



Middle East Research Journal



Refereed Scientific Journal (Accredited) Monthly
Issued by Middle East Research Center

Forty-seventh year - Founded in 1974



Vol. 70 December 2021

Issn: 2536-9504

Online Issn :(2735-5233)

A Linguistic Analysis of Nazik Al-Malika's Poem “?ana” and its Two English Translations: A Systemic Functional Approach

Ahlam Mhmood Najm
English Department, Faculty of Arts,
Ain Shams University, Egypt

skyb4120@gmail.com

Dr. Nagwa younis
Professor of Linguistics Dept. of English
Faculty of Education,
Ain Shams University



www.mercj.journals.ekb.eg

المخلص:

يعتبر هذا البحث أحد المحاولات التي تربط المعنى القائم على أساس عملية الترجمة المرتبطة بالنحو التوظيفي النظامي (هاليدي و مانتيسن ، ٢٠١٤) حيث يتم في الاعتبار عدة أمور أن الأنظمة النحوية التوظيفية ما هي إلا عبارة عن معان موجهة ، وبناء على ذلك يهدف هذا البحث إلى ربط المعان المتواجدة ضمن السياقات المختلفة بحيث يتم الإشارة إلى الإختيارات اللغوية التي تساهم في بناء المعنى ضمن هيكل الترجمة. وبناء على هذه النظرية القائمة في البحث (هاليدي، ٢٠١٤) فإن الدراسة الحالية عبارة عن مقارنة متضمنة لصور التعذيب النفسي للكاتب المقصود بها نازك الملائكة في قصيدة "أنا" و المقابل المترجم لها في اللغة الإنجليزية للشاعرين كمال بولاطة و عبد الله خوري . و تعد هذه الإختيارات اللغوية اساس لكلا من الشاعرة و المترجمين على أنها احدى المقارنات اللغوية التي يقوم على أساسها النظام التعددي لتقديم التوظيف الفكري و كيفية إعادة صياغة الترجمة الإنجليزية . و يتم تجميع البيانات لهذا البحث من الترجمتين اللتان تم ذكرهما لكلا من عبد الله خوري و كمال بولاطة للقصيدة التي سلف ذكرها لنازك الملائكة "أنا" و التي تم إصدارها باللغة الإنجليزية . توصل البحث إلى أن الشاعرين اتفقا في أمور و اختلفا في أمور من خلال عملية التعددية و التي تتبنى ما يقارب من ست عمليات تم سردها في البحث.

الكلمات الدلالية: النحو النظامي التوظيفي - التعددية - هاليدي - الجملة - العملية
المادية

**Abstract:**

The present study is an attempt at linking meaning making in the process of translation to Systemic Functional Grammar (Halliday & Matthiessen, 2014), bearing into mind the fact that the grammatical system is meaning-oriented. Given the relevance of systemic functional grammar to the process of meaning making into context, it serves as an approach to textual interpretation by identifying the lexicogrammatical choices contributing to the construction of meaning. Based on Halliday's theoretical framework, the current study is a comparison of the recreation of the image of the speaker's tormented self and identity in Nazik Al-Malika's Poem "I ana" and its two English translations. The lexicogrammatical choices of the poet and the two translators are compared from the perspective of transitivity to examine how they are rendered into the English translation, with a view to revealing how the experiential meaning of the ideational metafunction is re-narrated in the English translations. The data of the current study consists of English translations which pay considerable attention to those examples which are highly representative of the transitivity system.

Keywords: Systemic Functional Grammar, Transitivity, Poetic Translation,

1. Introduction

Translation is considered a linguistic activity, allowing people from various cultures to speak different languages and still understand the literary works of other cultures. Hence, translation is acknowledged both as an intra-lingual and an intercultural activity, and presents lots of challenges to translators since these languages are highly influenced by their original cultures. Culture of a specific language community encapsulates the entire tendencies of its members towards the world, current events, other people, and cultures in addition to the way through which such attitudes are to be considered and mediated (Daraghmeh, 2016). In this respect, translators are included within this mediation process (Faiq, 2004).

Employing linguistic theories in translation studies has recently become more common since they help in solving translation problems. Systemic Functional Grammar is the most common among these theories as it views grammar system as a resource of meaning construction. SFL was first introduced to translation studies by Halliday (1996) when he wrote his article about machine translation. Further, he argues that SFL offers significant tools for translation studies, and that SFL can itself be used as an approach to translation. When SFL is applied to translation studies, considerable attention is paid to the ideational, interpersonal and textual metafunctions. The ideational metafunction is ensured through transitivity system which represents processes of actions, relations and events. Rosa et al. (2017) argue that understanding the transitivity structure and its elements helps translators to maintain the original meaning in the translated version. Thereby, the transitivity elements which include processes indicated by verbs, participants, and circumstances indicated by time, place, manner, etc. must contribute to the construction of the ideational meaning coded in the ST.

