Decision Making in Translating Epic Poetry into English:
A Pragmatic Approach

Prof. Dr. Abdulrahman Ahmed Al-Qazzaz *
*Asst. Lect. Mohammed Nayif Ahmed**

Abstract

Language is characterized by richness and variability and gives its users the latitude to make decisions via selecting vocabularies and structures and adapting them according to the intention of the text producer. This paper studies and analyzes some excerpts of an epic poem written by the Palestinian poet, Hilal Al-Farie and translated by Professor Dinha T. Gorgis. It also investigates the problems the translator encounters on the formal, lexical, syntactic and pragmatic levels and pinpoints the areas of success and failure on the part of the translator.

The main problem of the present study lies in how to understand the meaning resulting from the poet's uses of words and structures in a way different from the ordinary use of language, aiming at specifying the difficulties that face translators in their tasks to realize the intended meaning of poetic texts in the light of the three criteria, namely variability, negotiability and adaptability which are inherent in language, and consequently finding the appropriate way to render them.

1. Introduction

Scholars and theorists of translation look at decision-making as a matter of choosing among certain alternatives. Braunschweig (2000: 4) states that decision making is the process of selecting among a set of alternatives. Tirkkonen-Condit (1993: 8) points out that decision making is fundamental in translation that almost any

Dept. of Translation / College of Arts / University of Mosul .

Education Directorate of Nineveh.

theoretical or research-oriented treatment is bound to and relate to it in one way or another. As for Wang and Ruhe (2007:73), they see that decision making is one of the most essential cognitive processes of human behaviors through which a certain option is selected from a set of alternatives according to certain criteria.

Harris (2009: 1) refers to decision making as the process of adequately clarifying uncertainty and doubt concerning alternatives to admit a reasonable decision to be made from among them. He also states that making decision suggests that there are alternative choices to be regarded, and in a condition like this, such alternatives need not only to be identified but to decide on the one that (1) has maximum possibility of success and (2) fits goals, values and so on.

2. Decision Making Process

Armesh (2010: 2) mentions that decision making is the process of generating and evaluating alternatives and making choices among them. He adds that decision making process typically has five steps which can be summarized as follow:

1- Identifying the problem
2- Developing alternatives
3- Evaluating alternatives
4- Choosing the best alternative
5- Evaluating the decision (Armesh, 2010: 3)

Abdel Raheem (2006: 18), on his part, states that there are five steps in decision making process:

1- Identifying the problem
2- Generating and evaluating alterative solutions
3- Choosing a preferred solution
4- Implementing the solution
5- Evaluating the results

3. Decision Making Strategies

Harris (2009: 10) suggested several solutions to a certain problem, and the decision maker's task is to select one of them. This task of selecting may vary between simplicity and complexity according to the importance of the decision and the number and quality of alternatives. Accordingly, several strategies may be used for choosing and these are some of them:

1- Optimizing: in this strategy, the best possible solution to the problem is chosen through discovering as many alternatives as possible.

2- Satisfying: in this strategy, the first satisfactory alternative is chosen rather than the best alternative.

3- Maximax: this strategy focuses on evaluating the alternatives and then choosing the favorable one. Maximax stands for "maximize the maximums".

4- Maximin: in this strategy, the worst possible outcome of each decision is considered and the decision with the highest minimum is chosen. Maximin stands for "maximize the minimums".

4. Decision Making and Problem Solving

When someone faces a problem, decisions become a need. De kcok (2003: 74) looks at problem solving and decision making differently. He says that problem solving is a process which looks for reducing the gap between the actual and desired conditions. Problem solving includes the aspect of making decisions. Adair (2010: 1) considers decision making as the process of choosing among possible alternatives, while problem solving is considered a solution or conclusion. Solem (1992: 401) mentions that there are two different views on decision theory and problem solving. One view is that the decision maker is a problem solver having different alternatives from which he selects the suitable one. The second view states that decision making is the choosing of an option, while problem solving needs the invention of an option which is different from the previous options.

Long (2008: 1) points out that there is a crucial distinction between decision making as a process and problem solving as a method. Problem solving is an important factor of decision making. He also points out that problem solving is an intuitive process of collecting facts, sifting, filtering and describing. Decision making is the executive action that presents specific context and value judgments that directs towards actions. Therefore, they are complementary but not identical.

5. *Verschueren's Model of Decision Making*

Verschueren (2003: 55) stated that using language must consist of the continuous making of linguistic choices, consciously or unconsciously, for language-internal (i.e. structural) or language-external reasons. These choices can be situated at any level of linguistic form: phonetic/ phonological, morphological, syntactic, lexical, semantic. By this virtue, a language producer can say whatever he wants to say through digression, deviation or by using figures of speech.

6.*Three Properties of Language*

Verschueren (2003: 59) refers to three criteria in which communication between the producer and the interpreter can be tested. Within these criteria we can see how the reader is able or unable to process the text through recognizing the producer's intention behind his decision making and choices by depending on his own linguistic and world knowledge. These properties are: '*Variability*', '*negotiability*', and '*adaptability*'.

