

## 5Theta-Criterion and the Reconstruction of Two Arabic Verses into English: A Translational Perspective

نظرية العلاقات المعنوية وتأثيرها في ترجمة بيتين من الشعر العربي  
إلى اللغة الانجليزية

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Abstract: The objective of this paper is to investigate Nicholson's version of literary translation for the following two lines of verse of *Omar Bin Abi Rabeah*:

خليبي من ملام دعاني      وألما الغداة بالأظعان  
لاتلوما في آل زينب إن      القلب رهن بآل زينب عان

*Blame me no more, O comrades! But today. Quietly with me beside the howdahs stay.*

*Blame not my love for Zaynab, for to her and hers my heart is pledged a prisoner [1].*

This research examines the hypothetical approach in reconstructing the text of target language (TL) followed by Nicholson [1]. Problems of translation with regard to the misuse of lexicon whether the equivalent or the added items will be solved with reference to the principles of Theta-Criterion which says: "Each argument bears one and only one theta-role, and each theta-role is assigned to one and only one argument" [2] and also with reference to the Structure Preserving Hypothesis (SPH) of Chomsky [3]. Arguments involve noun phrases (NPs), prepositional phrases (PPs), inflectional phrases (IPs) and complementizer phrase (CPs). These arguments would be of great significance if they are included in the process of translation from source language (SL) into TL. Constituent and semantic selections as principles of Theta Theory that account for the interpretation of meaning may help us grasp the complicated nature of translation and design effective strategies to counter negative influence. Results will reveal that the new

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approach is worth referring to since translation is the articulation of specific principles of comparison such as verification and related notions of approximation as it seems accurate and precise.

**Keywords:** Literary Translation, Translation of Arabic Verses, Theta-Criterion

### Preliminary

Vermeer[4] puts it this way: "We all manage to translate a given passage, even do it tolerably well or better, but we cannot prove that ours is the only way or even the best way to do it. We suppose it is, we believe it, we are convinced- by intuition." Translation, as a linguistic phenomenon, has become a vital activity in different fields of life. Historically, the first and broader sense of the word "translation" comes from Latin root "translatio – transfer", the second refers to rendering of a text into another language [5,6]. Generally, translation has been approached as an interlingual process of meaning from one language into another (cf. Beaugrande[7] ). More or less, translation is exposed to study and analysis by different linguistic theories. Each linguist approaches it from his point of view. Yet, most linguists agree that translation is essentially concerned with the problems of interlingual transfer of messages. Such a process can be achieved through the interrelation between the language as a system and translation as a process of transferring meaning from SL into TL. Broeck [8 ] believes that "Adequate translation is not an actual text, but a hypothetical reconstruction of the textual relation and function of the source text".

Translation is not an easy task, but it is not impossible. It can be achieved despite the enormous differences in linguistic structures and cultural features among languages. Lindenfeld [9] demonstrates that " these features are tied to the socio-cultural context and represent petrified forms of characteristic social behavior in each society." In fact, translation is a channel through which the whole cultural and technical developments can push themselves to the outside world. Baker [10] thinks that " 'translation studies' needs to acknowledge and embrace shared concerns, issues and directions". Therefore, the aim of the

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translator is to specify implicit or explicit functions of the two languages to serve the communicative force. To achieve the ultimate goal, the translator must create a linguistic form either literally or linguistically to carry the concept expressed in the SL. Sager [11] argues that, while translation is essentially a process of interlingual transfer of meaning, its practice requires modifications of text which are independent of the languages involved.

Nida [6] writes that "in reply to those who insist that translation is at least in some senses an art, one can only agree but with the proviso that speaking a language effectively and aesthetically is also an art". This quotation illustrates that translation in its essence has artistic features whether it is hypothetical or not, mostly available in the literary works. The translator is supposed to record creatively the transferred message in the TL complying with the linguistic as well as the literary conventions so as to be as semantically accurate and aesthetically as the original. "Translation, like any cultural practice, entails the creative reproduction of values" [12]. The translator should not be bias to his TL or to the SL text. The aim is to convey the exact meaning acceptable by the reader and maintain the value of the text of SL. Sarukkai [13] thinks that "the task of the translator consists in finding that intended effect upon the language into which he is translating which produces in it the echo of the original."