The study of poetry links language to man's psyche and understands the mutual effects of both on one another i.e. how language influences the way which people express their notions and ideologies, and how poetry portrays the way that people speak and write. Transitivity is one of the tools that play a crucial role in constructing this relationship. Accordingly, this paper tries to explore transitivity structure in the two English translations by Khouri (1974) and Boullata (1978), based on systemic functional linguistics (SFL). To this end, the linguistic choices pertaining to transitivity system under the ideational metafunction are scrutinized in relation to the recurring themes of death, grief and self-attainment in the source text



and the two translations. There are two questions to be answered in this study:

- 1) How is the experiential meaning of the ideational metafunction realized through transitivity system in the source text and the two English translations?
- 2) What are the differences and similarities both translators display in rendering the transitivity system in relation to the image of the speaker's tormented self and sense of confusion?

2. Background

The application of systemic functional grammar to translation studies has been shown in many works such as Catford (1965), House (1997), Hatim & Mason (1990; 1997). However, few studies have been conducted on literary translations. Moindije (2006) addresses the French translations of two Arabic novels by Naguib Mahfouz in terms of three textual aspects: macro-structure, micro-structure, and systematic context. The study follows Lambert and van Gorp's Descriptive Systems Theory, and reveals that there are some substantial relationships among macro-structures, micro-structures, and meta-contexts. Macro-structures are nominated by linguistic universal register while micro-structures are specified by linguistic peculiarities as well as translators' choice and preferences. Meta-contexts are accomplished by the inter-systematic which is quasi-similar across French and Arabic. The study concludes that such linguistic peculiarities in attaining acceptability can be given some essential considerations.

Bustani (2014) conducts a linguistic analysis of Nancy Robert's translation of Ghada Samman's novel *Beirut 75*. The study revolves around the high dominating impressions of Arabs and their cultural heritage. Such a cultural heritage is well influenced by the colonial period to serve the purpose of the existing hegemonic powers. The study reveals that the domesticating process in translation is characterized by keeping Arabic culture traditions values within the text. Furthermore, the so-mentioned approach specifies the stereotypical image of Arab to determine their expectations. However, this study lends itself much more to cultural studies since no mention

is made of SFL.

Ikemefuna (2015) conducts a systemic–functional linguistic analysis on Seti's poem "*A Cry of the Blind*". In accordance with Halliday (2014), the study demonstrates the three metafunctions within the poem: experiential, interpersonal, and textual. The study reveals that the poet is restricted to three processes, namely, material, relational and mental. These processes are distributed as 36.4%, 36.4% and 27.3%, respectively. The study concludes that such meta-functional use is to express and transpose the poet's personal life experience. Nevertheless, the analysis is limited to the original text, and no comparison is made with reference to the translated texts, if any.

3. Theoretical Framework

Systemic functional linguistics (SFL) is a model established and developed by M.A.K Halliday in the 1960s. As its name implies, it is concerned with language in use and how it is organized to fulfill certain purposes in context. Halliday identifies linguistic forms as semantically-combined formulations rather than combinatorial context of words and sentences. Halliday (2014) puts forward three parameters for context, each of which corresponds to a separate metafunction. The first parameter has to do with the activity that is going on, and it is referred to as field. The second parameter has to do with those taking part in this activity, and it is labeled tenor. The third parameter explains how the text is produced and it is known as mode. These three dimensions correspond to ideational, interpersonal and textual functions, respectively.

3.1 Experiential Meta-function

Halliday and Matthiessen (2014) observe that experiential meaning is realized to be an ideational meta-functional category which is considered to be the third item of meaning in SFL. Halliday and Matthiessen (2014) identify the experiential meaning as a linguistic function in representing the happenings and events of the world. Transitivity plays a significant role in expressing the experiential meaning and provides the lexico-grammatical choices for the construction of meaning. There are three eventual stages of introducing ongoing events through the transitivity system as clarified



below:

- A descriptive process which are identified through verbs,
- Participants who are identified through nouns, and
- Circumstances which are connoted by the prepositional phrases

Halliday and Matthiessen (2014) postulate six diverse process categories which clarify the experience domain: Material, Mental, Relational, Behavioral, Verbal, and Existential. Each of these processes has its unique participants that have diverse effective roles in the clause (Halliday & Mathiessen, 2014).