6. 1 *Variability*

Verschuerene (2003: 59) states that variability is "*the property of language which defines the possibilities from which choices can be made*". Hymes (1974: 75) said that "in the study of language as a mode of action, variation is a clue and a key". This statement clearly refers to what is traditionally called 'varieties of language'. The notion of variability refers to that choices are not stable or static, but they are constantly changing. At any given moment in the course of interaction, a choice may rule out alternatives or create new ones for the current purposes of the exchange. Like others, language producers try to communicate certain message within the generic constraints, they make statements, ask questions or thematizes certain parts of their clauses/ sentences or text as in the other communicative situations. Let's consider the following examples:

(1) Come, and I'll give you this. (promise)
(2) Come, and I'll shoot. (threat)

This property of language enables readers to interpret the first sentence as a promise, while the second one could be interpreted as a threat.

6.2 Negotiability

Negotiability is the property of language responsible for the fact that choices are not made mechanically or according to strict rules or fixed form-function relationships, but rather on the basis of highly flexible principles and strategies. This flexibility of choices enables poets, like other users of language to make their choices. This property is expressed by the term 'negotiability' (Verschueren, 2003: 59).

Negotiability implies indeterminacy of various kinds:

1- There is indeterminacy in the choice-making on the side of the language producer. Unlike other users of language, poets are constrained in their choices by the formal patterns of poetry (e.g. rhyme and rhythm); yet, they still enjoy a certain degree of flexibility that enables them to negotiate their choices. Thus, they break, change their choices or even start again if they find that these choices do not agree with their intention on which they have built their strategy. They can be redundant in order to meet some generic requirements. The following line of the ancient Arab poet Antarah Bin Shaddad is just one illustration:

(3)   هلا سألت الخيل يا ابنة مالكٍ   إن كنت جاهلةً <u>بما لم تعلمي</u>

Go and ask the (horses) horsemen, O daughter of Malik
If you were ignorant of <u>what you did not know</u>
(cited in Al-Mallah, 1999)
The underlined words are redundant because their meaning is expressed by the word 'ignorant'; they are used here in order to complete the material pattern of the line.

Language users operate under the constraint of having to make choices no matter whether they correspond exactly to their needs or not. In everyday usage the choices we make are usually taken from such a conventional and habitual set of options that we barely realize that we are constrained by that set at all and that other possibilities could easily be created which, in turn, would soon

begin to impose new restrictions. On the other hand, making choices that do not seem fully appropriate to the current purposes, may ultimately expand the usability and meaning of the chosen form. This is one of the predicaments of language use comparable to the impossibility of being fully explicit, which can therefore, also be exploited creatively.

2- There is also indeterminacy of choice on the side of the interpreter. Whatever is said can be interpreted in many ways, one of the reasons being that choices do not necessarily exclude their alternatives from the world of interpretation.

3- Indeterminacy is also involved because choices, once made, whether on the production or on the interpretation side, can be permanently renegotiated (Verschueren, 2003: 60-61).

6.3 Adaptability

"Variability" and "negotiability" are closely linked to a third notion- adaptability- whereby poets, like other users of language try to achieve "a certain degree of success" or "approach points of satisfaction" with regard to what they attempt to communicate (See Verschueren, 2003: 61). This success of communication is generally relative and it is specifically so in the case of poetry because of the many complex issues poetic composition includes which the poet addresses and attempts to adapt his language to. In other words, adaptability clarifies how a poet or a text producer chooses or adapts particular terms or choices that fit his goals.

An example of adaptability, one could encounter Al-Sayyab's poem (The Song of Rain). At the beginning, the poet adapts the word (مطر) according to his theme which reflects the sad atmosphere of the poem:

(4) Rain..	مطر
Rain..	مطر..
Do you Know what sadness evoke?	أتعلمين أيَّ حزنٍ يبعثُ المطرْ؟
And how roof-gutters sob when it pours?	وكيفَ تنشّجُ المزاريبُ اذا انهمر؟
And how in it the lonely person feels lost?	وكيف يشعرُ الوحيدُ فيه بالضَّياع؟

Towards the end of the poem, the poet adapts the same word (مطر) but in a happy atmosphere:

Rain..	مطر..
Rain..	مطر..
In every drop of rain	في كلّ قطرةٍ من المطرْ
There is a red or yellow bud of a flower	حمراءُ أو صَفراءْ من أجنّة الزَّهَرْ
And every tear of the hungry and the naked,	وكلّ دمعةٍ من الجياع والعراة
And every drop shed from the blood of slaves	وكلّ قطرةٍ تراق من دم العبيد
Is a smile waiting for new lips	فهي ابتسامةٌ في انتظار مبسمٍ جديد
Or a roseate nipple in the mouth of a babe	أو حلمةٌ تورّدتْ على فم الوليدْ

Translated by Issa J. Boullata (1976: 8-9)

The reader, on the other hand, tries his best to adapt his thoughts and imagination to the linguistic and thematic contexts of the poem. This task is not always an easy one since readers vary in their linguistic competence as well as world knowledge on which they rely in adapting the language of a poem to a particular situation.