We, from our perspective, feel that following the principles of Theta Theory as primary factors for the semantic interpretation of any material from SL into TL will give specific and satisfactory results to the interpretation of the intended two verses. "The application of statistical and transformational methods may provide a first step towards the establishment of scientifically justified methods of carrying out the act in accordance with the function(s) that its product is devised to have in the recipient culture" [4]. This new approach focuses on the crucial role of the semantic roles, which are essential in the process of translation of any language whether literally or literary. We expect that maintaining such semantic roles from SL into TL will preserve the structure of SL and give a correct version of translation since the notion of translation as production (according to Godard) " is at odds with the long-dominant

theory of translation as equivalence and transparency which describes the translator as an invisible hand mechanically turning the words of one language into another" (cited in Homel & Simon [14 ] ).

### **Nicholson's Hypothetical Reconstruction Approach**

It is evident that translating a literary text from one language into another depends on certain values. The translator's first aim is to be accurate enough to convey the meaning involved in the literary work to the reader in an understandable manner. Wen-Le [15] states that "As a process of conveying messages across linguistic and cultural barriers, translation should reflect accurately the meaning of the original text". This can be achieved only if the translator is aware of the syntactic structures as well as the cultural diversities of the SL and TL. The target reconstruction cannot become easily readable, and hence widely popular until it had a secondary set of assumptions of its own to call upon on the part of its readers. These assumptions belong to linguistic and non-linguistic factors. Linguistic factors embrace the phonological features (as poetry) 'being transferred', the syntactic structures, the semantic and pragmatic functions of each lexical item in a target text. Non-linguistic factors relate to the psychological atmosphere behind the SL text, the environment where the SL author lived, and the nature of the so-called 'virgin love' spread in the Arab desert at that time.

Keeping in mind the TL text, the translator tries to raise the literary aspect in his work, i.e., he struggles to maintain the aesthetic value in the translated version, or else he thinks his work will be meaningless. However, there is a bunch of problems facing the process of translation whether on the part of the translator's knowledge on the languages involved or their linguistic systems and the cultures of two different societies. In fact, Nicholson did his best to translate the above mentioned verses into English in a poetic style in order to tell the reader that the translated text is poetry not prose. To some extent, his version is convincing because it is poetic though rhythmic lines are important for style, but they are less so for the function of the text, especially if they are inserted forcefully within the layers of translation.

Hypothetically, Nicholson translated the verses into literary version. This is obvious from his style of writing. He starts with "Blame me no

more", instead of commencing the first verse with 'comrades': do not blame me any more. Thus, he uses the polite imperative instead of the formal style. We may argue that, in his literary text, Nicholson did not follow the normal technique of laying down the English negative construction in imperative form, i.e. starting with the Auxiliary (do) followed by (not) plus the main verb and the sentence complement. He also added the English vocative marker (O) to give an aesthetic value to his translated text. Another aesthetic value he maintained is that he followed a certain rhyme in setting the words: 'today' and 'stay', 'her' and 'prisoner'. In this style, he gave sonoric rhythmic tone, which is very close to ear of the reader. The order of the following words: "quietly with me beside the howdahs stay" can occur only in literary work. However, in syntax, it is a well-formed sentence if we say: "quietly, let me stay behind the howdahs".

In the second verse, Nicholson maintained his very style in a poetic one. First, he started with 'Blame' followed by 'not' to give the translated verse its poetic value. Second, the order of words "for to her and hers, my heart is pledged a prisoner", is only possible in a piece of literature. He could say: "my heart is pledged a prisoner in Zaynab's love". It is also clear that Nicholson explicitly mentioned the poet's love for *Zaynab* as her name represents a symbol of his emotion, and thus adding another aesthetic value to the TL text.

In short, it is evident that Nicholson has translated poetry into poetry, keeping in mind the aesthetic values of literature in touch. For instance, he uses certain figures of literature, namely, rhyme as in 'today' and 'stay', alliteration as in 'her' and 'hers', simplicity of expressions as in 'blame me no more' and musical words as in 'quietly' and 'howdahs'. To achieve this goal, he, to some extent, has neglected the syntactic rules of constructing correct imperative structure and well-formed English sentences. The prominent value of this hypothetical approach is the simplicity to elicit the meaning of the verses whether it is relevant to SL structure or not. This is one of the drawbacks set against Nicholson. Following this approach made him forget the cultural features found in the two verses in relevance to the Arab society. For instance, he explicitly talks about the poet's love to his beloved *Zaynab*,

though the poet himself did not mention it overtly. What he said is 'my heart is pledged a prisoner', which is a very polite way to express his love covertly to his beloved. Thus, Nicholson imposes his cultural background of the open society on the poet's style of life, which is conservative.

