

Review

Translating Al-Mutanabbi's Wisdom Poetry into English: A Localisation Product

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This study aimed to translate Al-Mutanabbi's wisdom poetry into English locale poetry. To achieve the objective of the study, two main procedures were performed by the researcher. First, 70 verses, including 87 wisdoms, said by Al-Mutanabbi, were identified from *Al-Mutanabbi's Diwan* (introduced by Al-Aqbawi, 2007), forming the Arabic corpus of the study. Then, the corpus was introduced to seven experts of Arabic, working as professors at Ibb and Taiz universities, Yemen, majoring in the Arabic poetry, to ensure the availability of wisdom(s) in each line or verse, the number of wisdoms, the main theme involved, and their commonness among Arabs. Second, the whole Arabic corpus was translated into English locale poetry by the researcher, for the first time, producing equivalent English verses following the English poetry style, forming the English corpus of the study. Then, both Arabic and English corpora were introduced to six experts, working as professors at Ibb and Taiz universities, majoring in the English poetry, to ensure conveying the intended meaning of all Arabic wisdom verses into English equivalently, and checking their localisation into English locale verses. Finally, the study introduced a number of conclusions and implications for translators.

Keywords: Translation, Localisation, Wisdom, Classical Arabic Poetry, Al-Mutanabbi.

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INTRODUCTION

As being the language of the Holy Quran, Arabic posits the top ranks among wealthy languages worldwide. It has more than 12 million entries which, in turn, makes it difficult for some non-Arab learners (Shawqi, 1974). Linguistically speaking, Arabic has multiple disciplines (e.g., semantics, phonology, morphology, syntax, literature, etc.) and each discipline includes a number of sub-disciplines. Among these disciplines is literature which plays a significant role in enriching Arabic and maintaining its culture along centuries. Poetry, as a sub-discipline of literature, plays a significant role in traditional and modern Arabs' own life affairs, affecting, and is affected by, their behaviours, customs, habits, attitudes, etc., along ages. Traditionally, Arabs used poetry for reflecting their social events in the form of *hamasah* (heroic), *fakhr* (self-praise), *retha'a* (elegy), *madh* (panegyric), *ghazal* (erotic), *heja'a* (satire), *wasf* (description), *hekma* (wisdom), and *e'atethar* (apology), etc. poems (Abu Ali, 1988; Arberry, 1965).

Therefore, saying wisdoms was one function of the Arabic poetry along centuries where Arab poets appeared in certain periods of time and expressed wisdoms in their poetry. To know what is meant by a wisdom, Hornby (2005, p. 59) said that it is "a short phrase that says something true or wise". For Abu Ali (1988), a wisdom refers to a statement of

general principles said by a wise man in a certain period which is quoted by people along generations. To distinguish between wisdoms and proverbs, the former are mostly longer statements whose authors are known while the latter are mostly short sayings of unknown authors (Baldick, 2001).

Since wisdom was always stated in the Arabic poetry along its long history, it sounds demanding to divide such a history into *three* main periods to show the great wise poets in each period (Shawqi, 1974). The first period, known as Pre-Islamic Period (until 610 AD), before the advent of Islam, includes many wise poets, most notably: Omru Al-Qais, Labid ibn Rabi'ah, Torfah ibn Al-Abd, etc. Those poets stated wisdoms in their poetry to reflect their life goings and relationships with other tribes and societies at that time. The second period, known as Islamic Period (610 AD – 132 AH), beginning from the time of Prophet until the end of Umayyad Caliphate, includes a number of poets, most notably: Rabi'ah ibn Ma'aruf, Al-Abbas ibn Merdas, Amr ibn Al-Ahtam, Jarir, Al-Farazdaq, Al-Akhtal, etc., who expressed wisdoms in their poetry when reflecting people's daily life routines and events occurred at that time. During this period, poetry was reinforced by the advent of Islam and received much attention by the Prophet, His companions, and the four caliphs following Him. The third period, Abbassid Period (132 – 656 AH), witnessed an advanced civilisation due to the contacts between Arabs and other people of different cultures (e.g., Persian, Roman, Greek, Indian, etc.). This movement allowed the Arab's mind to flourish, notably in literature, which in turn rendered poets to base their poetry on mind, logic, and philosophy. There were many famous poets in this period who said wisdoms in their poetry, most notably: Bashar ibn Burd, Abu Nawas, Abu Al-Atahia, Abu Tammam, Al-Mutanabbi, etc.

Surprisingly enough, Al-Mutanabbi was the most effective poet among all previous and late Arab poets until today due to the greatly suggestive wisdoms said in his poetry (Foroukh, 1981). This merit renders his wisdoms quoted by all Arabs, including kings, princes, presidents, scholars, philosophers, etc. along ages (Ibrahim, 1973). Some scholars (e.g., Abdulmatooq, 1985; Yusri, n.d.) admitted that the third of Arabic wisdoms are quoted from his poetry.

This great poet and his great poetic wealth are, unfortunately, delimited to Arabic studies; the case that renders them unknown to non-Arabs. This problem motivates the researcher to conduct the current study to address it scientifically through translating his wisdom poetry into the English *locale* poetry to share it with non-Arabs in the same or similar effect of the original.

Presentation of the Poet Abu Al-Tayyib Al-Mutanabbi (303-354 AH)

Our great wise poet, Abu Al-Tayyib Ahmed ibn Al-Hussein ibn Al-Hasan ibn Abdulsamad Al-Koufi Al-Kindi, is arguably one of the greatest of Arabic poets (though many say the greatest) of all times who is better known as Al-Mutanabbi (a self-proclaimed prophet), i.e., the would-be prophet (Al-Aqbawi, 2007). He was born in the 4th century (AH) in Kinda, a thriving city of commerce and education, Koufa, Iraq, in 303 AH, with a sharp intelligence, talent, and genius. He wrote poetry at the age of nine which rendered him to be the most prominent and influential poets of Arabic (Abdulmatooq, 1985). He spent his childhood (304-308 AH) in his home-town as an orphan boy (with no mother) and was taken care of by his grandmother. His father was a water-carrier who was a noble and ancient southern Arabian descent. When Qamarains conquered Al-Koufa, he ran away to Samawah, Mesopotamia, and lived there (for two years) among Bedouins where he learnt Arabic, rhetoric, and old ideals. In 315 AH, he came back to Koufa and joined Abu Al-Fadhl Al-Koufi, one of its great people, to study carefully the Arabic poetry especially that of Abu Nawas, ibn Al-Roomi, Muslim ibn Al-Waleed, ibn Al-Mo'taz, Abu Tammam and his student, Al-Buhtori, etc. (Larkin, 2008).

With his father, he moved to Baghdad, where they did not stay there for long, and then to Mesopotamia, roaming between urban and civilised places, showing great knowledge in Arabic, and memorizing a lot of Arabic strange poetry, said by pre-Islamic period poets (Hussein, 1986). During his stay there, he deepened his knowledge in Arabic and literature, exploiting all wide scope of disciplines at that time, the Abbasid Period, the era of Abu Ja'afar Al-Mansour, which allowed education to flourish. In the end of 321 AH, he moved to Latakia and then to Samawah and reinforced his poetic experiences, praising kings, princes, etc. As a man influenced by Shiite thoughts, he called his Bedouin followers to revolt against the ruler; the case that sent him to prison (Larkin, 2008). After getting released, he re-revolted again and was imprisoned for two years; then, he was re-released again. His hard life taught him valuable lessons on everything he came across, associated with deep knowledge in the Arabic literature and other sciences including Indian and Greek philosophies (Huda, 1977). His great qualification created controversies between his admirers and critics. It is a measure of his outstanding genius as quarrels between his supporters and opponents still continue to the present day. For this merit, Al-Mutanabbi is considered a kingly poet along history.

As a man of great life experiences and deep knowledge in language and its arts, he inevitably showed talent in poetry. This merit rendered him very prominent among kings, princes, ministers, tribe sheikhs, etc., leading him to think highly of a political position to satisfy his inner prince desires. For this end, he roamed among a number of Mesopotamia places (e.g., Damascus, Tripoli, Latakia, Homs, Aleppo, etc.), and praised their rulers.

In 336 AH, because his desires were not met, he moved to Antioch where he met the cousin of Saif Al-Dawlah who

guided him to move to Aleppo to meet its prince Saif Al-Dawlah, a literate man who loved literature, in 337 AH and stayed with him for nine years. As being of the same age, they lived together and loved each other. This was manifested by praising him in most of his poems against moral and materialistic rewards. Accordingly, he was the court poet of Saif Al-Dawlah of Aleppo. In this connection, Saud (1981) argued that Al-Mutanabbi's poems make Saif Al-Dawlah alive in the Arabic history, scoring (poems) the greatest masterpieces of the Arabic literature. In this connection, Nicholson (1987, p. 19) recommended his poetry by saying:

Anyone who reads him in Arabic must admire the splendour of his rhetoric, the luxuriance of his imagination, and the energy and aptness of his diction; but in a translation, these great qualities are overshadowed by others less pleasing to our taste, which have left their mark on the poetic style of many who wrote after him in Arabic and Persian.

In support of this view, Arberry(1965) argued that Al-Mutanabbi wrote 326 poems in *Al-Shi'r Al-Amoudi* (classical or rhymed), following one single form of *muzdawaj* or *qasida* (couplet). All his poems show *all*his extraordinary ability in describing human life, experiences, emotions, insights, etc. and introducing wisdoms in a highly poetic and aesthetic style. His wisdoms become effective Arabic proverbs along history as being cited by all Arabs, including, surprisingly enough, kings, princes, presidents, ministers, etc., in related life contexts for more than 1100 years. For this merit, he was described as a highly controversial figure along the Arabic history, the surest proof of his universal greatness (Arberry, 1965). Despite his great wealth of poetic wisdoms, it is, *unfortunately*, confined to Arabic either in research or citations; the case that renders it unknown to non-Arabs worldwide.

Statement of the Problem

Despite the great linguistic wealth of Arabic in all disciplines, it does not go beyond the fences of Arabic readers or studies. The Arabic literature in general, and poetry in particular, forms a great wealth for the Arabic culture as it addresses multiple issues of people's life. For more specificity, Arabic wisdoms, whether poetic or prose, are part of this great wealth which are limited to Arab readership; the case that renders them move among Arabs only, citing them in their written and oral communications. The most effective Arabic wisdoms, according to Al-Aqbawi (2007), are Al-Mutanabbi's, spread along his poetry diwan, which are concerned with many essential life aspects such as friendship, generosity, courage, work, education, love, etc. These wisdoms are very effective among Arabs as being poetic, the source of musicality involved which helps them remain live in readers' minds and souls, and meaningful, as they involve pearls about all life concerns for all different classes of society. Such a wealth culture does not exceed the fences of Arabic and its readership; the case that makes the Arabic culture introvert to itself, and, as a result, get downgraded by other nations or cultures despite its great position among world languages (Hussein, 1986). This problem, however, can be attributed to the lack of attention of Arab researchers, translators in particular, in translating such poetic wisdoms into other languages such as English, French, etc., to non-Arabs to use them in their real life situations and know, in passing, how wealthy our language is in this aspect. Arab researchers, majoring in English, and translators are the main intended laymen in this study who, unfortunately, have not paid attention yet to translating Al-Mutanabbi's poetic wisdoms into English.