7. Text Analysis and Translation:

This practical part is concerned with analyzing the (Arabic) SLT and its rendering into English according to the following levels: formal, lexical, syntactic, and pragmatic. These levels will be highlighted according to the three criteria of Verschueren's model, namely variability, negotiability and adaptability.

7.1 The Formal Level

7.1.1 SL Poetic Form

Writing epic poetry differs in *form and structure* from one poet to another. Poets wrote epic poetry in different forms, i.e. varying from classical form with one meter and one rhyme, or in a new form which is free from these constraints to varying degrees. The poem under discussion was written in a new form where the

poet did not strictly confine himself to the classical form of the Arabic qasīda, i.e. the one with two hemistiches, since the criteria of variability allows him to adapt the new forms of poetry for aesthetic purposes and for formulating new ideas so as not to make readers feel bored. The poet inaugurates his poem with the classical form, i.e. two hemistiches which appear at the very beginning of the poem (Lines 1 and 2). The translation of these lines will appear when we tackle the translation on the lexical level.

عامانِ واخضرَّت بك الأعوامُ   وابتلَّتِ الأرواحُ والأقلامُ
ها نحنُ نبدأُ من يديكَ حسابنا   لكأنَّما بُدئت بك الأرقامُ

And it ends with different form (Lines 510-512)

لكنّها الأرقامُ تسقُطُ
حينَ نسقطُ
في الطَّريقِ

... إلى فِلسطينَ الوطن!!!

7.1.2 TL Poetic Form

The form of the translated poem is the *sonnet* which is quite at variance with the original version since the translator has not preserved the same form of the SL poem whose structural pattern is simple, though composed of words loaded with deep meanings. Adopting the sonnet (the Shakespearean as the translator says in his introduction to the poem) as a form can be seen as an umbrella under which many pitfalls at different levels have taken place. The translator's concern for keeping the rhyme and taking the sonnet as a form made him select irrelevant words, let alone rendering the structure of the whole poem loose.

لو يُطفئُ المصباحَ .. مَنْ يَدْري،
فقد تُلقيهِ أخيلَةُ الظَّلامِ إلى المنام إذا تَمَلَّصَ

من مُقارعةِ النُّجومِ على الأُفقْ!!

Darkness daughters <u>might take him to bed</u>

Were he to put the lamp out,

If he also <u>stopped meditating the stars ahead</u>.

It is apparent from these lines how the translator constrained himself within the rhyme that he chose. He didn't make use of the three criteria of Verschueren that give him latitude to select the suitable form for his translation. He changed the structures and used words that are completely irrelevant, just to make his line rhyme with each other.

The form of the sonnet the translator constrained himself into has also made him select odd syntactic forms which made him fall in many pitfalls. Consider these lines:

<div dir="rtl">

كانَ النَّدى يغفو على وجهِ الكُرومِ،
وفَوقَ أجنحةِ الطُّيورِ الحالماتِ بموسمٍ أحلى
وغُصنٍ باسقٍ أعلى
يُغازلُهُ القَمَر
كانَ النَّدى

</div>

The dew on the face of vineyards was having a nap.
On the wings of birds dreaming of a sweeter season,
And on a blossoming tree branch up <u>high</u>,
Was the dew flirting with the moon in the <u>sky</u>,

In the last two lines, the translator's concern to maintain the rhyme scheme drove him to sacrifice the content. The image the poet created is totally distorted. Another pitfall the translator fell into at the syntactic level was that of deviations. The rhyme he was looking for made him change the deviant uses the poet made for particular purposes. In other cases, he creates deviations that are not found in the SL text. Let's have this example:

<div dir="rtl">

كمْ باغَتَ السَّوْطَ المُرَوِّعَ جِلْدُهُ،
واستَعْذَبَتْ حَرَجَ العِصيِّ عظامُهُ،

</div>

Imagine how often <u>he's been lashed</u>;
Imagine <u>how bones the stick deeply slashed</u>.

Shakespearean sonnets take the form of three quatrains and one couplet, and most, if not all, translators use the same forms in translation. The rhyme scheme of the English sonnet is abab, cdcd, efef, gg. In many lines, the translator failed to follow the same

rhyme-scheme where he used the same letter in three or four successive lines, which contradicts with the Shakespearean sonnet:

ومضى إلى رُؤياهُ في كِبْرٍ.. وَكَمْ
خَذَلَ النواطيرَ الذينَ يُراهنَّونَ على تَدَفُّقِهِ ..
وَما خَذَلَتْهُ كفٌّ أو قَدَمْ!!

Still he magnified the vision as he grew up,
 Never yielded to the guards who bet to catch him up,
And remained steady, ready, and nay to give up.

7.2 The lexical level

The lexical choice in any work is very important. The translator's task is to make sure that he transfers words as accurately as the TL permits. We selected some excerpts only for the limits of space and time in order to show the areas of success and failure.