3.1.1 Material Process and Participants

Within the clause, when the process renders eventual experience, it is named Material Process (Halliday & Matthiessen, 2014). Material processes obtain Actor as the participant who is considered the process doer. Furthermore, it is probably to have the Goal participant which is affected through the entire process (Thompson, 2004).

Table 1 Bloor & Bloor's (2013) Material Process and Participants

Actor	Pr: Mat	Beneficiary	Goal	Scope
Jimmy	ate	-	the sandwich	
The teacher	sends	the student	Some books	

3.1.2 Mental Process and Participants

The Mental process includes some bases which are said to be sensitive, i.e. it is a process of sensing about the inner experience of human beings. Although material processes demonstrate some external experience, the internal experience is introduced and formulated through the mental process (Halliday & Matthiessen, 2014). Two participants are linguistically restricted within this process: Senser and Phenomenon. In terms of Senser, he is considered to do the function of sensing; however, Phenomenon is realized to be the thing which is sensed. Phenomenon participant can be represented in a person, an object or a fact (Halliday & Matthiessen, 2014). Halliday & Matthiessen (2014) sort out Mental processes into four categories: perceptive, cognitive, desiderative and emotive. The following table illustrates such classifications with examples.

Table 2 Halliday & Matthiessen's (2014) Mental Processes Classification

Mental Process Type	Examples
Perceptive	Perceive, sense
Cognitive	think, believe, expect.
Desiderative	wish, like, hope.
Emotive	fancy, love, hate

Table 3 Mental Process and its Participants Adopted from Thompson (2014)

Perceptive Mental Process		
Senser	Mental-Perception	Phenomenon
The boy Jimmy Sammy	could not perceive heard feels	anything a strange voice his face burning
Emotive Mental Process		
Senser	Mental- Emotive	Phenomenon
The man I I	hates like appreciated	thinking of living alone operas your efforts
Cognitive Mental Process		
Senser	Mental- Cognitive	Phenomenon
You Nobody She	could fancy would choose never discovers	the accident this coat the truth
Desiderative Mental Process		
Senser	Mental- Desiderative	Phenomenon
I You	do not want may crave	any trouble a cigarette

3.1.3 Relational Process and Participants

Relational process is one of being and having, serving to characterize or identify an entity (Halliday & Matthiessen, 2014). Certain verbs are included within the Relational process, namely verbs to 'be' in addition to its syntactic relation categories such as seem, appear, look, become, turn, go, and the possession verbs such as have, own, and possess. There are two categories of relational processes which are included within, namely attributive and identifying. Their difference corresponds to their participants' roles in addition to the function which they provide within the clause.

**Table 4** Bloor & Bloor's (2013) Relational Attributive Process and Participants

Carrier	Pr: Attr	Attribute
The three girls	are	nice
She	has been	a girl of twenty-one
He	is	on the first floor

3.1.4 Verbal Process and Participants

Halliday and Matthiessen (2014) points out that the verbal process identifies some symbols of the action of saying. Furthermore, it is associated with three participants. The sayer is considered to be the first participant who identifies the producer of what is completely said. However, the second participant is realized to be the Verbiage which expresses what is said. In terms of the third participant, Target denotes the entity to which the utterance is said. Moreover, all verbs of utterances and messages production, either written or spoken, are to be included within this process, namely verbs of declaration, explanation, repetition and recounting such as declare, explain, say, repeat and tell. The following table figures out some examples of Verbal process in addition to participants.

Table 5 Thompson's (2004) Verbal Process and Participants

Sayer	Pr: Verbal	Target	Verbiage
She	explains	to her	what happens
The man	was not told		anything
The boy	sharply satirizes		Lilly's manner

3.1.5 Behavioral Process and Participants

Behavioral Processes are associated with human physiological and psychological behavior, especially breathing, coughing, smiling, dreaming and gazing (Halliday & Matthiessen, 2014). The Bahaver is considered to be the first participant of this process; nevertheless, the Behavior (Range) is included within the other participant. Further, its effective style is apparent in the case of the scope participant in the material process.

Table 6 Thompson’s (2014) Behavioral Process and Participants

Behaver	Pr: Behavioral	Behavior
She The boy	gave draws	a faint sigh an embarrassed an embarrassed smile

3.1.6 Existential Processes and Participants

Existential process is realized to be the simplest process regarding its structure. This process intermediates the range across material and relational processes. Its name 'existential' highlights the representation of an existential phenomenon within the clause. The existential process is only restricted to a unitary form of clause structure, with the existence of verb (**Be**) and the empty subject (**there**) (Fontaine, 2013). The following table illustrates the existential process and its participants.