### The Linguistic Analysis

For Newmark [16], "translation theory should provide a framework of principles, restricted rules and hints for translating texts and criticizing translations, a background for problem-solving." As far as the linguistic concept of translation in literature is concerned, the translator should be aware of all units of structures, words, phrases and sentences of SL. Wong and Shen [17] believe that "linguistic factors exert a direct and crucial influence upon the process of translating. Each of the linguistic factors, phonological, lexical, syntactic and textual can interfere with translation." In this way, the translator has no liberty in selecting the linguistic units since he must select the best equivalent form in the TL. For structural equivalent, though we have to count the average word number per sentence, frequency of adjective per corpus, occurrence of adverbial phrases and conjunctive clauses and so on, it is somehow arbitrary in cross-language transferring since there are other types of value equivalents such as cultural and semantic which are real obstacles in the process of translation. However, if we grant the number of words and deviations per sentence in the SL and their equivalents in the TL, they will be good indicators for the structural equivalent analysis and may appear easier to be understood by the target readers. Therefore, the translator has to follow the linguistic rules and explain the messages of SL into the TL by finding purely target text in its syntactic, semantic and lexical levels. Nida [6] confirms this point: "when we speak of 'the science of translation', we are concerned with the descriptive aspect; for just as linguistics may be classified as a descriptive science, so the transference of a message from one language to another is likewise a valid subject for scientific description."

Linguistically, Nicholson did his best to select the English counterparts for the Arabic poetic words. For instance, in verse one, he posited the NP 'comrades' *khalilayya* to indicate the intimate relation between the poet and his companions as if they are mates in arms. The connotation

of this word has come to literature on the onset of twentieth century from the Communist Revolution. Nicholson used this to whoever in one's company in any field. Since the theme of two verses is 'love' according to *Omar Bin Abi Rabe<sup>ah</sup>*, Nicholson thought of this connotation and nothing else. He posited the items 'Blame me no more' for *malaamin da<sup>aani</sup>* to indicate the poet's suffering. He gives the equivalent 'today' for *al-ghadaata* to indicate the generic reference of time. He wants to say that the poet can travel to his destiny at any time of the day, i.e. morning, noon or evening. The word 'howdahs' is given as an equivalent to the plural NP of *al-?ad<sup>aani</sup>*. He posited the generic reference of the word, which according to him, is a seat put on the back of the camel meant for women. It generally assumes that particular meaning, but not in this particular context. "Context indicates the referents of certain types of word, which directly relate an utterance to a particular time, place or person"[15]. Nicholson also gives the adverbial phrase 'quietly with me beside' as additional linguistic terms to specify the movement of the followers behind the caravan, namely 'howdahs'. It can be thought by Nicholson as an indication of departure for the word *?alimmaa*.

In the second verse, Nicholson gives the English equivalent 'blame not for' *'la talumaa* as a negative verb in a literary style. As a result, he has deleted the dual subject though it is morphologically visible in the long vowel /aa/ at the end of the word. The phrase 'my love for Zaynab' is an additional linguistic unit posited to give the theme of love explicitly. The complementizer 'for' and the prepositional phrase 'to her' are further added to spot out the importance of *Zaynab*'s next of kin. The equivalents 'and hers' are given for *?aali Zaynaba* to indicate her blood relation. The phrase 'my heart' is given for *?inna al-qalba*. The VP 'is pledged a prisoner' is the English counterpart for *rahnun bi ?aali Zaynaba<sup>aani</sup>*.

In short, Nicholson has added some linguistic terms, which are not literally available in the SL text. Those terms, according to him, fit in the structure. Other linguistic terms do not match exactly their equivalents in the SL because "the most problematic and time-consuming of translation is achieving an accurate lexical rendering"[17]. Nicholson has

deliberately changed the class of words in some places in the text to suit his purpose. This point and others will be the subject of our criticism in the next section.