 SLT(1):

عامانِ واخضرَّتْ بكَ الأعوامُ   وابتلّتِ الأرواحُ والأقلامُ

TLT: Two years though passed all our years green turned out,

And <u>moisture</u> to souls 'n pens life brought about.

Discussion

The translator has been successful in making use of the three criteria in his translation of the first hemistich. As for the second hemistich, his choice was completely inappropriate. The poet made use of the variability property of language and chose from a wide range of vocabularies the word (ابتلّت). We believe that if Al-Farie had intended to, he could have chosen different words with more or less similar meanings like: (وانتعشت) or (وابتهجت).

Proposed Translation:

'And sap through souls and pens did run'.

SLT (2):

وما تَرَجَّلَ منهُما دمعُ الألم

TLT: Nor even the tears of pain dared to <u>bet</u>

Discussion:

The poet of the SLT adapted the word (ترجَّل) to the situation and used it in a deviant way different from the ordinary one to add a sense of dignity. The translator was not able to adapt the same

lexical item to reflect the situation that the poet wanted. His choice of the word "bet" is inappropriate since he failed to make use of variability, and adaptability criteria

Proposed Translation:

Nor even the tears of pain dared to <u>alight</u>.

SLT (3):

<div dir="rtl">

ومضى إلى رُؤياهُ في كِبْرٍ.. وَكَمْ
خذلَ النواطيرَ الذين يراهنونَ على تدفّقهِ..
</div>

TLT: Still he <u>magnified the vision</u> as he grew up,

　　　Never yielded to the guards who bet to catch him up

Discussion:

Here, it seems that the translator failed to understand the exact meaning of the word (كِبْر) and his choice of 'magnified the vision' was irrelevant and erroneous. This misunderstanding made him violate the maxim of relevance. One could see that the poet has a variable number of options like (كبرياء), (فخر) etc. He selected this lexical choice since it agrees with the theme of the poem. The translator failed to match the poet in his making use of the three criteria. As for the second line, he has been successful in his rendering.

Proposed Translation:

And he <u>went to his vision proudly</u>

SLT (4):

<div dir="rtl">

يمضي الزمانُ إليهِ في محرابهِ   لِيَقُدَّ عزمَ الصَّخرِ من أعصابهِ
</div>

TLT: Time into his prayer place steps

　　　<u>To jerk</u> in his nerves the will of rocks.

Discussion:

When one encounters this line of poetry, he can see how the poet negotiates vocabularies of language and adapts them beautifully to create the poetic image that fits the situation. He could use instead of (لِيَقُدَّ) different lexical choices like (لينحتَ) or (ليستعيرَ) but they affect the rhythm of the poem. Moreover, his poetic license allows him to flout the maxim of quality via using rhetorical devices like hyperbole. The translator has been successful in the first hemistich, but in the second one, he was away from the three criteria that give him more latitude to negotiate language and adapt it to be compatible with that of the poet.

Proposed Translation:

To chisel the will of rocks out of his nerves.

SLT (5):

<div dir="rtl">

هلْ يغفرُ الشُّعراءُ غَفوَتَه

إذا مرّوا بميراثِ السّنينْ؟!
</div>

TLT: Would poets pardon him for the nap
        While reviewing historical facts?!

Discussion:

The translator's rendering of the second line is totally afar and ambiguous and this contradicts with Grice's Maxim of manner. If the translator reviewed Verschueren's property of language, i.e. negotiability that choices are not made mechanically or according to strict rules, he would render it differently in a way that is comprehensible to the TL reader. One can infer that the poet's intention is to refer implicitly to the occupied lands. This idea is enhanced by the previous line (37) هلْ يغفرُ الشُّعراءُ غَفوَتَه.

Proposed Translation:

If they passed by the legacy of years.

SLT (6):

<div dir="rtl">

يا صارعاً أَلَمَ الخَوافِقِ
</div>

TLT: Oh, conqueror of all heart attacks!

Discussion:

The translator failed to understand the real meaning of (أَلَمَ الخَوافِقِ) and rendered it in a wrong way. In doing so, the translator violated the Maxim of relevance since the choice of heart attacks refers to a sudden serious medical condition in which the heart stops working normally. He couldn't make use of variability and negotiability criteria to create the same semantic deviation as that of the poet's.

Proposed Translation:

Oh, conqueror of hearts' pain!

٧.3 The syntactic level
SLT (7):

<div dir="rtl">

كمْ باغَتَ السَّوْطَ المُرَوِّعَ جِلْدُهُ،

واستَعْذَبَتْ حَرَجَ العِصِيِّ عظامُهُ،
</div>

TLT: Imagine how often he's been lashed;

Imagine how bones the stick deeply slashed.

Discussion:

In these two lines of poetry, the poet negotiates language well via the deviated structure of these lines which is marked in Arabic (V O S). The language of poetry comes into existence when some norms are broken or deviated from. The three properties of language enabled the poet to adapt the structure that fits the situation he wants. The translator, on the other hand, constrained himself with rhyme and did not create the same structure as that of the poet's. In doing this, he failed in variability and negotiability criteria.