This problem, however, is evidently manifested by the lack of studies on translating such poetic wisdoms into English. This fact is supported by the view of a number of scholars (e.g., Raffel, 2010; Jakobson, 1959) who confirm on the untranslatability of poetry. There are a number of reasons behind this problem; the primary one is that poetry includes symbolic and allegorical representations involved in connotative and emotive meanings besides the complexity of style, which together make it difficult to be translated. This admittedly can be applicable to the classical Arabic poetry of Al-Mutanabbi's wisdoms which shows all these features; the case that requires professional translators who show linguistic and poetic competencies in both Arabic and English to be able to convey the meaning intended by poets.

In addition, translating the Arabic poetry into English can be performed in either ways: prose and poetry; into each one posits difficulties for translators. Concerning *into-prose*, having assumed excelling difficulties and conveying the intended meaning, the poetic value and taste of the Arabic poem may get lost, providing a narrative discourse, no more. Hence, the effect of the Arabic poem on its audience may not be available in the English poem. Despite the transferability of meaning in such (distorted) translation, there is still a lack of studies on translating Al-Mutanabbi's wisdoms into English prose.

Concerning *into-poetry*, the case is more problematic because all linguistic, functional, and poetic features of the Arabic poem must be available in the English poem to produce the same or similar effect on TL audience. Conveying the first two features into TL only, though difficult, without considering the poetic ones (i.e., meter, rhyme, rhythm, etc.), allows the translator to translate the Arabic poem literally, losing its meaning and effective message intended. Even

though, there are rare studies (e.g., Djaouti & Lacey, 2020) done on translating few general verses of certain poems of Al-Mutanabbi, showing English verses loyal to the Arabic ones. Hence, as an Arab native, the English verses could not convey the same or similar effects experienced in the Arabic ones; the case that distorts the Arabic poetry in general and the wisdoms involved in particular.

Accordingly, the current study aims to find a solution for this problem, a poetry-into-poetry translation, to convey Al-Mutanabbi's wisdoms effectively to English readership. This solution is to translate such wisdoms into English *locale* verses equivalently, falling into the English poetry features of rhyme, meter, and form. In so doing, both meaning and effect of the Arabic wisdom verses can be available in the English equivalent verses, affecting the TL audience. To the best knowledge of the researcher, there is no study has addressed localisation on the Arabic poetry in general, and Al-Mutanabbi's wisdom poetry in particular, to date. On this base, the need arises to *localise* such wisdoms into English to fall in the interests of English readers to get affected by both meaning and poetic powers of the verses. Hence, our wealthy language, poetic wisdoms in particular, can be conveyed to non-Arabs, on the one hand, who may use them in their real life concerns, on the other.

Research Questions

This study attempts to address the following questions:

1. What are Al-Mutanabbi's wisdom verses?
2. What are the English locale verses for Al-Mutanabbi's wisdom verses?
3. What are the strategies and techniques that can be used to localise Al-Mutanabbi's wisdom verses into English verses?

Objectives of the Study

This study attempts to:

1. Identify Al-Mutanabbi's wisdom verses.
2. Translate Al-Mutanabbi's wisdom verses into English locale verses.
3. Identify the strategies and techniques used to localise Al-Mutanabbi's wisdom verses into English verses.

Significance of the Study

Translating Al-Mutanabbi's wisdom verses into English locale verses is the first study, to the best knowledge of the researcher, in translation studies, localisation in particular. In turn, this may introduce our Arabic wealthy literature in general, and poetry in particular, to non-Arabs (e.g., scholars, academics, researchers, readers, etc.) of different cultures, who know English, in the same style of English to know how wealthy our language is. That is, translating Al-Mutanabbi's wisdom verses into English locale ones may expose, in addition, the TL audience to a new poetic paradigm of Arabic. This may bridge the gap between the Arabic culture and their cultures to interact with each other, interculturalisation. Moreover, conveying Al-Mutanabbi's effective wisdoms to English may render the TL audience to make use of them in all their life concerns. In passing, this study introduces one of the greatest figures of the Arabic poetry (i.e., Al-Mutanabbi) to other nations to know how genius this man was and how he enriched Arabic with his precious poetic wisdoms. In effect, this may contribute in establishing a good image in the TL audience's minds about Arabic and its great poets.

Furthermore, localising Al-Mutanabbi's wisdom verses to English verses develops a new approach to translating poetry; the case that eradicates the false perception of poetry untranslatability evoked by some translation scholars (e.g., Raffel, 2010; Jakobson, 1959) from the minds of some Arab researchers and translators. That is to say, the current study contributes in providing a new translation approach (i.e., methods, strategies, techniques, etc.) for localising the classical Arabic poetry to the English locale poetry. This approach, however, may open a broader scope for other Arab researchers, majoring in translation studies, to use this approach in translating Al-Mutanabbi's different poems, and those of other poets, into English locale ones, and transferring the same or similar effect intended by the Arab poets concerned on the TL audience.

Literature Review

What is Poetry?

In general, poetry is “an imaginative rendering of a poet’s feelings and experiences” (Nair, 1991, p.93) to express deep feelings, emotions, customs, traditions, problems, thoughts, universal truths, wisdoms, etc., interpret hidden meanings of life, and convey culture to others. Unlike prose, poetry is symbolic, allegorical, and representational in nature whose connotative and emotive meanings are the intended hidden messages to audience that form the main concern of critics, analysts, explainers, etc.

A poetic language must show linguistic, functional, and poetic features. Linguistically, it shows a symbolic, allegorical, figurative, and rhetorical language which is highly and intricately sensitive, effective and rich with all kinds of implications, associations, connotations and emotions. Functionally, it involves literary devices such as metaphors, similes, alliteration, assonance, collocations, neologism, etc. that make it aesthetic to readers. Poetically, it shows prosodic features such as feet, rhyme, metre, etc. which make it musical to readers (Newmark, 1988).

Because the current study aims to provide English locale verses for Al-Mutanabbi's Arabic wisdom verses, the need arises to address the nature of both English and Arabic poetries to show both similarities and differences between them on which localisation is based.

English Poetry

As indicated the previous section, the aim of the English poetry is to express poets' feelings, emotions, experiences, etc. to others, showing all linguistic, functional, and poetic features. As far as poetry localisation is mainly concerned, it is relevantly demanding to address the poetic features of the English poetry only: rhyming, metrics, and form.

Rhyming

A rhyme means a repetition of similar words phonetically at the end of lines in poems or songs for creating rhythms and musicality to make a pleasant effect on readers (Herbert, 2006). According to Lennard (2010), there are 23 kinds of rhyming in the English poetry which are classified based on sound and position. Based on sound, there are 19 kinds of rhyming: **perfect** (when two words at the end of lines rhyme in such a way that their final stressed vowel, and all subsequent sounds are identical, e.g., sight – light); **general** (when there is a variety of phonetic similarity between words, e.g., null – dull); **syllabic** (when words having a similar sounding final syllable without a stressed vowel, e.g., bottle – fiddle); **imperfect** (when words having similar stressed syllables in the end, e.g., reflect – subject(v)); **assonance or slant** (when words having the same vowel sound followed by the same consonant, e.g., kill – bill); **alliteration or head** (when initial consonant sounds are matching, e.g., sea – seal); **consonant** (when initial consonants rhyming but not vowels e.g., bell – ball); **dactylic** (when the third syllable from the end rhyming, e.g., aristophanes – cacophonies); **eye** (when words having the same spelling, e.g., move – love); **feminine** (when double, triple, multiple, extra-syllable, having different beginnings and similar endings, e.g., tricky – picky); **identical** (when a word rhyming with itself but with different meanings, e.g., bank – bank); **internal** (when rhyming happens within a line, e.g., straddle – saddle); **light** (when a syllable is stressed and another is not, e.g., frog – dialog); **macaronic** (rhyming words from different languages, e.g., sitar – guitar); **masculine** (when two words are stressed on the final syllable, e.g., support – report); **near** (when final consonants rhyming but not vowels, e.g., bent – rant); **oblique** (when sounds do not quite match, e.g., lap – shape); **rich** (when words are pronounced the same but having different meanings, e.g., raise – raze); and **scarce** (words having some identical sounds, e.g., oceanless – motionless) (Lennard, 2010).

Based on position, there are four kinds of rhyming: **tail** (it is the most common kind of rhyme which occurs in the final syllable of a verse or line, e.g., star – are); **internal** (when a word at the end of a line rhyming with another in the same line, e.g., *Just turn me loose let me straddle my old saddle*, said Cole Porter & Robert Fletcher); **holo-rhyme** (all the words of two entire lines rhyme); and **cross rhyme** (matching sounds at the ends of intervening lines).

Metrics

In the English poetry, a metre is based on rhythms and feet. A rhythm is a device which demonstrates long and short patterns of stressed and unstressed syllables in a line (Zumbansen et al., 2020). The function of a rhythm is to produce a rhythmical effect as it sounds a melodious beat, pleasant to receptors' minds and souls. Each rhythmic pattern in a line is called a "foot". A foot contains a number of stressed/unstressed syllables in a line (Zumbansen et al., 2020). So, a

metre is a linguistic sound pattern which contains a number of feet in each line of a poem. Therefore, describing metres is based on the number of foot repeated in a line, as follows: one foot = monometer, two feet = diameter, three feet = trimeter, four feet = tetrameter, and five feet = pentameter.

Because English is a stress-timed language, rhythmical patterns emerge from stressed and unstressed syllables in a line. On this base, there are *eight* metres in the English poetry which vary based on the type of foot; being two-syllable or three-syllable (Jolly & Mandy, 2000). Based on a two-syllable foot, there are *five* metres: i) *iambic* (it is the most common metre in English), an unstressed syllable followed by a stressed one (e.g., to **be**); ii) *trochaic*, a stressed syllable followed by an unstressed one (e.g., **quite contrary**); iii) *spondaic*, two successive stressed syllables (e.g., **well-loved** of me); and iv) *pyrrhic*, two successive unstressed syllables (e.g., **to a green thought**). Based on a three-syllable foot, there are *three* metres: i) *anapaest*, two unstressed syllables followed by a stressed syllable (e.g., **there once was** a man ...); ii) *dactyl*, a stressed syllable followed by two unstressed syllables (e.g., **just** for a ...); and iii) *amphibrach*, a stressed syllable occurs between two unstressed syllables (e.g., **confession**).

Form

According to Zumbansen et al. (2020), the form of any English poem depends on rhyme, metre, number of lines, length of lines, subject matter, and style. Put shortly, an English poem can be formed by both **content** (i.e., subject matter and style) and **structure** (i.e., rhyme, meter, stanza, and number/length of lines). On this base, there are *eight* forms of English poems:

1. **Stanza:** It refers to a set of lines in a poem, which is of *four* kinds: i) *tercet*, a stanza of three lines; *quatrain*, a stanza of four lines; *sestet*, a stanza of six lines; and *octave*, a stanza of eight lines.
2. **Couplet:** As the name suggests, it refers to a pair of rhyming lines. For example:

While the pretty bird **sings**,
The hawk spreads its **wings**.
3. **Haiku:** It is a Japanese poem which is preferred by non-poets as being easy to write.
4. **Haiku Limerick:** It is a simple poem, consisting of *five* lines with an AABBA rhyme scheme. Often, the first, second, and fifth lines are similar in length and rhythm, while the third and fourth may be shorter.
5. **Sonnet:** It is a longer poem written to address themes of love and passion.
6. **Villanelle:** It is similar to a *haiku* in that it begins as a poem which is defined by a strict form of lines and rhyme with an incredibly flexible content.
7. **Free verse:** It has no strict rhyme scheme, meter, or stanza divisions.
8. **Lyric:** It is based on the content of the poem, and is more flexible than others.