Table 7 Halliday and Matthiessen’s (2004) Existential Process and Participants

Subject	Process	Existent
There	is	a dog
There	were	some books
There	was	a bird at the gate

4. Methodology

The current study adopts a qualitative and a quantitative approach to analyze transitivity structure in relation to the image of the speaker’s sense of loss and frustration concerning her real identity within the English translations of Nazik Al-Malika’s poem. Quantitatively, the study examines the distribution of the process types in the original text and the two English translations, including the total number of processes and the number of each separate process. Qualitatively, the study interprets the image of the speaker’s tormented self and quest for real identity in the original poem and the two translations as far as the transitivity system is concerned. That is, the transitivity system is investigated to reveal how this image is created in the source text, and recreated in the target texts. The study also follows a comparative approach in data analysis with regard to two English translations in such a way as to state similarities and differences in the neo-versioned translations.

5. Analysis and Discussion

Based on the analysis of lexico-grammatical choices in SFL,



this section investigates how transitivity contributes to the recreation of the recurring themes in the two English translations. The experiential meaning is concerned with the construction of experience of the world and is realized through transitivity. Hence, it attempts to answer such questions as “who does what in relation to whom/what, where, when, how and why” (Hasan, 1988, p.63). There are some differences in Boullata’s and Khouri’s translations. Table 9 and Table 10 present respectively the transitivity choices in two translations.

Table 8: Transitivity in two translations: First Stanza

Line	Boullata		Khouri	
(١) الليل يسأل من أنا	The night asks me who I am		The night asks who am I?	
	ask-Material	The night-actor, me-Recipient, who I am- Goal	ask- Verbal	The night-actor, who am I- verbiage
(٢) أنا سرُّه القلق العميق الأسود	Its impenetrable black, its unquiet secret I am		I am its secret— anxious, black, profound	
	am-Relational	I- Carrier, Its impenetrable black, its unquiet secret-Attribute	am-Relational	I- Carrier, anxious, black, profound secret-Attribute
(٣) أنا صمته المتمرد	Its lull rebellious		I am its rebellious silence	
	am-Relational	I- Carrier, its lull rebellious-Attribute	am-Relational	I- Carrier, its rebellious silence-Attribute
(٤) قنعتُ كنهى بالسكون	I veil myself with silence		I have veiled my nature, with silence	
	veil-Material	I-Actor, myself-Goal, with silence-Circumstance	veil-Material	I-Actor, my nature-Goal, with silence-Circumstance
(٥) ولففت قلبي بالظنون	wrapping my heart with doubts		I wrapped my heart in doubt	
	wrap-Material	I-Actor, my heart- Goal, with doubts-Circumstance	wrap-Material	I-Actor, my heart- Goal, in doubt-Circumstance
(٦) وبقيتُ ساهمة هنا	Solemnly I gazed		and solemn, remained here	
	gazed-Mental	I-Sensor, solemnly-Circumstance	remained-Relational	I-Carrier, solemn-Attribute, here-Circumstance
(٧) ارنو وتسألني القرون	While ages ask me		gazing, while the ages asking me	

	ask- Material	ages- Actor, me- Goal	gaze-Mental; ask-Material	I- Senser; ages- Actor, me- Goal
--	--------------------------	----------------------------------	--------------------------------------	---

Table 9: Process Types in Nazik Al-Malika’s poem and the two translations: First Stanza

Categor y	Material	Ment al	Behavior al	Relation al	Verb al	Total
Al- Malika	3	1	0	3	1	8
Boullata	4	1	0	2	0	7
Khouri	3	1	0	3	1	8

In Tables 9 and 10, it’s obvious that the process types in both translations are roughly equal to the original text. There are no statistically significant differences, except that Boullata employs an additional material process at the expense of relational processes, and makes no use of verbal process. Khouri, on the other hand, conforms to the original distribution of process types without modification. By doing so, the two translations reveal the same feeling of the poet evoked in the original text by depending mainly on the relational and material processes with the purpose of conveying her grief, loneliness, depression and sense of skepticism. As for the material processes, it is to be noted that the woman is the goal in all of them as indicated by the object pronoun ‘me’ and reflexive pronoun ‘myself’ or the NP ‘my heart’. This suggests the frank and explicit suffering of the woman and her feeling spiritual paralysis that deprives her of the ability to act. Furthermore, the use of the alliterative verse in “myself–my” asserts the state of sheltering silence as a state of unifying both the heart and psyche; however, in Khouri’s translation, the use of the aspect of the verb “veil” asserts a complete action asserting such action by the noun phrase, “my nature”, which functions as the direct object. Moreover, the use of the phrase, “wrap”, either in its gerundive form “wrapping” or in its conjugated form “wrapped”, asserts such an internal sensation of a tendency of hiding such grief.