Proposed Translation:

How the terrifying whip his skin surprised,

And the heavy bludgeons his bones enjoyed,

SLT (8):

لَيتَهُ يُلقي بقامَتِهِ على صَدْرِ التَّعَبْ

TLT: <u>I pray</u> he on the chest of fatigue his body threw.

Discussion:

Properties of language appear in Al-Farie's poetry through the odd use of vocabularies and the variable structures he opted. The poet foregrounded the first prepositional phrase (بقامته) to show the little boy's valiance. On the other hand, the translator did not adapt the same deviant form to the same situation as that of the SLT in spite of his success in the two other properties. He preposed the prepositional phrase (على صدر التعب) in a way different from the SLT.

Proposed Translation:

I pray he threw his body on the chest of fatigue

SLT (9):

كانَ النَّدى يغفو على وجهِ الكُرومِ،
وفَوقَ أجنحةِ الطُّيورِ الحالماتِ بموسمٍ أحلى
وغُصنٍ باسقٍ أعلى
يُغازلُهُ القَمَر
كانَ النَّدى

TLT: The dew <u>on the face of vineyards</u> was having a nap.

On the wings of birds dreaming of a sweeter season,

And on a blossoming tree branch up high,

<u>Was the dew flirting with the moon in the sky</u>,

Discussion:

These lines reflect the poet's mastery of his language where he did not confine himself to one form, i.e. two hemistiches, but he made use of the property of variability that gave him this license to experiment new forms away from monotonous rhythm. On the contrary, the translator opted to select a rigid form, i.e. *sonnet* where his main concern is to maintain the rhyme only. This is apparent in the first line where the translator deviated from the original text and preposed the prepositional phrase (على وجه الكروم). In doing so, he gives a hint as if there is other dew. In the fourth line, the translator distorted the meaning completely when he misunderstood to whom the object pronoun (الهاء) in (يُغازله) belongs and attributed it to the dew in the last line. He has not been successful in tackling the three criteria in the first and fourth lines.

Proposed Translation:
The dew was having a nap on the face of vineyards,
On the wings of birds dreaming of a sweeter season,
And on a high lofty tree branch,
With whom the moon flirts,
It's been the dew.

SLT (10):

يا أيُّها الوَطَنُ المُلَبَّدُ بالحجارةِ والمُسَيِّلِ للدُّموع

TLT: O, the Homeland of stones amassed and of tears forced to come down!

Discussion:
In this example, the poet used the vocative structure consisting of the vocative particle "يا" (O) followed by "أيُّها" (you). Variability and negotiability drove the poet to use vocative expressions in more than one line to express his emotions to those people who resist the enemy. The translator failed in these two criteria and turned them into regret or sorrow by using the definite article "the".

Proposed Translation:
O, Homeland amassed with stones and tear-gas

SLT (11):

يا أيُّها المُتَساقطونَ على السُّفوحِ رُوَيْدَكُم
سَتَمُرُّ أعوامٌ عِجاف

TLT: O, the fallen down one by one! Hold fast!
        For six years to follow will be lean and uneasy.

Discussion:

The poet uses negotiability criteria skillfully via using vocative deictic expression "يا" to express his emotions towards those brave young boys. The translator did not make use of this criteria and rendered the vocative forms in many lines into O + the. This is inappropriate for the reasons just mentioned earlier. In the second line, he used the phrase "For six" which is not found in the SLT and this violates the Maxim of quantity.

Proposed Translation:

O, you fallen down one by one! Hold fast!

Lean years will come.

SLT (12):

<div dir="rtl">

في عَزْمِهِ شيٌّ من الفُصحى
</div>

TLT: A portion of the standard language <u>in his will</u> is still remained.

Discussion:

In this line, the poet preposed the prepositional phrase since the three criteria allow him to do so. This foregrounding reflects the bravery of the little young boy. The translator did not create the same deviation for the TL reader and his rendering is redundant and violates the maxim of quantity. He failed to make use of the three criteria.

Proposed Translation:

<u>In his resolve</u> something of eloquent language.

SLT (13):

<div dir="rtl">

فاضَ الزمانُ وهزَّ أوصالَ الثَّرى   فَنَمَتْ حِجارَتُهُ رَصاصاً أخْضَرا

وَتَخَطَّفَتْهُ يدٌ تَعالَتْ كَفُّها   سَلَكَتْهُ في دَمِها.. فأدمى العَسْكَرا
</div>

TLT: Time abounded <u>and broke soil into bits 'n pieces</u>;

     Into green bullet-like stones <u>turned the thesis</u>,

     Snatched fiercely by fingers arms upheld,

     <u>Bathed in blood</u> and shot at <u>troops in bed</u>.