Arabic Poetry

The Arabic poetry can be classified into two main types: *Al-Shi'r Al-Amoudi* (classical or rhymed) and *Al-Shi'r Al-Hurr* (free verse). Each type has its own poetic features. Because Al-Mutanabbi's wisdom poetry belongs to the classical Arabic poetry, *Al-Shi'r Al-Hurr* falls beyond the scope of this study.

Classical Arabic Poetry

According to Shawqi (1974), the classical Arabic poetry refers to the rhymed speech that shows a unified rhyming system, associated with linguistic, functional, and poetic features (see Section 2.1). However, Arberry (1965) argued that the classical Arabic poetry, no exception, refers to all metered and rhymed speech written in Arabic, forming an essential source of Arabic knowledge and culture. That is, it plays a cherished role in conveying both culture and heritage of the Arabic community. In the same vein, Foroukh (1981) described it as an integral and unifying part of the tribal culture as it addresses people's aspirations, fears, sorrows, etc.

Historically speaking, the classical Arabic poetry begins in the pre-Islamic period, stands firmly by the advent of Islam, and gets stronger in the Umayyad, Abbasid, and Ottoman periods (Hitti, 1970). It was used for many purposes; most notably, socially and linguistically. Socially, it was used to express *hamāsah* (heroic), *fakhr* (self-praise), *retha* (elegy),

madh(panegyric), *ghazal*(erotic), *heja'a*(satire), *wasf*(description), *hekmah*(wisdom), and *e'atethar*(apology). It adopted social events (e.g., marriage, death, birth, war, etc.) as a tool for appreciating or criticising others especially kings, princess, ministers, etc. Linguistically, it was used by poets as a craft to show their masterful control over the language system and sounds (Arberry, 1965).

As far as poetry localisation is mainly concerned in this study, it is relevantly demanding to address the poetic features of the classical Arabic poetry only: rhyming, metrics, and form.

Rhyming

Usually, a classical Arabic poem is composed of a number of verses; each verse is composed of two equal lines. The first line is called *sadr* (precedent) while the second one is called *a'gz* (posterior), forming two columns down the page. In such poems, a rhyme is the ending letter of the last word of all second lines along the poem, which is called *rawi*(Al-Muhareb et al., 2013). This rhyming letter shows *four* grammatical cases, namely *raf'a*(regularity), *nasb*(accusative), *jurr*(reduction), and *sukoun* (quiescence). These cases are controlled by the syntactic position of the rhymed word as, respectively, *fael*(agent) or *naebfael* (pro-agent), *mafaoulbeh* (patient), *muthafelaih* (genitive or annexed), and *magzom* (showing elision).

The *harkah* (movement) of the *rawi*, plays an important role in classifying the rhyme into two main types: controlled and uncontrolled. The controlled rhyme is the one whose *rawi*ssaken (stationary) (e.g., القمم) while the uncontrolled one is the one whose *rawi* is *mutaharrek* (moving) either with *dham*(regularity) (e.g., زائل), *fi'h*(openness) (e.g., رداء), *kasr*(reduction)(e.g., الحجيم), or *ha alwasl*(conjunction) (e.g., حينية), whether *saken* or *mutaharrek* (Al-Hassani, 1969).

Nonetheless, based on Al-Khalil ibn Ahmed Al-Fahidi(100 -173AH), the rhyme in Arabic is not restricted to the *rawi* only; but to all *mutaharreka* sounds (5 in maximum) that occur between the last two *saken* ones in the second lines of a poem. As such, there are *five* types of rhyme based on the number of *mutaharreka* sounds: i) *mutakwes*, a rhyme in which the last two *saken* letters are separated by four *mutaharreka* letters (e.g., اله فَجَبَر); ii) *mutakeb*, a rhyme in which the last two *saken* letters are separated by three *mutaharreka* letters (e.g., ومضاً); *mutadarek*, a rhyme in which the last two *saken* letters are separated by two *mutaharreka* letters (e.g., نها); *mutawater*, a rhyme in which the last two *saken* letters are separated by one *mutaharreka* sound (e.g., لو); and *mutaradef*, a rhyme in which the last two *saken* letters are not separated by any *mutaharrek* letter (e.g., سنين) (Al-Hassani, 1969).

Metrics

To begin with, a rhythm is a musical sound, like heart beats, clock ticks, etc., which is repeated in each line, producing a musical harmony to listeners(Al-Hassani,1969). Al-Farahidi did not use syllables to manage the number of rhythms repeated in each line; he used units of sounds called *tafeila*(foot). A foot refers to the units of sounds formulated as a result of additions and deletions of sounds in a poem. That is, there are various feet in the classical Arabic poetry depending on the number of additions and deletions of sounds used by poets. Such additions and deletions can be manipulated by only two schemes called *watad* (peg) and *sabab* (cord). A peg is composed of two *mutaharreka* sounds followed by a *saken* one (e.g., على = on), or two *mutaharreka* sounds separated by a *saken* one (e.g., يعمل = (he) works). However, a cord is composed of one *mutaharreka* sound followed by a *saken* one (e.g., في = in), or two *mutaharreka* sounds (e.g., لك = to you). That is, both peg and cord constitute feet; two to four feet constitute a line (Jansson, 2010).

After identifying all these issues in the classical Arabic structure, Al-Farahidi discovered that all classical Arabic poems were written in 15 different systematic modes, calling them *buhour* (metres). Later on, Al-Akhfash, one of his students, discovered another metre to be 16. A metre is "the pattern of repeated sound-units in the line of a poem" (Jansson, 2010, p.8). So, there are 16 metres in Arabic and each metre differs from the other in the number of feet used in a line. In addition, each poem was written instinctively by poets in only *one* metre from the first line till the end. Table 1 below shows these metres together with the systems of repeating pegs (Ps) and cords (Ks), and feet in each line:

Table 1: Arabic Poetry Metres

No.	Metre	Ps and Ks	Feet
1.	Taweel	PK PKK PK PKK	<i>fa'uulunmafaa'ilunfa'uulunmafaa'ilun</i>
2.	Baseet	KKP KP KKP (KP)	<i>mustaf'ilunfaa'ilunmustaf'ilunfaa'ilun</i>
3.	Madeed	KPK KP KPK (KP)	<i>faa'ilaatunfaa'ilunfaa'ilaatun</i>
4.	Wafer	PLK PLKPLK	<i>mufaa'alatunmufaa'alatunfa'uulun</i>
5.	Kamel	LKP LKP (LKP)	<i>mutafaa'ilunmutafaa'ilunmutafaa'ilun</i>
6.	Hazaj	PKK PKKPKK	<i>mufaa'ilunmufaa'ilunmufaa'ilun</i>
7.	Rajz	KKP KKP (KKP)	<i>mustaf'ilunmustaf'ilunmustaf'ilun</i>
8.	Raml,	KPK KPK (KPK)	<i>faa'ilaatunfaa'ilaatunfaa'ilun</i>
9.	Munsareh	KKP KKQ KKP	<i>mustaf'ilunmaf'uulaatumustaf'ilun</i>
10.	Khafeef	KPK KQK (KPK)	<i>faa'ilaatunmustaf'ilunfaa'ilaatun</i>
11.	Muqtadhab	KKQ KKP	<i>maf'uulaatumustaf'ilun</i>
12.	Mujtath	KQK KPK	<i>mustaf'ilunfaa'ilaatun</i>
13.	Mudhare'a	PKK QKK	<i>mufaa'ilunfaa'ilaatun</i>
14.	Saree'a	KKP KKP KKQ	<i>mustaf'ilunmustaf'ilunmaf'uulaatu</i>
15.	Mutaqareb	PK PKPKPK	<i>fa'uulunfa'uulunfa'uulunfa'uulun</i>
16.	Mutadarek	KP KPKP (KP)	<i>faa'ilunfaa'ilunfaa'ilunfaa'ilun</i>

Form

According to Al-Hassani (1969), the classical Arabic poetry shows only *one* form, i.e., a verse composing of two lines connected to each other meaningfully. Based on the number of lines in a poem, a classical Arabic poem is of *four* main forms. The first form is called *muzdawaj*(couplet) in which the poet follows one single metre and rhyme in all verses. However, a poem may show multiverses, depending on the poet and the purpose of his/her poem. In this connection, Al-Borqouqi (2014) argued that all Al-Mutanabbi's poetry is *muzdawaj*(couplet). The second form is called *mathnawi* or *masnawi*(triplet) where a stanza is composed of *threelines* connected to each other meaningfully. The third type is called *rubaei*, *rubaiyatordubayt*(quatrain) where a stanza is composed of *four* lines connected to each other meaningfully. Finally, the fourth type is called *mukhammas* or *khumasiyya*(quintuplet) where a stanza is composed of *five* lines connected to each other meaningfully.

Arabic-English Poetry Translation

Generally speaking, translating poetry means rendering the meaning from an SL poem into a TL one in the same way as the poet of the former wants it to be. However, Baker (2001) argued that translating poetry refers to the literary devices which are used to capture and transmit an SL poetic sense into an identical sense in a way that functions in the TL as it does in the SL.

Based on the very nature of poetry, it shows multiple linguistic, functional, and poetic features (see Section 2.1). This merit of poetic, rather than prosaic, language creates hot debates among translation scholars on the translatability of poetry. For example, Jakobson (1959) admitted that everything can be translatable except poetry as being very phonetic. This view is supported by Raffel (2010, p. 12) when labeling "difficulties" encountered by translators of poetry with "impossibilities". Similarly, Connolly (2007) argued that both content and form cannot be maintained in translation poetry suggesting that the form is usually sacrificed for the sake of content.

Contrastively, Nida (1964) argued that translating poetry is *not* impossible but it is difficult because there is much attention to be paid by translators to its formal elements than in other prosaic discourses. This does not mean that the content is sacrificed for the sake of form; rather, both content and form are maintained through constricting the content into formal molds. In this connection, Newmark (1988, p. 163) stated that "the integrity of both the lexical units and lines has to be preserved within a context of: a) corresponding punctuation, which essentially reproduces the tone of the original; and b) accurate translation of metaphor".

On this base, it sounds difficult to translate Al-Mutanabbi's wisdom verses into English equivalent verses but it is *not* impossible. This difficulty is attributed to the linguistic, functional, and poetic features associated with this type of poetry, the classical Arabic poetry, besides the differences between Arabic and English in all phonetic, semantic, syntactic, cultural, poetic, etc., systems as they belong to different language families. In other words, this difficulty can be

overcome by professional and creative translators who show deep knowledge in both Arabic and English poeties and translation skills capacities. Some scholars (e.g., Wilss, 1996) argued that it is more professional if translators of poetry are poets themselves as being aware of all functional and poetic features of an SL poem to be able to transfer them into the its TL poem to establish the same effect on audience.

