <u>companion</u>, and my <u>delicate</u> daisy.

Beirut no longer embraces us,

So does the sea, so does the land.

Moreover, if we compare the translated sequence with that of the source text, we can realize how much difference is there with the sense and intention of the source sequence:

بلقيس

أيتها <u>الصديقةُ</u> .. <u>والرفيقةُ</u>

<u>والرقيقةُ مثلَ زَهْرةِ أُقْحُوانْ</u>

ضاقتْ بنا بيروتُ .. ضاقَ البحرُ ضاقَ بنا المكانْ

Consider, for instance, the correspondence of the three words in the sequence الصديقة والرفيقة والرقيقة as regards their rhyme and rhythm, and correspondence of their letters, the last ones in particular. However, perfect rhymes, as we have mentioned earlier, are challenging. Therefore, whatever suggestions the translator makes, they are intended to keep the poetic quality of the rendered text.

6. Conclusions

The current study concludes the following:

1. Sequencing adjectives in a translation task is partly determined by the translator's awareness, imagination, his/her own emotional language, and his ability to construct associations.

2. One does not expect to have a fixed order of adjectives, since writers/speakers use to play with the proposed rules of sequencing consciously (for aesthetic purposes and emphasis) or unconsciously (for several pedagogical needs). Linguistic considerations whether syntactic (modification in special) or semantic (collocations in particular) are of minor importance. However, much work is required in this interesting field.

3. We believe that translating adjective sequences should not be considered as a rigid process, but flexible provided that it keeps the first adjective first in the translated sequence since it is the most inherent feature to which all other adjectives in the sequence are related. If the core adjective in a sequence is preserved, then adjusting or changing the order of other adjectives in the sequence which carry less emphasis would not affect the intended meaning.

4. The key concept to translating adjective sequences is to maintain and preserve the integrity of the images contained in the poem. This requires a good understanding of the theme, and the stylistic qualities of the source text. Therefore, the norm for placement of adjectives in English (or any other language) is relative and flexible; it does not necessarily lead to creating a natural-sounding version in the target language.

5. The study also concludes that what gives poetry translation its impact and beauty is the balance it creates between the literal meaning and the poetic elements, rhyme and rhythm in particular which contribute to the musicality of the poem. In other words, poetic translation certainly requires preserving poetic elements while staying faithful to the message intended to be conveyed to the target reader.

6. Part of the translator's responsibility is to be able to compare what he intends to translate with other poems of the same writer as we have mentioned earlier (See 5.1, Extract1); this necessarily would enrich his understanding of the text and better rendering it into the target language.

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Key to Transliteration

Consonants

Transliteration Symbol	Phonemic Symbols	Sound Description
th	ð	Voiced dental fricative
TH	Ө	Voiceless dental fricative
T	ṭ	Voiced emphatic alveolar plosive
H	ḥ	Voiceless pharyngeal fricative
kh	x	Voiceless velar fricative
ch	ʧ	Voiceless alveolar affricate
j	ʤ	Voiced alveolar affricate
sh	ʃ	Voiceless alveolar fricative
S	ṣ	Voiceless emphatic alveolar fricative

dh		Voiced emphatic alveolar plosive
Z		Voiced emphatic alveolar plosive
<	ʕ	Voiced laryngeal plosive
gh	ɣ	Voiced velar fricative
q	Q	Voiceless velar plosive
y	j	Voiced palatal fricative
ə	ə	shwa
'	ʔ	Voiced glottal stop

Vowels

Short vowels	*Long vowels*
a	**aa**
i	**ii**
u	**uu**