Discussion:

Al-Farie looks for artistic beauty; therefore, he manipulates in his poetry via these linguistic deviations and poetic images. The variable forms of structures he uses in his poetry and the odd way he negotiates them via the semantic deviations force the reader to search for the meaning beyond the dictionary meaning. The translator's rendering was inappropriate since he did not create the

same effect as that of the SL text. The syntax he uses is ambiguous especially in the second and fourth lines where he constrained himself to bring irrelevant words like "thesis" and "troops in bed" just to match the rhyme he looked for.

Proposed Translation:
Time abounded and shook the limbs of dust;
Its stones grew into green bullets,
A hand with its high palm snatched it,
Planted it in its blood; it wounded the enemy
7.4 The Pragmatic Level
Speech Acts
 In tackling the pragmatic aspects of the poem, the poem under analysis shows a number of assertive, directive and expressive SAs. The poet's mastery of his linguistic repertoire and poetic apparatus made him use these SAs intentionally.
SLT (١4):

عامانِ مرّا .. لمْ يَنَمْ
عيناهُ صامدتانِ ما أغْوَتْهُما خمرُ النُّعاسِ
وما تَرَجَّلَ منهما دمعُ الألمْ

TLT: Two years have passed…He never slept.

> Vigilant he is; the opium of sleep failed to tempt,
> Nor even the tears of pain dared to bet.

Discussion:
The poet verdicts that these acts mentioned above are true and so clear. It needs no explanation since he heard the little young boy utter the same words when one of the correspondents interviewed him. The translator has been successful in rendering these assertive SAs.
SLT (15): Sonnet 12: Line number (166-167)

سَتَظَلُّ تَنْزِفُ.. لا تَقِفْ
فالأرضُ تَعرِفُ زارِعيها إنْ تَوَسَّدَتِ الوُجوهُ هوى الثَّرى،

TLT: You'll keep bleeding…But go ahead;
      For the land its planters knoweth well once their heads on soil they lay,
Discussion:

Al-Farie adapted the scene according to the situation he wanted. He used variability and adaptability criteria by creating a dialogue between himself and the little young boy via using directive SAs. The translator has been successful in his rendering these SAs in the same way as they were used in the SLT.

SLT (١6):

<div dir="rtl">

آهٍ على هَمِّ الغريبِ، يموتُ من وَجْدٍ إذا يحيا،
وَيحيا إذْ يَموتُ على مُناجاةِ الدِّيارْ
</div>

TLT: Ah, the distressed alien! Too much love is his death if stayed alive,

> And much of a life will he be given if muse over Home is the drive

Discussion:

In these lines of poetry, the poet negotiates language in a beautiful way by using opposites and repeating words to express his psychological state towards those who spend their lives away from home. The translator rendered these expressive SAs successfully in a literary way.

7.4.1 Cooperative Principles

According to Grice (1975: 45), CPs are considered one of the most important principles of communication for their role in achieving a successful speech between participants, i.e. speaker and hearer. As regard to Al-Farie's poetry, Al-Farie is the speaker who talks to his readers while he is writing, and he sometimes violates some maxims to impart on the hearers certain underlying meaning.

SLT (17):

<div dir="rtl">

وأوشكَ الليلُ المُطَوَّل أن ينامَ على وسادتِهِ
</div>

TLT: And long night his pillow schemed to rob.

Discussion:

By applying Grice's maxims on Al-Farie's poem, one can notice that Quality Maxim is violated because of the higher rhetoric style used by the poet. The poet knows well that this exaggerated language, i.e. a hyperbole contributes to heightening awareness or consciousness of the reader. The translator's rendition was not successful since he changed the structure of the SL line and created a deviation that is not found in the SLT. Such rendition violated the Maxim of quality and manner.

Proposed Translation:
And long night was about to have a rest on his pillow.
SLT (١8):

<div dir="rtl">

كمْ يَعْشَقُ الرَّملُ المطرْ!!

كمْ يَعْشَقُ الرَّملَ المطرْ!!

</div>

 TLT: How passionately the sand for the rain looks!!
         How passionately the sand for the rain looks!!

Discussion:
The poet manipulates the three criteria of Verschueren and adapts them nicely according to his situations. In these two lines of poetry, the poet deviates the structure differently via using (الرمل) in two syntactic forms to reflect the dialectical situations between earth and sky. The translator was not successful in rendering this deviant form since he understood these two lines as a form of iteration.

Proposed Translation:
How passionately the sand for the rain looks!!
How passionately the rain for the sand looks!!
SLT (19):

<div dir="rtl">

صَدِئ السؤالُ على الشِفاه وأطرقَ المتشائلون

</div>

TLT: On lips the query turned rusty, and questions ceased to ask.

Discussion:
The poet expresses explicitly or implicitly to the futility asking for help via the words 'صَدِئ' and 'أطرقَ'. He violated the Manner Maxim via this morphological deviation in the word (متشائلون) which is considered ambiguous for most of the readers. The translator misunderstood this violation and could not arrive at the actual meaning of the word (متشائلون).