### Criticism of Nicholson's Version

In an essay published in 1980, Graham complains of "the now chronic lack of a rigorous theory for translation", and suggests a reliance on Chomskian linguistics as the basis for a 'scientific theory' which could dissolve

**"most of the confusion about the nature and function of a theory for translation [...] simply by a regular use of the basic distinction between competence and performance, [and] which would also resolve the opposition of art and science in translation"**

**(Graham [18] ).**

Though Nicholson has given an acceptable poetical interpretation for the two verses, there are few critiques worth to be mentioned. Syntactically, it is evident in verse one that he posited the command verb 'blame', which has no equivalent in SL structure. He has changed the class of the word from an object of preposition *malaamin* 'a blame' into a command transitive verb whose subject is third person plural feminine / masculine represented by 'comrades' but never dual masculine. The object 'me' is posited as the verb cannot stand without it. However, the grammatical subject dual is overt in the verb *da<sup>c</sup>aani* 'you leave me' which is represented very clearly with the long vowel /aa/ as dual in Arabic. The verb *da<sup>c</sup>* 'leave' is dropped to maintain the poetic value, i.e. he cannot use the two transitive verbs *yalum* 'to blame' and *yad<sup>c</sup>* 'to leave' simultaneously. Further, he imparted a new concept to the traditional Arabic poetry, Which was not familiar. This is represented by the word 'comrades'. This lexicon has a modern political connotation, which means 'a mate at arms'. It does not suit the analysis because the poet talks to a friend in affection but not politically involved in such relation, i.e. communism. Okola [19] believes that "sometimes a participant in a conversation may assume a role that does not fit into the

context of the conversational change, and this, no doubt, can cause serious communication problems." Another linguistic violation done by Nicholson is the addition of irrelevant lexical items to sooth his work. This is obvious in the addition of the transitional contrastive linker 'but' instead of putting the coordinator *wa* 'and' which indicates appositive in Arabic. There is no sense of contrast mentioned by the text.

The lexicons 'quietly with me beside' have no syntactic values insofar the structure is concerned. They are posited to give musical rhythm to maintain 'meter'. Poetically, we find that the poet deliberately uses *al-ghadaata* 'today' as a symbol of beginning new life or love. This could be achieved pragmatically threw few words when they carry the illocutionary force of the speech act. Lefevere [20 ] puts it in the following way: "It was long thought that such a concentration of illocutionary power is possible only in poetry." However, the generic meaning given by Nicholson might involve two other interpretations, namely the mid day and the evening hours. We feel that the word *al-ghadaata* represented by 'today' lost its poetic value. The equivalent lexicon in English is 'early morning'. Likewise, the word *khalilayya* represented by 'comrades' has also lost its poetic value because this word has political background, whereas *khalilayya* in Arabic means friends in affection. He should have used words like 'intimate friends' or 'mates'. In fact, Nicholson seeks naturalness and relevance. This is why he sacrifices the use of lexical features for the sake of a unique musical flavor of a poetic diction. Moreover, one should confess that the lexical and semantic differences between English and Arabic from a major challenge to the translator's linguistic judgment and word selection when translating between these two languages. "Arabic and English are linguistically and culturally incongruous languages" [21]. Moreover, it is to be confessed that Arabic poetry has rhythmic units of a special beauty and a cadence that charms the ear, and these obviously influence the process of translation resulting in grave loss on the level of linguistic beauty. Okala [19 ], on his part, believes that

**what is generally understood as translation involves  
the rendering of**

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an SL text into the TL text so as to insure that (a) the surface meaning of the two will be approximately similar, and (b) the structure of the SL will be preserved as closely as possible but not so closely that SL structures will be seriously distorted.

In the second verse, he syntactically followed the same style of positing the third masculine/feminine subject, which is irrelevant. It lacks specification, i.e. number and gender. He has changed the class of certain words; for instance, *laa talumaa* 'blame not' must be 'do not blame'. He also deleted the noun phrase *?ali Zaynab* 'Zaynab's next of kin' and instead, he said 'my love for Zaynab' but not the possessor *?aali* 'the family' which could be dearer to the poet than the beloved herself. He also deleted the emphatic particle *?inna* 'truly', which emphasizes the place of his affection, i.e. the heart. His selection of the word 'prisoner' for *ʿani* is not applaudly acceptable because the lexicon illustrates a sign of punishment of committing a fault whereas the same lexicon means 'torture'. We suggest the lexicon 'charmed' because poetically a woman can halt the heart of a man charmed but not a prisoner.