Therefore, this study attempts to address the appropriate theory of translation, including methods, strategies, and techniques, that can provide translators of the Arabic poetry with insights and procedures to be apply them when translating it into the English poetry professionally, conveying the same or similar effect intended by the Arab poet.

Translation Theory

Based on the nature of the current study, literary translation is the main theory that can be adopted in translating such a classical Arabic poetry of Al-Mutanabbi into the English poetry.

Literary Translation

According to Ali (2023), literary translation is an equivalent literary text in the TL to another text in the SL. From an aesthetic perspective, literary translation focuses on the aesthetic values of the original text and hence translation becomes an artistic activity. That is, there is a need to convey the imaginative, intellectual and intuitive writing of the author. This coincides with what Newmark (1988, p. 189) admits on translation as being "partly a science and partly an art".

However, translating poetry in general is very different from translating another literary text (e.g., fiction, drama, novel, story, etc.) due to the existence of poetic features (e.g., feet, metre, rhyme, etc.). In other words, a poem shows well-designed and aesthetic content and form. Concerning the content, "[t]he message of a poem is often implicit and connotative rather than explicit and denotative giving rise to different readings and multiple interpretations" (Connolly, 1998, p. 173). There are other types of meaning such as allusive, attitudinal, associative, collocative, reflected, affective, etc. besides other features such as register, genre, socio-cultural, and cognitive features. To achieve literary translation, all these features can be transferred into the TL poem bearing in mind the degree of acceptability in receptor language. In this connection, Chen (2015) argued that due to the differences between cultural backgrounds, cognitive thinking patterns and languages contained in literary works, it is difficult to match absolute counterparts in translation.

Regarding the form, a poem includes versification, metrics, rhyming, aesthetic, etc. values which can be maintained in translation. Not only form and meaning can be maintained in translation, there are other implicit features such as beauty, gleam, sound effects, and emotional effect upon the TL audience intended by its poet. However, all these features, of form and meaning, in a poem render literary translation more difficult. This difficulty sometimes does not stop at conveying such features into the TL only; but, it levels the primacy or priority of translating features over others.

Moreover, Djaouti and Laced (2020) admitted that literary translation is that type of translation which is experienced by a reader of translation as the one which moves him/her to the atmosphere involved in the original through his/her own language without feeling that what he/she is reading is a translation. For them, an ideal literary translation shows flexibility and richness of the TL without sacrificing the flow style of the SL.

All these considerations in literary translation render theorists to believe in the very need for creative translators who are able to translate an SL poetry professionally. According to Wilss (1996), a creative translator is that one who possesses a creative mind (cf. intelligent) to be able to deal with the figurative, rhetorical, and aesthetic language of poetry, and convey implications, connotations, emotions, feelings, cultural nuances, etc. involved in the SL poem. This inclusively means, a literary translator has to know the history of the language he/she wants to translate into, reread the SL poem for several times, and know about the culture of the poet as well. In this relation, Adnan (2017) pointed out that translation is not merely dealing with words but is a matter of dealing with the whole culture. Hence, the translator may use some poetics of culture which specify his/her culture in the TL poem in order to make it pleasant and enjoyable for its TL audience. To achieve this merit, Al-Bdour (2022) advised literary translators to arrange words with the same or similar sweetness of the SL to make souls satisfied and ears pleased. That is, there is a need to translate poetry into poetry to convey the same poetic features into the TL to be able to affect the TL audience. For this end, "localization" can be used as a translation method in purpose.

Localisation Method

Due to the birth of "localisation" in the industry field, it was found to, according to Localization Industry Standards Association (LISA), make a product "linguistically and culturally appropriate to the target locale" (Jiménez-Crespo, 2013, p. 13). In this relativity, localisation is a "full adaptation process of a product or service to another marketplace where it will be sold and used" (Schaler, 2010, p. 2). On this base, localisation is sometimes called "adaptation" of the meaning

of words and phrases to the perception of the target text's recipients. Such "adaptation" is characterized by a semiotic complexity due to its multimodality, showing intersemiotic actions relying progressively on a dynamic replacement of linguistic modes (Gopferich, 1995). In other words, localisation renders creativity to identify the level of equivalence between SL and TL texts, showing transadaptation, transculturation, and transcreation.

Although the theoretical research on localisation started in translation studies in the late 1990s, the above definitions were greatly criticized because they ignored the term "translation"; the case that, subsequently, rendered Globalization and Localisation Association (GALA) define localisation as "the process of adapting a product or service to a specific locale". On this base, a hot argument between theorists, professionals, and researchers arises in framing the relationship between "localisation" and "translation" as two concepts used in translation activities, producing different views. For theorists (e.g., Esselink, 2003a; Dunne, 2006), "translation" is a sub-action of "localisation" because a text is only one that is translated while other features such as date, format, numbers, currency, etc. are all localised. Similarly, Pym (2010) considered "translation" as part of "localisation" because the latter can involve a wide range of tasks; it usually concerns with information technology, marketing, and language skills. In addition, Bravo and Enríquez (2006), and Efimova (2016) argued that "translation" is a central and integral component of "localisation".

However, some professionals (e.g., Sun, 2002), argued that both "translation" and "localisation" are equal processes. In line with the functionally oriented general translation theory and Skopos Theory, "localisation", as a whole process, is considered as "translation". For researchers (e.g., Sin, 2015), since "translation" is a crosslingual and crosscultural transfer, i.e., translology, which includes different types of translation activities, "localisation", being used in translology, is a type of translation which plays a central role in creating a text that complies with sociocultural and geographical characteristics. In this connection, Jiménez-Crespo (2013, p. 8) believed that "localisation" is a translation method, saying:

Localisation is therefore conceptualized as a target-oriented translation type and, in line with the functionalist notion of adequacy, emphasizes users' expectations and achieving the communicative purpose for which the localisation was commissioned, rather than equivalence relationships to source texts (STs).

In literary translation, "localisation" was developed as a harmonizing approach among multiple theories (e.g., Zohar's poly system theory, Toury's descriptive translation studies and Lefevere's theory of rewriting, etc.) to address linguistic, cultural, social and technological transformations (Sun, 2002). In other words, localisation is used mainly in translating literary works to expose foreign literatures to the TL audience in the same style of their own language (Jiménez-Crespo, 2013). So, localisation is used as a method of literary translation to convey SL literary works into TL equivalent works in the latter's style to satisfy and affect the TL audience. On this base, the TL equivalent text is called "locale" as it falls in the TL audience's local linguistic (and cultural) style (Schaler, 2010). As such, "localisation" differs from "domestication" in the broadness of application in texts in that, to clarify this point, it deals with the whole text rather than with its micro-units (e.g., words, phrases, clauses, etc.) that are tackled by "domestication".

Specifically speaking, Yi-man and Xiang-jun (2018) argued that localisation of a foreign poetry is considered as an 'interlingual' translation of poems with their own aesthetic and poetic features (i.e., feet, metre, rhyme, etc.) into equivalent TL ones with the same aesthetic and poetic features within the style of the TL poetry. That is, the translator can localise a foreign poem into a TL one and transmit similar ideas and feelings to the target culture to represent foreign ideas in an understandable way. For this end, he/she is required to make translations easy to understand and change orders of SL poems slightly for readers' convenience (Borjel, 2007). On this base, in localisation, two purposes behind translating poetry can be highlighted; one is convey the ideas of SL poems into the TL in a similar form; and secondly to stand alone as a 'new' piece of poetry. In so doing, "it would be highly likely that the target readers would obtain rather similar if not the same aesthetic pleasure reading the translation as would the source readers reading the original poem" (Ardakani, 2015, p.40).

From a pragmatically perspective, localising an SL poem produces a TL equivalent poem and achieves an appeal to the latter's recipient. Hence, persuasion takes place due to creating a text that falls in TL readers' conveniences. This allows the translator to reject the semantic equivalents and create a new equivalent poem based on the functions of the SL one by integrating it with the target culture (Yi-man, 2019). Clearly stated, the translator is required to pay attention to the adaptation of culture- and place-specific context and words. As a result, the TL literature receives *new* literary forms and genres from that of the SL one. As such, translation forms the initial stage while localisation, the cultural adaptation of the source poem, forms the next stage in translation process.

Since localisation was developed for bridging the gap between the culture of both SL and TL poems to identify the level of equivalence to achieve transformation, this study, following Jiménez-Crespo's view, considers it as a method of literary translation for localising Al-Mutanabbi's wisdom poetry to the English locale poetry. To achieve (this) localisation, a number of strategies and techniques can be used in purpose.

Localization Strategies

To localise the classical Arabic poetry of Al-Mutanabbi into a English locale poetry, *nine* strategies can be used. They are listed in the following sections (for discussion) in a logical sequence as they are used by a translator of the classical Arabic poetry.

Interpretative Translation

As a strategy, interpretative translation (IT) was developed by Danica Seleskovitch to interpret conferences, explain direct speech and teach foreign languages for university students. These functions are extended to translation and interpretation fields when translators and interpreters feel in need to convey the meaning of ideas of an SL text into a TL one rather than merely transferring words or expressions in the same structure (cf. transcoding) (Lederer, 2006). That is, through this strategy, translators can localise an SL text into a TL one, conveying the intended meanings, through interpretation, i.e., using the intra-linguistic meaning of words. Unlike the Linguistic Theory, the IT believes that translation is always possible since the translator wants to convey the message of the SL.

For Lefevere (1975), interpretation can be applied in two ways: version and imitation. In version, the form of the TL poem becomes different from the form of the SL one while the meaning is similar. However, in imitation, the SL poem is copied or mimicked by creating a new text in the TL similar to that of the SL, conserving the main idea of the SL text (Robinson, 2010). That is, both version and imitation focus on both content and form and neglect the equivalent elements in the TL. Hence, the TL poem sounds an imitation for the SL poem due to maintaining its culture rather than of the TL.

Based on the IT strategy, translators who are in the capacity of localising the classical Arabic poetry have to pass through three stages: comprehension, de-verbalization, and re-expression. First, **comprehension** means that translator needs both linguistic and extra-linguistic knowledge of the Arabic language. The former refers to the solid linguistic foundation that can help him/her comprehend an Arabic poem and re-express it in the English equivalent poem correctly. That is, it is impossible to re-express any text unless comprehending it first; otherwise, misinterpretation takes place. However, the latter refers to the cultural knowledge which enables the translator to understand both implicit and explicit meanings of the SL. This can be applicable to poetry where the translator needs to comprehend what is said in the poetic lines and identify the implied meanings involved. Second, **de-verbalization** refers to rendering the message clearly and intelligibly considering its contextual features with which it is originated. This means, the translator is in need for contextual competence to be able to convey the exact meaning of the message. In this connection, Lederer (1984, p.14) said that:

Sense is a de-verbalized whole, retained in association with extra-linguistic knowledge. This phenomenon is no more limited to the higher spheres of thought and of art than it is linked to an astonishing capacity of memory. It is a general characteristic of human nature.

Finally, **re-expression** refers to the process of paralleling an author's reasoning in translation to provide an analogical translated text. This can be achieved when the translator uses cognitive processes to be able to apply linguistic and extra-linguistic knowledge about the author and the TL culture. In so doing, the translator can reframe the comprehended message and recreate it in the TL using accurate equivalent words. In this connection, Lederer (2006) argued that such processes are intellectual-based due to the complexities encountered by the translator, sometimes, unconsciously. This is the final stage of the interpretative translation to ensure the provision of a parallel message in the TL to the original one in the SL.