Proposed Translation:
On lips the query turned rusty, <u>and pessoptimist bowed their heads</u>
7.4.2 Deictic Expressions
Deixis is another field of pragmatics. It means pointing to entities via language. There are five types of deictic expressions: *person*, *place*, *time*, *discourse* and *social*.
SLT (٢0):

<div dir="rtl">

<u>يا أيُّها الوطنُ المُلَبَّدُ بالحِجارَةِ والمُسَيِّلِ للدُّموعْ</u>

<u>يا أيُّها الجَسَدُ المُلَغَّمُ بالسَّواعِدِ والشُّموعْ</u>

</div>

TLT: <u>O, the Homeland</u> of stones amassed and of tears forced to
come down!

O, the Body endowed with forearms and candles!
Discussion:

As long as poetic discourse usually expresses the intentions
and feelings of the text producer and epic poetry celebrates the
deeds of the others, it is apparent that the poet uses second person
and third person on a large scale. Vocative يا (yaa Lit. O) is
predominant in Al-Farie's poetry since his discourse is directed to
that little young boy to a great extent. The translator was not
successful in rendering most of the vocative forms since he added
the definite article (the) after the deictic expression (O). In doing so,
he changed the direction of these deictic expressions into regret or
sorrow.
Proposed Translation:
O, Homeland amassed with stones and tear-gas clouds!
O, Body mined with forearms and candles!
The use of relative pronouns نا, ه, ك is also clear in the poem as in
the following example:
SLT (21):

ها نحنُ نبدأُ من يديكَ حسابنا   لكأنّما بُدئت بك الأرقامُ

TLT: It's <u>your hands</u> which ethically started the

calendar;

It's you who we envisage us a history maker.
Discussion: All deictic forms except the vocative ones were
rendered successfully by the translator.

As for ***place deixis***, it occurs as part of the meaning of some verbs,
i.e. *come/*تعال and *go/*اذهب describing movement in relation to the
current location of the speaker. Demonstratives like *this/*هذا and
*that/*ذلك are also used as deictic expressions of place whose
meanings depend on "where". Adverbs of place like *here/*هنا and
*there/*هناك and adjectives such as *up/*أعلى, *down/*أسفل, etc. are
considered place deictic expressions. Examples of place deictic
expressions can be seen in the following example:
SLT (22):

وإذا أناخوا حُلمَهُم خلفَ احتمالاتِ القَلَق

TLT: And only if did they let their sweet dreams off agitation,

<u>**Discussion**</u>: The poet uses the adverb خلف in the above example metaphorically. His sublime literary style makes him adapt these deictic expressions according to the situations he chose. The translator rendered most of these spacial deictic expressions successfully.

Time deixis concerns the encoding of temporal points by using deictic expressions such as *now*/الآن, *then*/ثم, *yesterday*/البارحة, *tomorrow*/غداً, *later*/فيما بعد, *ago*/قبل, etc. It is worth noting that tense is an important factor in time deixis. It is the form of the verb that may be used to show the time of an action or state expressed by the verb, namely past and present tenses.

<u>**SLT (23)**</u>:

لو يُطفئُ المصباحَ...

TLT: If only had he put the lamp out…

<u>**Discussion**</u>: The variable property of language gives the poet the freedom to adapt time according to his psychological states. In this line of poetry, the tense of the verb "يُطفئ" is present, but the time of the event is future. The translator was not fully successful in rendering this time deictic expression into TT.

 <u>**Proposed Translation**</u>:

If only will he put the lamp out…

      Discourse Deixis concerns the use of expressions within some utterance to refer to some portion of the discourse that contains the utterance such as *this*/هذا, *that*/ذلك, *but*/لكن, *therefore*/لذلك, *all*/كل, *in conclusion*/في الختام, etc. With examining the poem under analysis, some uses of discourse deictic expressions can be seen in the poem such as:

<u>**SLT (24)**</u>:

لا تعجَبوا هذا البياضُ على الذُرا   قِطعُ الضُحى يسعى بها الفتيانُ
Sonnet 15: Line number (201)

TLT: No wonder! This whiteness covering the peak
      Is but for the lads sacrifice chops which speak

<u>**Discussion**</u>: The poem under analysis is replete with discourse deictic expressions. The translator was not successful in rendering this type of deictic expression in the above mentioned example. He

has abandoned rendering the discourse particle بها which refers back to قِطَعُ الضُّحى in the second hemistich.

Proposed Translation:

No wonder! This whiteness covering the peak

Pieces of forenoon with which young boys climb up.

       The last type of deixis is *social deixis* which refers to the relative social status between the participants. There are some examples of social deictic expressions in the poem which can be clearly seen in the repeated uses of the vocative devices يا and أيُّها. These vocative devices are used to refer to the same social status between the participants and sometimes reflect the speaker's power over the listener.

SLT (25):

<div dir="rtl">

أنتُم وما تَتَخَرَّصونَ.. فنَحنُ أصحابُ البَلَدْ

</div>

Sonnet 36: Line number (492)

You and your cheap talk.. We are Home owners;

Discussion:

The poet negotiates language well via using social deictic expressions أنتُم and نحنُ which show power. He adapts them according to these two situations in this line of poetry. The translator was successful in rendering these pronouns within their contexts to show power.