To sum up, Nicholson has violated, to some extent, the literariness and accuracy principles of the hypothetical approach insofar the constituent selection is concerned; however, he succeeded in giving a version of TL text, which carries the theme of the verses including the rhyme and the aesthetic values of the SL text. He made it clear that the TL text is understandable to the extent that the reader of English will explicitly derive the meaning implied in the English version. "Translation like any cultural practice, entails the creative reproduction of values" [12]. Nevertheless, the emotional charge exists in the SL text is not as equal as it is in the TL text. We can say that Nicholson's first aim was to let the reader of English understand what he said. Unfortunately, he failed to do that because the aesthetic norms of a given culture reflect how people of that community think.

The focus of implicit meaning and neglecting the structure of SL made certain weaknesses in Nicholson's translation. This has led to the

interference of culture two (the translator's) into culture one (the poet's). This is evident when the translator posited the communist affection of companionship (comrade) into the Arabic culture, which rejects it. This can be clearly seen through the definition of culture by Spardly [22]: "Culture is the acquired knowledge that people use to interpret experience and generate behavior." The relation between the poet and his 'companions' is not politically motivated. It is an intimacy of a friendship. The translator expressed his open society traditions and imposed them on culture one. This and the similar cases really pushed Anthony Pym [23 ] to introduce the concept of 'intercultures' insisting that translators live in intercultural spaces rather than belong to a 'pure' or 'single' culture, assuming these things exist at all. This is evident in highlighting the poet's love for 'Zaynab'; whereas the poet himself expressed it in more poetic and implicit values which has stronger explication than the translator did. The poet says *?inna al-qalba rahnun bi ?aali Zaynaba °aani* : 'Truly, the heart is charmed by Zaynab's family.' "Incongruencies are culture specific: what may be tolerated in one culture may be unacceptable in another" [19 ].

Linguistically, the translator has violated the structure of certain phrases. Thus, new semantic values have come out. Also, a few phrases have lost their classes; for instance, the PP *malaamin* 'from a blame' has become the VP 'blame'. In certain situations, Nicholson has omitted significant elements such as the verb *da°* 'leave' and the particle *?inna* 'certainly'. He also has changed the position of the grammatical function *ni* 'me' in *da°aani* 'leave me' to become an object of the posited transitive verb 'blame' as 'me'.

In other situations, he has posited a number of lexical items carrying semantic roles in TL which are not basically found in SL as 'with me'. As mentioned earlier, his aim was to give the reader a chance to apprehend the message found in the text of SL; therefore, he pinpointed certain items that have specific references as the case of 'love' in verse two. This is not always true since " intracultural factors often lead to stylistically or even semantically distinct translations of the same source text" [17 ].

After all this detailed analysis, we may argue that Nicholson has followed free translation for these two verses, which in one way or



With reference to the concept of Theta-Criterion and Theta-Roles, we insist that the 'arguments' and 'predicates' should remain as fair as possible transferable in order to be accurate enough to give correct understanding of these source language texts. Regan [26] gives an advice to readers who might balk at the translations' lack of verbal refinement might offer in mitigation both the translators' fidelity to the original text, and the cultural context in which the piece of literature is written. Moreover, the relationship between verbal propriety, allegorical interpretation and fidelity to the original must be taken care of. Preserving these structures by the translators may help him/her to be less creative which in our opinion is a good trait of translation particularly in literature. In other words, the translator should be fair. To illustrate,

**Theta features must necessarily play a consistently significant role in two components of the faculty of language: the lexicon, because they must determine to a significant extent the lexical array selected for a given and the interface level itself, because theta features must carry through to this level for full interpretation at this level [27].**

We posit the abstract semantic roles namely Agent, Theme, Goal, Experiencer, etc. as they are real factors at the spell-out level of syntax in order to preserve the true structures of SL and give an acceptable translation to the recipient. "A semantic translation attempts to render, as closely as the semantic and syntactic structures of the target language allow, the exact contextual meaning of the source language message"[28]. Thus, being bias to TL and add unfamiliar linguistic knowledge of SL is in our opinion a big mistake if you want a distinct translator. Furthermore, the translator should be aware of the cultural background of SL on a bid to give clear picture of the intended portion to be translated whether poetry or prose or what so ever.