All these processes help the translator to convey the sense of the whole message. That is, conveying the entire sense of a message does not simply ensure translating only surface information and form; but conveying the cultural aspects as well. In this connection, Akan et al. (2019) confirmed that in the de-verbalization stage, once the sense is grasped, its re-expression is based on the ideas comprehended rather than words used.

Therefore, the tenets of the IT can be useful for the translator of the Arabic classical poetry to be meticulous in literary translation because such poetry is full of metaphorical expressions with connotative meanings and emotions. That is, this strategy asserts on the translator who wants to understand the poem, de-verbalize its message and then re-express it in the TL, using his/her cognitive processes and imagination in recreating an analogical translated poem.

Equivalence Translation

Equivalence, or pragmatic translation, is a common strategy of translation in general and localisation in particular, as being developed for all types of SL texts, of any genre or register, that need equivalent texts in the TL. This strategy,

unlike others, arises hot debates and controversies between theorists, introducing different views. This first view, pioneered by Catford (1965), as being faithful to linguistic approach of Firth and Halliday (1966), argued that the translator needs to focus on the linguistic equivalents for the SL text to convey the SL concepts into the TL; the case that leads to forgetting both SL and TL cultures. The second view (e.g., Vinay & Darblnet, 2000; Jakobson, 1959; Nida & Taber, 1982, etc.) believed that the linguistic-based translation fails to provide an equivalent TL text, assuming that whenever a problem encountering the translator, he/she uses different methods to translate different cultures and grammatical systems of both SL and TL. The third view is pioneered by Baker (1992) which distinguished between the levels of equivalence into word level, above the word level, textual level, and pragmatic level. At the level of word, the translator needs to focus on keywords which need appropriate equivalents considering number, gender, and tense. Above the word level, the translator needs to focus on phrases, clauses and sentences considering the differences between SL and TL languages grammatical systems. At the text level, the translator needs to provide an equivalent text in the TL to the SL text considering information and cohesion. It is achieved when the items of both SL and TL are "interchangeable in a given situation" (Catford, 1965, p. 49). At the pragmatic level, the translator focuses on the implicit meaning of the SL message and provide the equivalent meaning for the message in the TL (Nida & Taber, 1982), considering some pragmatic concepts such as implicature, context, text type, politeness, coherence, cohesion, etc. to overcome stylistic, linguistic, semantic or cultural problems.

For Nida (1964), equivalence is of formal and dynamic. He defined the formal equivalence as follows:

Formal equivalence focuses attention on the message itself, in both form and content. In such a translation one is concerned with such correspondences as poetry to poetry, sentence to sentence, and concept to concept. Viewed from this orientation, one is concerned that the message in the receptor language should match as closely as possible the different elements in the source language. (p. 159)

However, the dynamic equivalence, also called "functional equivalence", focuses on the need to achieve an equivalent effect on the receptor. That is, "the relationship between receptor and message should be substantially the same as that which existed between the original receptors and the message" (p. 159). In this connection, Nord (1997) pointed out when translating poetry, a dynamic equivalence can be adopted because the function of poetry is to produce a particular aesthetic or poetic effect on its readers. This effect gives poetry a particular value of its own, influencing interaction between poets and readers. This effect can be conveyed to the TL to make both SL and TL show similar effects (Connolly, 2007).

Organic Translation

According to Holmes (1988), organic translation is a "content-derivative" strategy where the translator focuses on the semantic material of an SL poem as his/her starting point and lets it create its own poetic form in the TL poem as the translation develops. That is, the translator of the SL poem begins his/her localisation by focusing on the semantic meaning (cf. equivalent) of each verse together with the style in which it is written. Both theme and style form the basic elements for the translator to start creating parallel poetic forms of the TL verse to achieve localisation. In so doing, there is a sense of a free verse movement developed by the translator (Bassnett & Lefevere, 1998). Hence, both form and content of the SL poem looks necessarily different from the ones of the TL one.

Free Translation

Free translation means to translate freely without any constraints. That is, the translator is not constrained by the type of text or context, or the real or direct meaning of the word. Newmark (1988) pointed out that free translation allows the translator to go beyond the meaning of words or phrases in texts and contexts, looking for the spirit, or the message. In other words, the translator transfers the message at the level of paragraph based on his/her understanding for the text since he/she is confined by the context to some or greater extent.

According to Ghazala (2008), this strategy can be approached in two ways. The first way is called "bound-free translation" through which the translator may go out from the context in some way or another, preserving the form to a great extent to convey a certain effect intended in the SL text. This can be applicable to poetry genres where there is a need to convey a certain effect such as exaggeration, expressivity, rhetoric, etc. On this base, it is considered as a creative translation. The second way is "loose-free translation" where the translator may have the freedom to go far away from the direct linguistic context to inferences. It is based on the translator's understanding of the author's

intentions; that is, it is not related directly to the original context but is concluded from it. On this base, it is considered as a pragmatic translation.

Therefore, Robinson (2007) argued that free translation is similar to 'imitation' or 'adaptation' translation where the translator uses the ideas and themes of the SL and convey them to the TL in his/her own way rather than translating words purely. In this relation, he considers it as a faithful translation due to the translator's faithfulness to both spirit and ideas. Using this theory in localising poetry allows the translator to be creative and innovative enough to produce a similar TL poetry with its own aesthetic and poetic features. For this merit, many linguists do not consider it as a translation (Bastin, 2007).

Transcreation

Transcreation is a strategy mainly used in literary translation in general and poetry in particular, due to its expressive power (Snell-Hornby, 1988). It is one of the creative strategies which is used to reproduce the ideas and images of the SL poem in the context of the TL culture while maintaining the existing tone, intent and style (Al-Bdour, 2022) to bridge the gap between cultures. In addition, a successful transcreated content is the one which evokes the same emotions and carries the same implications in the TL as it does in the SL. That is to say, transcreation highlights the translator's creative role; the case that requires the translator to pay much attention to the situation in which culture is significant and indispensable in the translation process. Using this strategy, the translator uses his/her creative re-thinking of the source poem and of the subsequent creation of the TL poem in a way that suits the recipient's anticipated reaction (Al-Bdour, 2022). In this connection, As-Safi (2011) argued that in transcreation, the translator looks for opportunities to improve the TL poetic text to better achieve not just its skopos, but even its commissioning intent; it goes beyond adaptation.

Transadaptation

Transadaptation, which is referred to "cultural translation", is mainly used in literary translation in general and poetry in particular due to its expressive power (Snell-Hornby, 1988). It is considered as the 'freest' form of translation in localisation as it focuses on the TL missing culture (Munday, 2008, p. 509). Pym (2004) defined "transadaptation" as a method of creating an equivalence that can be applicable to a different situation in the TL other than that of the SL. That is, transadaptation generally departs from the SL poem to the extent that it is no longer recognized as a translated poem, having the standing of an original one. In this connection, Munday (2008, p.7) stated that transadaptation "implies that considerable changes have been made in order to make the text more suitable for a specific audience (e.g. children) or for the particular purpose behind the translation" in order to suit a new cultural context (cf. localisation).

However, there is an overlap between this strategy and that of equivalence, which can be attributed to translator's decision to decide depending on the linguistic or conceptual distance between SL and TL sequences. It is used when the context of the SL poem does not exist in the TL one's culture. In this case, the translator creates an equivalent to that of the SL poem to bridge cultural gaps between both SL and TL poems. In Brisset's (1989, p.10) words, it is 'reterritorialization' of the original work and an 'annexation' in the name of audience of the new version. Mabasneh (2010) pointed out that transadaptation is used as a form of 'naturalizing' literary works to achieve the same effect rendered by the author on his/her audience in the SL. The most important features of transadaptation are summarizing, paraphrasing, and omission since the same effect of the original work is maintained. What is worth mentioning is the case of "faithfulness" to the original work; the case that produces hot debates between scholars. Some scholars (e.g., Robinson, 2010) consider transadaptation as a strategy used for achieving "foreignization" in the TL poetry while some others (e.g., Mabasneh, 2010) consider it as a strategy to achieve "domestication" (cf. localisation), which is a betrayal of the SL text as it destroys it. Since transadaptation is, say, a strategy used by translators to adapt both content and form of an SL poem to meet TL readers' convenience; it is merely a domestication (cf. localisation) strategy rather than a foreignization one.

Verse into Verse Translation

According to Lefevere (1975), a verse-into-verse translation is a very effective strategy in translating poetry. More specifically, it is used in localisation of poetry because a verse is an important feature of poetry of both SL and TL. In other words, this strategy is used to translate SL poetry verses into equivalent verses in the TL, rather than into prose, to achieve localisation. That is, this strategy enables the translator to translate a verse in the SL into an equivalent verse in the TL within its own the poetic (i.e., feet, metre, rhyme, etc.) features (cf. localisation). In so doing, the same meaning and effect of the SL verse can be conveyed into the TL verse, producing a similar effect on the target audience who feel familiar with the style of their own language poetry. This in turn does *not* render both SL and TL verses equal physically

due to the differences between metres in both languages.

Rhymed Translation

Rhymed translation is a strategy used to emphasize adaptation or reproduction of a rhyme in an SL poem into an appropriate rhyme in the TL one. Inclusively, this does not mean that both SL and TL rhymes show the same sound(s) (cf. onomatopoeic); rather, they can show different sounds but carrying the same meaning. In other words, both SL and TL poems can show rhyming systems where each one follows its own rhyming system (cf. localisation). For this end, the translator can use appropriate techniques (e.g., addition) to construct a rhyme that falls in the TL rhyming system.

Communicative Translation

Communicative translation is a target-oriented strategy through which the translator attempts to convey the exact contextual meaning of an SL poem in a way that introduces both content and language acceptably and comprehensibly to TL readers (Newmark, 1988). That is, its aim is to “produce on its readers an effect as close as possible to that obtained on the readers of the original” (Dastjerdi et al., 2008, p.10) including some degree of cultural approximation. However, the same effect may not take place because the “equivalent effect is illusory because if the text is out of TL space and time the equivalent effect cannot be produced” (Dastjerdi et al., 2008, p.10).

The significant characteristics of the communicative translation remain in being smoother, simpler, more direct, more conventional, and conforming to a particular register. In addition, it attempts to transfer the effect intended by the author of the original text as close as possible to the TL to affect readers or hearers. In this relation, the equivalent effect in vocative texts is essential rather than desirable. What makes this strategy effective is its kind consideration for the TL readers who do not expect to encounter any difficulties or obscurities in the foreign elements transferred to their culture (cf. localisation). That is, the translator is required to account for form, meaning, and function of the translation (Mabasneh, 2010).

Localization Techniques

To localise the classical Arabic poetry into English local poetry, *five* techniques can be used.

Transposition

Transposition is a linguistically grammatical replacement used by the translator to replace a certain part of speech (e.g., noun, verb, adjective, etc.), or a phrase, in a verse in SL by an equivalent part of speech in a TL, which is not necessarily the same part (Molina & Albir, 2002). In the Arabic-English translation, a noun in Arabic (e.g., خطر = danger), for example, can be translated into an adjective (خطير = dangerous) in English. This technique can be used by the translator who localises a line or verse of a poem into an English equivalent locale line for two purposes. One is to maintain functional features (e.g., assonance, simile, alliteration, etc.) in the TL locale line. The second is to maintain poetic features represented in suitably constructing the metre (including feet, rhythm, rhyme, etc.) used. By implication, using the same part speech of Arabic in the English localised verse may affect aestheticism or/and violate the construction of the meter used; hence, a lack of cultural approximation may not take place. As a result, localisation may not be achieved.