8. Conclusions

       The study concludes the following:

1- Translating poetry is a process of a very complicated nature which requires a highly professional translator to select the appropriate choices to be adapted according to the situations the poet wants.

2- Good mastery of the properties of language involved in the criteria of variability, negotiability and adaptability is very important in making decisions on the part of the author and the translator.

3- DM reflects the competence of the text producer and the receiver at the decisive moment.

4- DM process looks forward to solving a particular problem when a text producer or a translator tries to adopt a certain choice and adapt it according to his situations.

5- Resorting to rhetorical devices or stylistic techniques is a decision making process in which all levels should be taken into consideration.

6- Any failure on the part of the translator to meet the decisions taken by a text producer will lead to a distorted translation.

References

Abdel Reheem, M. A. (2006): **Problem Solving and Decision Making**. Cairo: Cairo University.

 Adair, J. (2010): **Decision Making and Problem Solving Strategies**. New Delhi: Replika Press Pvt Ltd

 Al-Mallah, M. A. D. (1999): **Poetry as Discourse: System and Process in Modern Arabic Poetry with Reference to English.** Unpublished Ph.D. Thesis. University of Mosul.

 Armesh, H. (2010): **Decision Making،** Dubai**.** In the: Proceedings of the 12th International Business Research Conference.

Boullata, I. J. (1976): **Modern Arab Poets**, London: Heinemann

Braunschweig, T. (2000): **Priority Setting in Agricultural Biotechnology Research: Supporting Public Decisions in Developing Countries with the Analytic Hierarchy Process**. The Hague: ISNAR Publications Services.

 De Kock, E. (2003): **Decentralising the codification of rules in a decision support expert knowledge base**. Master's Dissertation. University of Pretoria

Grice, Paul (1975): **'Logic and Conversation',** in P. Cole and J. Morgan (eds) *Syntax and Semantics, Volume 3*, New York: Academic Press.

 Harris, R., (2009): **Introduction to Decision Making**, at http: www.   virtualsalt. com\ crebooks.htm

Hymes,   D.   (1974):   **Foundations   in   Sociolinguistics**,   An Ethnographic   Approach. London: Tavistock Publications

Long, K. (2008): **Problem Solving Vs Decision Making - Is There a Difference?. ,** http://ezinearticles.com/?Problem-Solving-Vs-Decision-Making---Is-There-a-ifference?&id=1462689

Solem, A. (1992): **"Some Application of Problem-solving Versus Decision –making to Management"**. Journal of Business and Psychology. Vol.6, No.3, pp 401-ff.

Tirkkonen-Condit.S. (1993): **Choice in Translation: A Challenge to   Theory and Practice,** In: Tirkkonen-Condit. S.&   Laffling.J. (eds) Recent Trends in Empirical   Translation   Research. Joensuun Yiliopisto Monistuskeskus.

Verschueren, J. (2003): **Understanding Pragmatics**. London: Oxford University Press.

Wang, Y and Ruhe, G. (2007): **"The Cognitive Process of Decision**". London: Routledge

اتخاذ القرار في ترجمة الشعر الملحمي الى اللغة الانكليزية: منهج تداولي

أ.د.عبد الرحمن أحمد القزاز و م.م. محمد نايف أحمد

المستخلص

يهدف هذا البحث الى تحليل مقتطفات من قصيدة ملحمية للشاعر الفلسطيني هلال الفارع والتي ترجمها الى الانكليزية البروفيسور دنحا طوبيا كوركيس. كما سلّط الضوء على المشكلات التي واجهها المترجم أثناء الترجمة، وحاول أن يُحدّد مواطن الضعف والقوة في الترجمة واقتراح ترجمة بديلة في حال اخفاق المترجم. افترضت هذه الدراسة ما يأتي:

١–أن اتخاذ القرار، وطبقاً لما قاله فيرتشرن، يعتمد بشكلٍ أساسي على ثلاثة معايير: التنوّع، والمناورة، والتكييف، وأنّ عدم التمكن من هذه المعايير يؤدي بالنتيجة الى فشل المترجم في فهم قصدية الشاعر.

٢–تُعدّ الترجمة الحرفية، أحياناً، وسيلة ناجعة لتمكين قارئ اللغة الهدف من فهم الصور البلاغية والتقانات الاسلوبية التي يستخدمها منتج النص .

إنّ الاجراءات التي تمّ تبنيها في هذه الدراسة تقوم على انتقاء مقتطفات من قصيدة هلال الفارع (عندما يصافحنا الرصاص من الأمام) وعلى مختلف الصُعد: الشكلي، والمفرداتي، والنحوي، والتداولي مع مكافئاتها الانكليزية، وتحليل هذه الترجمات واقتراح ترجمات بديلة في حال اخفاق المترجم، وقد أثبتت نتائج البحث صحة الفرضيات وحققت الأهداف المرجوة من البحث