A look at our version illustrates that we thematically assigned correct theta-roles to SL and TL simultaneously. For instance, *khalilayya* 'dear

friends' remains in both texts the noun of vocative. It carries the theta role of 'goal'. The 'goal' helps us to say that there is addresser and addressee, the former is 'the poet' and the latter is 'his friends'. The argument *min malaamin* 'from blame' is kept in TL as in SL in a form of prepositional phrase. This argument carries the theta-role of 'source'. It illustrates that the place from which the blame has come out. The dual marker *ay* 'you two' carries the theta-role of 'agent' as they deliberately called on the poet from his blame. The object *ni* 'me' carries the theta-role theme as it is affected by the action of 'leave'. The verb *?alimmaa* 'get' is transitive and it is missed by Nicholson though it has great contribution to meaning. Ping [29] explains this, saying that:

**Of the many factors that may lead to misreadings in translation, cultural presuppositions merit special attention from translators because they can substantially and systematically affect their interpretation of facts and events in the source text without their even knowing it.**

The above verb has the implicit subject, namely *khalilayya* 'dear friends' indicated by the vowel *ay* which carries the theta-role of agent as it performs the action of getting together. The object argument *al-ghadaata* 'the morning' carries the theta-role of 'location' in both languages. The PP *bi al-?ad<sup>o</sup>aani* 'with the howdahs' has the goal theta-role as it is the entity toward which both friends move. Hence, the contributed meaning is that the poet asked his friends to get together in the morning and are ordered to ride the howdahs. On the whole, "The very possibility of translation whereby something remains invariant is represented by the relationship between words and things. If a word refers to a thing, then that thing will function as a common point comparison when the word is translated into another language"[13].

In verse two, we kept the particle *?inna* 'certainly' alive because it governs the accusative *al-qalba* 'the heart', which carries the theta-role of 'theme' as it undergoes the meaning of emphasis done by the first person. The adjective *rahn* 'pawn' remained as a predicative adjective for the particle *?inna*. The PP *bi ?aali zaynaba* 'with Zaynab's family' is

preserved and assigned the theta-role of 'location' in SL and TL. It is the place on which love falls. The NP *ʿaani* 'captive' carries the theta-role of 'experiencer' as it represents the poet's torture of his burning love toward his beloved.

In brief, insofar the semantic selection in verse two is concerned, we have succeeded in keeping the structure of SL in TL without distorting the moral of the story of such verses. "A good understanding of sense development of words will give a lot of help to the translator"[15]. This can only be achieved by highlighting the concept of theta-roles. Brown and Yule [30] believe that "thematic organization works to provide the text with a structural framework which relates back to the writer's main intention and provides perspective on what follows." We argue that the argument 'dear friends' represented by the marker *ay* carries the theta-role of 'agent'. The argument PP *?aali zaynaba* 'in Zaynab's family' in both positions bears the theta-role of 'location' as it is the place on which the blame falls. The argument *al-qalba* 'the heart' has the theta-role of 'theme' as it is the center of intention. Finally, the argument *ʿani* 'captive' is the 'experiencer' as the poet suffers because of his love to *Zaynab*.

### Conclusion

We have tested the validity of semantic roles and structure preserving hypothesis of Chomsky [2,3], and we found that it is suitable to be followed as a reference in translation. We began this research with a detailed analysis of Nicholson's [1] of translation for two Arabic verses of *Omar Bin Abi Rabeʿah*. He basically followed the hypothetical approach trying to translate SL verses into TL verses without keeping in mind the structural diversities between the two languages. Gorlee [31] explains that "different linguistic communities have different ways of experiencing, segmenting and structuring reality." Nicholson maintained the aesthetic poetical values in TL meant for the reader of English but not for others, say Arabs. By doing so, he neglected certain basic structures, which are of great significance in translation. For instance, he avoided mentioning the implied meaning of imperative in both verses. The dual NP 'two dear friends' has been replaced by 3<sup>rd</sup> person singular. He also changed the class of certain lexicon; for example, the PP *min*