Modulation

Modulation means focusing on the semantic level with neglect for the syntactic one. It is a shift in a word class or its cognitive categories (Molina & Albir, 2002). For example, the Arabic phrase (لا ينفع), which *literally* means (It does not help/no benefit), can be translated into English better as (useless). Again, this technique can be used by the translator who localises an Arabic line or verse into an English equivalent locale one for two purposes. One is to maintain functional features (e.g., assonance, simile, alliteration, etc.) in the TL locale line. The second is to maintain poetic features represented in suitably constructing the metre (including feet, rhythm, rhyme, etc.) used. Otherwise, it may violate aestheticism or/and construction of the meter used, causing a lack of cultural approximation; the case that reinforces foreignization.

Addition

Addition means adding a word, phrase, or clause by the translator of the Arabic poetry into English equivalent locale

poetry. This technique is used in localisation for two purposes. One is to make the meaning of a TL line more clearer semantically to the TL audience due to cultural absences, etc. Second, it can be used to maintain poetic features represented in suitably constructing the metre (including feet, rhythm, rhyme, etc.) used, within the meaning of the SL line or verse intended. In so doing, the TL audience may feel familiar with the equivalent construction, achieving a cultural approximation and localisation.

Omission

It is a technique used by the translator of the classical Arabic poetry to omit a word, phrase, or clause from the TL because the equivalent meaning of the SL is conveyed to the TL audience. For example the Arabic phrase (التربية و التعليم) can be translated into English as one word (education), because it carries the meaning of both Arabic words.

Compensation

It is a technique of "accepting the loss of one element and replacing it by adding another element elsewhere" (Hervey & Higgins, 2002, p. 24) to maintain a similar effect in the TL text to that of the SL one via using means and devices specific to the TL text to overcome any loss. This allows the translator to insert some puns, for example, in the TL text that carry the same intent even if they do not exist in the SL to achieve the same humorous effect. In this connection, Newmark (1991, p.144) claimed that "puns, alliteration, rhyme, slang, pregnant words all these can be compensated". That is, these literary elements can be compensated in translation because they may render a cultural untranslatability especially when sociocultural factors are related to different meanings in both SL and TL. In other words, compensation is used to overcome cultural mismatches between both SL and TL. For this end, Hervey and Higgins (2002) pointed out that compensation can be in: *kind*, where some linguistic devices can be used in the TL text to convey the same effect of the SL text; *position*, where the place of effect in the TL text differs from that of the SL one; *merging*, where the features of the SL text are condensed and compared to those of the TL one; and *splitting*, where the words of the SL text are expanded into longer ones in the TL one. Therefore, using compensation necessitates the translator to do a careful strategic application because transferring meaning from one language into another causes meaning loss.

Methods and Procedures

To address the research questions and achieve the objectives of the study, two major processes were performed: wisdom-verse identification and wisdom-verse translation.

Wisdom-Verse Identification

To identify Al-Mutanabbi's wisdom verses, and address **Q.1 "What are Al-Mutanabbi's wisdom verses?"**, they were identified by the researcher-translator from *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007), in a number of procedures as shown in the following sections.

Identification Procedures

For identifying Al-Mutanabbi's wisdom verses, a number of procedures were performed. First, the researcher surveyed Mutanabbi's diwan (i.e., 326 poems) to identify the Arabic verses that involved wisdoms. The identification process was based on the researcher's knowledge of Arabic, as a native speaker, which enabled him to read all poems to identify the common wisdoms in every verse. Accordingly, 106 wisdom verses were identified, involving 94 wisdoms because some lines or verses involved two or more wisdoms. Second, they were listed in a separate sheet to be checked again by the researcher to ensure the availability of wisdoms in each line or verse, the number of wisdoms, the main theme involved, and their commonness among Arabs. Accordingly, having assumed commonness, they were classified based on theme and number into *five* categories: life (50 verses), friendship (10 verses), courage (20 verses), generosity (9 verses), and work and education (17 verses).

Interrater Reliability

To test the reliability of identification, all 106 Arabic verses were introduced to *seven* experts of Arabic, working as professors at Ibb and Taiz universities, majoring in the Arabic poetry, to ensure the availability of wisdom(s) in each line or verse, the number of wisdoms, the main theme involved, and their commonness among Arabs. Accordingly, there was a perfect agreement (100%) among experts on deleting 36 verses as being uncommon to Arabs. That is, only 70

verses, involving 87 wisdoms, were agreed upon as being more common to Arabs. Based on the theme of some verses, they suggested adding another category of "love", forming the sixth one.

To statistically calculate the interrater reliability of identification between the experts, Cohen's Kappa was used (CK= 0.92, $p \leq 0.05$).

Arabic Corpus of the Study

As shown above, the corpus of the study was composed of 70 Arabic wisdom verses, involving 87 wisdoms, said by Al-Mutanabbi, which were classified into six categories, as shown *statistically* in Table 2 and listed in detail in Section 3.2.3:

Table 2: Arabic Corpus of the Study

Al-Mutanabbi's Wisdom Verses			
No.	Theme	No. of Verses	No. of Wisdoms
1.	Life	29	33
2.	Friendship	5	8
3.	Courage	11	12
4.	Generosity	4	7
5.	Work and Education	10	12
6.	Love	11	15
Total		70	87

Wisdom-Verse Translation

To translate Al-Mutanabbi's wisdom verses and address **Q.2 "What are the English locale verses for Al-Mutanabbi's wisdom verses?"**, they were translated by the researcher-translator into English locale verses, in line with the insights reviewed in literature, in a number of procedures as showing in the following sections.

Translation Procedures

To translate Al-Mutanabbi's wisdom verses into English locale verses, three procedures were adopted. First, a contrastive review for the related literature of Arabic and English poetries was performed by the researcher to identify both similarities and differences between all poetry features in both languages. Second, all related translation theories, methods, strategies, techniques, etc., were reviewed to make use of scholars' insights in translating the verses under study. Finally, the whole Arabic corpus of the study (70 verses), involving 87 wisdoms, was translated into English locale verses equivalently.

Validity and Interrater Reliability

To ensure the (face) validity of translation, both Arabic and English corpora were introduced to six experts, working as professors at Ibb and Taiz universities, majoring in the English poetry. That is, they were required to, firstly, ensure conveying the intended meaning of all Arabic wisdom verses into English equivalently, and, secondly, check their localisation into English locale verses. Accordingly, some modifications (e.g., addition, omission, etc.) occurred to some lines to be more locale to the style of the English poetry.

Concerning the reliability of translation, the experts were required to check the number of the English locale wisdoms in each line to see whether or not the same number (87) of the Arabic wisdoms was found. To statistically calculate the reliability of locale wisdoms identification in each line between the experts, Cohen's Kappa was used (CK = 0.89, $p \leq 0.05$).

English Locale Corpus

After doing the procedures indicated in sections 3.2.1 and 3.2.2, the English locale corpus was constructed as shown in the following sections.

English Locale Life Wisdom Verses

Based on the main corpus of the study, **29** Arabic wisdom verses on life, involving **33** wisdoms, said by Al-Mutanabbi,

were translated into their English locale verses. Table 3 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 3. EnglishLocale Life Wisdom Verses

Life Wisdom Verses				
No.	ArabicWisdom Verses	Page	No. of Wisdo ms	Researcher's Localized Translation
1	ما كل ما يتمناه المرء يدركه ** تجري الرياح بما لا تشتهي السفن	370	1	Not all one's wishes can be acquired; Winds blow where ships never aspired.
2	ومن صحب الدنيا طويلاً تقلبت ** على عينه حتى يرى صدقها كذبا	262	1	Whoever accompanies life for long, Its truths for him become merely a song.
3	حسن الحضارة مجلوب بتطرية ** وفي البداوة حسن غير مجلوب	345	1	Beauty of civilization attained through progress; Yet, primitiveness, for natural beauty shall possess.
4	ومن يهن يسهل الهوان عليه ** ما لجرح بميت إلام	140	1	Whoever continually disgraced, accepts it with ease No wound can hurt the dead whoever he's
5	كثير حياة المرء مثل قليلها ** يزول وباقى عيشه مثل ذاهب	188	1	Much or less of one's life, the same; Of him, living shall go as a game.
6-7	وكل امرئ يولي الجميل محبباً ** وكل مكان ينبت العز طيباً ² وأظلم أهل الظلم من بات حاسد ** لمن بات في نعمانه يتقلب ³	368	3	Everyone is loved by bringing noble ¹ Every place growing honor is beautiful ² The greatest tyranny whose envy's blight For whose blessings, to him, are day and night ³
8	وما انتفاع أخي الدنيا بناظره ** إذا استوت عنده الأنوار والظلم	267	1	No benefit from one's life, I mean, If right and wrong are equally seen.
9-10	على قدر أهل العزم تأتي العزائم ¹ ** وتأتي على قدر الكرام المكارم ² وتكظم في عيننا الصغير صغارها ³ ** وتصغر في عيننا العظماء العظيم ⁴	304	4	Upon the determined strive, ambitions arise ¹ Upon the noble, their virtues guise ² Naught seen great to little men ³ And great seen naught to great men ⁴
11	بدأ قضت الأيام ما بين أهلها *** مصائب قوم عند قوم فوائد	258	1	So the days' rule among mankind: Miseries of some, gains for others found.
12-13	عش عزيزاً أو مت وأنت كريم ¹ ** بين طعن القتا وخفق البنود فرؤوس الرماح أذهب للغيظ ** وأشفى لغل صدر الحقود ²	28	2	Live with dignity or die as a noble ¹ Midst slashing blades and flags that wobble Let spearheads bury rage in the sand And cure the grudge of a spiteful band ²
14	لا خيل عندك تهديها ولا مال ** فليسعد النطق إن لم يسعد الحال	380	1	If no horse nor money to be given, Bitter words shall be hidden.
15	وإذا أتتك مذمتي من ناقص ** فهي الشهادة لي بآتي كامل	154	1	If I am attacked by imperfect, It is a testimony of being perfect
16	لا يسلم الشرف الرفيع من الأذى ** حتى يراق على جوانبه الد	442	1	No highly noble can escape from harms, Until blood is spilt near his arms.
17	إذا رأيت نيوب الليث بارزة ** فلا تظن بأن الليث يبسم	267	1	If you see a lion's canines in a full display, Do not think the lion smiling in any way.
18	ولم أر في عيوب الناس عيباً ** كنعق القادرين على التمام	378	1	In people's flaws, I've not seen a fault, Like that of the perfect who fall short.
19	ومن جهلت نفسه قدره ** رأى غيره منه ما لا يرى	399	1	Whoever remains unaware of his own worth, Others see in him what he couldn't unearth.
20	فاطلب العز في لظى ودع الذل ** ولو كان في جنان الخلود	29	1	Seek dignity in blaze, forsake all disgrace, Even in the eternal paradise space.
21	وما في سطوة الأرباب عيب ¹ ** ولا في ذلة العبدان عار ²	318	2	In the might of masters, no fault resides ¹ Nor shame slaves' humility strides ² .
22	و من يك ذا فم مر مريض ** يجد مرا به الماء الزلالا	123	1	Whoever bears a mouth tainted and ill, Finds bitterness in water, pristine and still

Table 3.continuation

23	إذا ساء فعل المرء ساءت ظنونته ** وصدق ما يعتاده من توهم	361	1	When one's deeds turn sour, so their thought They believe in illusions they've often sought
24	لا تشتتر العبد إلا والعصا معه ** إن العبيد لأنجاس مناكيد	395	1	Buy a slave and a stick beside, Slaves are filth, unluckiness they hide.
25	ترفق أيها المولى عليهم ** فبان الرفق بالجاني عتاب	302	1	Show compassion, O Lord, upon them all; Admonishing the sinner, kindness will enthrall
26	إذا قيل حلم قلت للحلم موضع ** وحلم الفتى في غير موضعه جهل	45	1	Every dream has its rightful place One's misplaced dreams, brings ignorance's face
27	غير اختيار قبلت برك لي *** والجوع يرضى الأسود بالجيف	49	1	Accepting your blessing, not of my own choice, Hunger appeases the black beast with carcass' voice.
28	ونذيمهم وبهم عرفنا فضله *** وبضدها تتبين الأشياء	109	1	Through them, we know others' dare Through opposites, things become clear
29	لعل عتبك محمود عواقبه *** وربما صحت الأجسام بالعلل	273	1	May one's admonition holds a hidden praise, And through ailments, bodies may find their healing phase.

English Locale Friendship Wisdom Verses

Based on the main corpus of the study, **five** Arabic wisdom verses on **friendship**, involving **eight** wisdoms, said by Al-Mutanabbi were translated into their English locale verses. Table 4 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 4. English Locale Friendship Wisdom Verses

Friendship Wisdom Verses				
No.	Arabic Verse	Page	No. of Wisdoms	Researcher's Localized Translation
1	وقد يتزين بالهوى غير أهله ¹ ** ويستصحب الإنسان من لا يلائمه ²	211	2	One may adorn with fancy untamed ¹ , And accompany those non-rightly framed ²
2	شر البلاد مكان لا صديق به ¹ ** وشر ما يكسب الإنسان ما يصم ²	269	2	The worst place is one without a friend ¹ , And the worst gain is what defects in the end ²
3	ما الخل إلا من أود بقلبه ** وأرى بطرف لا يرى بسوانه	280	1	Only the sincere would be a true companion, Seeing with an eye that others cannot fathom.
4	وما الخيل إلا كالصديق قليلة ** وإن كثرت في عين من لا يجرب	367	1	Horses, like true friends, are rare; Though plentiful with who are unaware
5	ويزيدني غضب الأعداء قسوة ¹ ** ويلم بي عتب الصديق فأجزع ²	384	2	Wrath of foes surges my harshness ¹ , But reproach of a friend fills me with distress ²

English Locale Courage Wisdom Verses

Based on the main corpus of the study, **11** Arabic wisdom verses on **courage**, involving **12** wisdoms, said by Al-Mutanabbi were translated into their English locale verses. Table 5 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 5 English Locale Courage Wisdom Verses

Courage Wisdom Verses				
No.	Arabic Verse	Page	No. of Wisdo ms	Researcher's Localized Translation
1	حبّ الجبان نفسه أورده البقا ¹ ** وحبّ الشجاع الحرب أورده الحربا ²	264	2	Coward's love for himself breeds survival's tread ¹ , While brave's love for war fuels warrior's stead ²
2	وإذا لم يكن من الموت بد ¹ ** فمن العجز أن تموت جبانا	372	1	Since no escape from death in fact, To die a coward is an impotent act
3-4	يرى الجبناء أن العجز عقل ¹ ** وتلك خديعة الطبع اللئيم ¹ وكل شجاعة في المرء تعني ¹ ** ولا مثل الشجاعة في الحكيم ²	194	2	Cowards see vapid impotence as sense; Such is treacherous villainy's defense ¹ Every bravery with persons may arise, But none compares to bravery of the wise ²
5	وكل يرى طرق الشجاعة والندى ¹ ** ولكن طبع النفس للنفس قاند	259	1	All see paths of bravery and grace, But natures guide the race
6	إن السلاح جميع الناس تحمله ¹ ** وليس كل ذوات المخلب السبخ	254	1	All people bear arms, that much true, But not all possess claws like a lion, so few.
7-8	الرايقبلشجاعة الشجعان ¹ ** هو أولو هيالمخلالثناني فاذاهما اجتمعا لنفس خزة ¹ ** بلقمتنا العلياء كل مكان ²	327	2	Courage to reason second place must take ¹ ; For valour should not balanced judgment shake When they both unite within a free soul, They reach the heights, attaining every goal ²
9	وإذا ما خلا الجبان بأرض ¹ ** طلب الطعن وحده و النزالا	325	1	When coward be alone in a field, Seeks to fight, refuses to yield
10	وعندها لذ طعم الموت شارب ¹ ** إن المنيّة عند الذل قنديذ	396	1	Taste of death becomes one's delight; When humiliated, death becomes a sweet respite.
11	لا تحسبوا من اسرتم كان ذا رمق ¹ *** فليس يأكل إلا الميتة الضبع	253	1	Do not think the captured was of noble breath The dead, only hyena seeks to ingest.

English Locale Generosity Wisdom Verses

Based on the main corpus of the study, **four** Arabic wisdom verses on **generosity**, involving **seven** wisdoms, said by Al-Mutanabbi were translated into their English locale verses. Table 6 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 6. English Locale Generosity Wisdom Verses

Generosity Wisdom Verses				
No.	Arabic Verse	Page	No. of Wisdo ms	Researcher's Localized Translation
1	إذا أنت أكرمت الكريم ملكته ¹ ** وإن أنت أكرمت اللئيم تمردا ²	295	2	If you honor the generous, his allegiance you gain ¹ , But, if you honor the vile, his rebellion shall reign ²
2	و ما تنفع الخيل الكرام و لا الرمح ¹ ** إذا لم يكن فوق الكرام كرام	308	1	Noble horses and spears, their worth is in vain, If among the noble, no nobler remain
3	فلا مجد في الدنيا لمن قل ماله ¹ ** و لا مال في الدنيا لمن قل مجده ²	357	2	No glory in life for one lacking wealth ¹ , No wealth in life for one lacking glory's stealth ²
4	لولا المشقة ساد الناس كلهم ¹ ** الجود يفقر والإقدام قتال ²	383	2	If not for hardship, everyone would be a lord ¹ , Generosity brings poverty; courage becomes a sword ²

English Locale Work and Education Wisdom Verses

Based on the main corpus of the study, 10 Arabic wisdom verses on **work and education**, involving 12 wisdoms, said by Al-Mutanabbi were translated into their English locale verses. Table 7 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 7. English Locale Work and Education Wisdom Verses

Work and Education Wisdom Verses				
No	Arabic Verse	Page	No. of Wisdoms	Researcher's Localized Translation
1-2	إذا غامرت في شرفٍ مروم ** فلا تتع بما دون النجوم ¹ فقطع الموت في أمرٍ حقيرٍ ** كقطع الموت في أمرٍ عظيم ²	194	2	When you embark on a noble quest, Do not accept beneath stars' crest ¹ The taste of death for a trivial matter Like the taste of death for a grand endeavor ²
3	إذا كانت النفوس كبارا ** تعبت في مرادها الأجسام	215	1	When souls aspire to great heights, Bodies tire in pursuit of their delights
4	ولست أبالي بعد إدراكي العلا ** أكان تراثاً ما تناولت أم كسباً	263	1	Once reaching heights, I no longer care; It be inheritance or earned share
5	ذو العقل يشقى في النعيم بعقله ¹ ** وأخو الجهالة في الشقاوة ينعم ²	442	2	Due to mind, one suffers amidst bliss ¹ Yet, the ignorant revels in his amiss ²
6	أعزَّ مكان في الدنى سرجٌ سابح ** وخير جليس في الزمان كتاب	375	2	The dearest place in the world is an exalted throne While, the best companion is a book alone
7	يهون علينا أن تصاب جسومنا ** وتسلم أعراض لنا وعقول	288	1	Better, when bodies suffer strains Than honors and minds facing disdains
8	فقر الجهول بلا قلب إلى أدب ** فقر الحمار بلا رأس إلى خطام.	145	1	Heartless illiterate lacking knowledge race Like a headless donkey lacking a bridle's embrace
9-10	ذريني أتلمأ لا يتألمأ العلى ** فصغى بالعنف بالصعوب السهول السهل ¹ تريدني نقياً بالمعالير خيصة ** ولا بدوناً الشهد من أبر النحل ²	402	2	Allow me to pursue unattainable heights, For true challenge lies in what's out of sights ¹ Desiring to reach heights with ease, Never; honey attained by stings of bees ²

English Locale Love Wisdom Verses

Based on the main corpus of the study, 11 Arabic wisdom verses on **love**, involving 15 wisdoms, said by Al-Mutanabbi were translated into their English locale verses. Table 8 shows both Arabic and their English locale wisdom verses, showing the number of wisdoms in each verse and their page number in *Al-Mutanabbi's Diwan*, introduced by Al-Aqbawi (2007).

Table 8. English Locale Love Wisdom Verses

Love Wisdom Verses				
No	Arabic Verse	Page	No. of Wisdoms	Researcher's Localized Translation
1	وقد فارق الناس الأحبة قبلنا ** وأعيا دواء الموت كل طبيب	259	1	People left their beloved before us; Death cure wearies all physicians' fuss
2	وقنعت باللقيا وأول نظرة ** إن القليل من الحبيب كثير	65	1	Be satisfied with the first glance and meeting; Little from lovers is much noting
3	فإن قليل الحب بالعقل صالح ¹ ** وإن كثير الحب بالجهل فاسد ²	259	2	Little love guided by mind is noble ¹ , While much love driven by ignorance is feeble ²

Table 8.continuation

4	وَالْهَجْرُ أَقْتَلُ لِي مِمَّا أَرَأَيْتَهُ ¹ ** أَنَا الْغَرِيبُ فَمَا خَوْفِي مِنَ الْبَلِّ ²	270	2	Parting, harder on me than what I get1; A drowning soul, unafraid of wet2
5-6-7	لا تعذل المشتاق في أشواقه ^{***} حتى يكون حشاك في أحشائه ¹ إن القتل مضرًا بدموعه ** مثل القتل مضرًا بدمائه ² والعشق كالمعشوق يعذب قربه ³ *** للمبتلى ، وينال من حوبانه	281	3	Do not blame the longing lover in their yearning Until anguish fills their very core, burning1 For the slain is sodden in their own tears' flow Like the slain soaked in their own blood's show2 Love, like the adored, torments in its nearness3 For the afflicted, it reaches depths of bitterness
8-9-10	إذا غدرت حسناء وقت بعهدها ¹ ** فمن عهدها ألا يدوم لها عهد ² وإن حقدت لم يبق في قلبها رضا ³ *** وإن رضيت لم يبق في قلبها حقد ⁴ كذلك أخلاق النساء ، وربما *** يضل بها الهادي ويخفي بها الرشد ⁴	175	5	When a fair maiden betrays, does not break her pledge1 Expect not her loyalty to forever dredge2 If she harbors resentment, no contentment remains3 If she finds contentment, no resentment stains Such are the morals of women, it may be Guiding the righteous astray, concealing wisdom's key4
11	وأصبح شِعْري منهنما في مكانه *** وفي عنق الحسناء يستحسن العقد	178	1	My verse finds its proper place among them On the neck of the beautiful, necklace shines its gem.