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*malaamin* 'from blame' has become 'blame' and the verb phrase *da<sup>o</sup>aani* 'leave me' has been changed into the adverbial phrase 'no more'. To keep the meter of the two verses alive, he added a few lexicons as in 'quietly with me', 'but today' and 'my love'. As Nicholson was unable to give the true theme of the two verses with correct equivalents of TL lexicon, it is considered a real shortcoming. "Since culture and language are inseparable, a proper rendition of an SL text into TL text necessarily requires a combination of linguistic actors that govern conversations without which it will be difficult to fully explicate verbal behavioral utterance that, are violations of conversational maxims" [19]. Furthermore, he has imposed the concept of 'comrades' (of communism connotation) into the Arabic culture, which is neither tasteful nor acceptable among the Arabic readers of English.

Following this approach, we have, to some extent, maintained the structures of SL and TL and also kept the semantic roles alive in TL text, as they are essential parts of the semantic theory, which must be taken care of in any translation. To illustrate, in verse one, the NP *khalilayya* 'my two dear friends' remains in both languages the 'vocative'. The argument *min malaamin* 'from blame' is retained as a prepositional phrase in SL and TL. Other concrete examples are shown in verse two; for example, the particle *?inna* 'certainly' is kept in our translation, whereas it is deleted in Nicholson's. The PP *bi ?aali zaynaba* 'with Zaynab's family' is preserved in SL and TL. Thus, we kept the notions of arguments PP, VP, NP, CP, and the notions of theta-roles. In order to avoid Nicholson's failures in certain places, we opt for the theory of theta-roles represented by the Theta Criterion and SPH of Chomsky [2,3]. "It is therefore important for a translator to conduct contrastive studies in mental culture and acquire a profound insight into the essence of translation in order to solve cultural-bound translation problems effectively" [32].

## نظرية العلاقات المعنوية وتأثيرها في ترجمة بيتين من الشعر العربي إلى اللغة الانجليزية

### ملخص البحث:

تهدف الدراسة إلى تفحص دقيق لترجمة نكلسون للبيتين الشعريين التاليين لعمر بن أبي ربيعة:

خليلي من ملام دعاني      وألما الغداة بالأطعان  
لاتلوما في آل زينب إنَّ      القلب رهن بآل زينب عان

وتتفحص الدراسة الطريقة الافتراضية التي شكّل بها نكلسون لغة الهدف بعد ترجمة لغة المصدر. تتناول الدراسة كذلك المشاكل الناتجة من ترجمة نكلسون المتعلقة بسوء استخدام المفردات والمرادف اللغوي والمضاف إلى النص والتي سوف تحل بالرجوع إلى نظرية العلاقات المعنوية النحوية Theta Criterion التي تنص على أن كل وحدة معنوية تحول إلى وحدة نحوية وكل وحدة نحوية عين لها وحدة معنوية واحدة ، وكذلك باستخدام نظرية المحافظة على التركيب في لغتي المصدر والهدف. نادى بهاتين النظريتين العالم اللغوي تشومسكي Chomsky [2,3]. نقصد بالوحدات النحوية الجملة وعبارة الاسم وعبارة الجار والمجرور وعبارة منتممة الجملة. الوحدات النحوية هذه لها أهمية كبيرة إذا تم تضمينها في عملية الترجمة من لغة المصدر إلى اللغة المتلقية ويكون ذلك من خلال دقة اختيار المفردات المعنوية والنحوية في لغة الهدف من غير تحريف لغة المصدر لإرضاء غاية المترجم والقارئ على حد سواء. وأن هذه الوحدات التي تشكّل اللبنة الأساسية لنظرية العلاقات المعنوية النحوية ربما تساعد في فهم الطبيعة المعقّدة للترجمة بالإضافة إلى تصميمها إستراتيجيات فعّالة تحد من الآثار السلبية لنقل المعنى إلى لغة الهدف. سوف توضح نتائج هذه الدراسة أن الطريقة الجديدة في نقل المعنى تستحق العناء كونها تتعلق بمبادئ محدّدة للمقارنة بين النص الشعري الأصلي والنص المنقول ، حيث أن ما يميّز الترجمة العلمية من الترجمة الحرفية هي قابليتها على إثبات الحقائق والأفكار المرتبطة بتقريب المعنى الدلالي للوحدات النحوية بين لغة المصدر ولغة الهدف .

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