Localisation Strategies and Techniques

To identify the localisation strategies and techniques used in localising Al-Mutanabbi's wisdom verses to English verses, and address Q.3 " **What are the strategies and techniques that can be used to localise Al-Mutanabbi's wisdom verses into English verses?**", all English locale wisdom verses were analysed closely by the researcher-translator, in line with the insights reviewed in literature, to identify the strategies and techniques of localisation used. The analysis showed that **literary translation** was the **overall theory** used in this study because the corpus of the study was merely poetry. However, **localisation** was the **overall method** used for translating those wisdoms verses into English locale verses equivalently. Concerning the strategies, there were *nine* strategies used for localising Al-Mutanabbi's wisdom verses to English verses, namely interpretative translation, equivalence translation, organic translation, free translation, transcreation, transadaptation, verse-into-verse translation, rhymed translation, and communicative translation. As regards to techniques, there were *three* techniques used in purpose: transposition, addition, and compensation. The below sections show both localisation strategies and techniques used at the level of each category.

English Locale Life Wisdom Verses

Based on Table 3, there were **eight** strategies and **three** techniques used for localising **29** life wisdom verses to their English equivalent verses. Concerning strategies, first, interpretive translation, equivalence translation, communicative translation were used to convey the semantic and contextual meanings of the Arabic verses concerned into English equivalent verses. Second, free translation was used only in verses 5, 7, 8, 11, 13, 26, 27, and 29 as they required looking for the spirit, or the message itself. Third, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, first, "compensation" was used in all localised verses to provide rhymes for each verse to maintain a similar effect to the SL ones. Second, "addition" was used in verses: (4) "whoever he's" to form a similar rhyme to the first line within the intended meaning; (8) "I mean" to construct the metre within the intended meaning of the SL line, (22) "still" to be similar to the rhyme within the intended meaning; and (25) "all" to construct the metre within the intended meaning of the SL line. Finally, "transposition" in verse (24) "unluckiness" was used to suitably construct the metre used.

English Locale Friendship Wisdom Verses

Based on Table 4, there were **six** strategies and **two** techniques used for localising **five** friendship wisdom verses to their English equivalent verses. Concerning strategies, first, equivalence translation and communicative translation were used to convey the semantic and contextual meanings of the Arabic verses concerned into English equivalent verses.

Second, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, first, "compensation" was used in all verses to provide rhymes for each verse to maintain a similar effect to that of the SL ones. However, "addition" was used in verse (2) "in the end" to form a similar rhyme to the first line within the intended meaning.

English Locale Courage Wisdom Verses

Based on [Table 5](#), there were **seven** strategies and **two** techniques used for localising **11** courage wisdom verses to their English equivalent verses. Concerning strategies, first, equivalence translation, and communicative translation were used to convey the semantic and contextual meanings of the Arabic verses concerned into English equivalent verses. Second, free translation was used only in verses (5), and (10) as they required looking for the spirit, or the message itself. Third, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, "compensation" was used in all verses to provide rhymes for each verse to maintain a similar effect to that of the SL ones. However, "addition" was used in verse (1) "tread" to construct the metre in the first line within the intended meaning.

English Locale Generosity Wisdom Verses

Based on [Table 6](#), there were **seven** strategies and **one** technique used for localising **four** generosity wisdom verses to their English equivalent verses. Concerning strategies, first, equivalence translation and communicative translation were used to convey the semantic and contextual meanings of the Arabic verses concerned into English equivalent verses. Second, free translation was used to translate verse (2) because rendering the same poetic features of the SL (first line) was inappropriate for localisation. Third, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, only "compensation" was used in *all* verses to provide rhymes for each verse to maintain a similar effect to that of the SL ones.

English Locale Work and Education Wisdom Verses

Based on [Table 7](#), there were **seven** strategies and **two** techniques used for localising **10** work and education wisdom verses to their English equivalent verses. Concerning strategies, first, equivalence translation and communicative translation were used to convey the semantic and contextual meanings of the Arabic verses concerned into English equivalent verses. Second, free translation was used to translate verses 7 and 8 because rendering the same poetic features of the SL was inappropriate for localisation. Instead, looking for the spirit, or the message itself was more appropriate for localising such verses equivalently. Third, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, "compensation" was used in all 10 verses to provide rhymes for each verse to maintain a similar effect to that of the SL ones. However, "transposition" was used in verse (8) to achieve an effective rhythm in the metre used.

English Locale Love Wisdom Verses

Based on [Table 8](#), there were **seven** strategies and **two** techniques used for localising **11** courage wisdom verses to their English equivalent verses. Concerning strategies, communicative translation was used to convey the contextual meaning of *all* 11 love verses into English. However, equivalence translation was used in verses 1, 3, 5, 6, 7, 8, 9, 10 only because the words and poetic features used in the SL verses were accessibly localised into the TL verses. In contrast, verses 2, 4 and 11 could not be localised when rendering the same poetic features; hence, free translation was used in purpose. Finally, verse-into-verse translation, organic translation, transcreation, and transadaptation were used for localising *all* verses concerned to their English locale equivalent verses.

Concerning techniques, "compensation" was used in all verses to provide rhymes for each verse to maintain a similar effect to that of the SL ones. However, "addition" was used in verse (2) "noting" to form a similar rhyme to the first line within the intended meaning.

Conclusions and Implications for Translators

Translating Al-Mutanabbi's wisdom poetry into English locale poetry equivalently revealed a number of conclusions on two main issues: Arabic and English poetries and Arabic poetry localisation.

Arabic and English Poetries

Based on the literature review, first, all Al-Mutanabbi's poetry in general, and that of wisdom in particular, was written in in *Al-Shi'r Al-Amoudi* (classical or rhymed), following a *muzdawaj*(couplet) form where one single metre and rhyme were used. This facilitated the task of the researcher-translator in localising all wisdom verses to English locale ones by following the couplet form of the English poetry, and providing rhymes for each locale verse.

Second, both Arabic and English poetries are totally different in all poetic features of rhyming, metrics, and form. Concerning rhyming, English rhyming is **syllable-based** because it is based on sound and position in a line, while Arabic rhyming is **letter-based** because it is based on the sound of the "*rawi*", the last letter of the last word of the second line. This attracted the attention of the researcher-translator to the impossibility of providing a similar English rhyme to the one of Arabic phonologically (i.e., monotopic) or/and morphologically.

As regards to metrics, there are **19** metres in English which are **stressed-based syllable** because they depend on stressedness and unstressedness of syllables (foot) in a line. However, Arabic shows 16 metres which are a **movement-based sound** because they depend on movements of sounds either *mutaharrek* (moving) or *saken*(stationary) (cf. feet) in each line. This attracted the attention of the researcher-translator to ignore the Arabic metre in which the verse is written and focus on the appropriate metre in English that could convey the intended meaning and show both poetic and functional features.

Concerning form, the English poetry shows *eight* forms, depending on the number of lines in a stanza, where a *couplet* is one of them. The nature of these forms is **line-based**. However, the Arabic poetry shows two main forms: *Al-Shi'r Al-Amoudi* (classical or rhymed) and *Al-Shi'r Al-Hurr* (free verse). Focusing on the former, the main concern of the study, it is of one form (cf. rhymed), which is **verse-based** because a verse is *obligatorily* composed of two lines (cf. *muzdawaj* or couplet). These facts attracted the attention of the researcher-translator to the possibility of localising all Al-Mutanabbi's wisdom verses to English locale ones equivalently, following the couplet form of the English poetry, and providing rhymes for each locale line.

Arabic Poetry Localisation

Based on the localisation of Al-Mutanabbi's wisdom verses into English verses, a number of conclusions can be provided. First, localising Al-Mutanabbi's wisdom verses to English verses equivalently was *possible* after overcoming all difficulties encountered due to the differences between Arabic and English poetries. So, it is possible to localise any classical Arabic poetry into English poetry by any translator, unnecessary to be a poet, who is well-qualified in all Arabic and English linguistic, aesthetic, and poetic knowledge. This conclusion accords with Nida (1964) and Newmark (1988) who admitted that translating poetry was *not* impossible but difficult. However, it does not accord with Raffel (2010) and Jakobson (1959) who claimed the impossibility of translating poetry.

Second, equivalence translation, free translation, transcreation, transadaptation, verse-into-verse, rhymed translation, and communicative translation were target-oriented localisation strategies. Based on their functions in this study, they can be classified into two categories. The first category includes equivalence translation, free translation, and communicative translation which were used to convey the intended semantic and contextual meanings of the Arabic verses into the TL English verses. This finding may attract the attention of translators to use such strategies to convey both semantic and contextual meanings when translating the classical Arabic poetry into English. The second category includes transcreation, transadaptation, verse-into-verse translation and rhymed translation which were *obligatorily* used by the researcher-translator to localise the Arabic verses into English verses equivalently, for developing aesthetic and poetic features in locale verses. This may attract the attention of translators to use such strategies to when localising the classical Arabic poetry to English locale poetry.

Third, both interpretative translation and organic translation were used as source-oriented localisation strategies in this study. The former was used by the researcher-translator before translation to comprehend, deverbilise, and re-express the ideas of the Arabic verses. While, the latter was used create poetic forms in the English locale verses. So, translators of the classical Arabic poetry, rather than prose, are required to use these strategies before translating or/and localising it to English poetry to really comprehend it.

Forth, only dynamic equivalence was used in this study to achieve an equivalent effect on the receptor. This idea may

help translators who are in the capacity of localising any classical Arabic poetry to convey a similar effect on the TL locale poetry.

Fifth, only transposition, addition, and compensation were used as localisation techniques in this study for maintaining semantic, aesthetic, and poetic features in the English locale lines. That is, *transposition* was used to maintain **aesthetic** (e.g., assonance, simile, alliteration, etc.) and **poetic** (e.g., metre, rhythm, rhyme, etc.) features in the English locale lines; *addition* was used to maintain **semantic**, to clarify meanings of some implicit ideas, and **poetic**, to construct rhyming features; and *compensation* was used to maintain a similar effect in the TL and overcome cultural mismatches between both Arabic and English (Newmark, 1991). Therefore, translators can use these techniques when localising any classical Arabic poetry to English locale poetry for their functions mentioned.

Finally, omission and modulation were *not* used in this study. Concerning omission, it was not used due to the very accurate structure of the classical Arabic poetry especially those of great poets such as Al-Mutanabbi. This merit makes a poetic language so cohesive; the case that makes it meaningless if it is subjected to omission. This may attract the attention of translators to avoid omitting words or phrases, *but not always*, because no redundant linguistic units used by poets especially great ones (e.g., Al-Mutanabbi). Regarding modulation, it was not used because the nature of the wisdom verses under study did not require this technique. This may not forgive translators from using it in localising the classical Arabic poetry into English; they may need it when necessary.

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