As for the relational processes, the attributes of the carrier have



in common the lexical choices that evoke suffering and grief, including 'impenetrable,' 'unquiet,' 'black,' 'profound,' 'anxious,' 'rebellious,' 'silence,' 'solemn'. All of these adjectives depict a bleak image of the inner feelings of the woman and reflect her psychological trauma. One of the most prominent observations is that relational processes are much more associated with the presence of verb to "be" in both translations. However, Boullata's translation of the relational process in the second line displays some peculiarities related to the structure due to the nature of poetry "poetic license". Boullata's translation of the second line exhibits complement fronting: subjective complement + subject + Copulative verb "be". The poetess wants to express her grief saying that she is the unique secret of the impenetrable black. Such a well-structured image is portrayed through the parallel structure of the noun phrase which is structured from "demonstrative + modifier + head". Unlike Boullata's fronted complement in the second line, there is a post-positioning of three modifiers for the head "secret". The three modifiers are "anxious", "black", and "profound". This extension of modifiers increases the internal state by using adjectives pertained to temperament, color, and internal feeling of psyche. The word "black" is used in Boullata's translation as the head; however, it is used in Khouri's translation as a post-positioning modifier for the head "secret".

Further, both translations use the same mental verb 'gaze' to convey the woman's sense of passiveness; that is, she does not go beyond observing what is happening around. However, in Boullata's translation, it is expressed by its conjugated form in the present simple tense of "gaze". In Khouri's translation, the extension of grief is ongoing by heading the verb "remained" to express a permanent state of gazing into surroundings lest the poetess finds something to have a shelter in. Nevertheless, Boullata's translation compensates the extension of gazing by heading the adverbial phrase "solemnly" to express its synchronization with the process of staring and gazing.

As for the verbal process, Boullata substitutes the verbal process employed in the first line of the original text by a material activity in which the woman is still the goal to heighten the passiveness of the woman. Different from Boullata, Khouri's translation of the first line shows his preference of maintaining the Arabic structure into English, that is, he uses mono-transitive verb. Thus, there is no shift in transitivity as is the case in Boullata's. Regarding the following table, there are some differences in Boullata's and Khouri's translations. Table 12 and Table 13 present respectively the transitivity choices in two translations.

Table 10: Transitivity in the two translations: The Second Stanza

Line	Boullata		Khouri	
(١) والريخ يسأل أنا من	The wind asks me who I am		The wind asks who am I?	
	ask-Material	the wind-Actor, me- Recipient, who I am-Goal	ask-Verbal	the wind-Sayer, who am I-Verbiage
(٢) أنا روحها الحيران أنكرني الزمان	Its bedeviled spirit I am		I am its confused spirit, whom time has disowned	
	am-Relational	bedeviled spirit-Attribute	am-Relational; disown-material	confused spirit-Attribute; time- Actor, whom- Goal
(٣) أنا مثلها في لا مكان	Denied by time, going no where		I, like it, never resting	
	deny-material; go-Behavioral	time- Actor, me-Goal; I- Behaver, nowhere-circumstance	rest-Behavioral	I- Behaver
(٤) نبقى نسير ولا انتهاء	I journey on and on		continue to travel without end	
	journey-Material	I- Actor, on and on-Circumstance	travel-Material	implied 'I'-Actor, without end-Circumstance
(٥) نبقى نمر ولا بقاء	passing without a pause		continue to pass without pause	
	pass-Behavioral	implied 'I'-Behaver, without a pause-Circumstance	pass-Behavioral	implied 'I'-Behaver, without pause-Circumstance
(٦) فإذا بلغنا المنحنى	and when reaching an end		should we reach a bend	
	reach-Material	implied 'I'-Actor, an end-Goal	reach-Material	implied 'I'-Actor, a bend-Goal
(٧) خلناه خاتمة الشقاء	I think it may be the end		we would think it the end of our suffering	
	think-Mental	I- Sensor, may be the end-Phenomenon	think-Mental	We- Sensor, may be the end of our suffering-Phenomenon
(٨) فإذا فضاء	of suffering, but then the void		and then, the void	
	Implied 'there is'-Existential	the void-existent	Implied 'there is'-Existential	the void-existent

**Table 11: Process Types in Nazik Al-Malika's poem and the two translations: Second Stanza**

Catego ry	Materi al	Men tal	Behavi oral	Relatio nal	Ver bal	Existenti al	Tot al
Al- Malik a	2	1	2	2	1	1	9
Boulla ta	4	1	2	1	0	1	9
Khour i	3	1	2	1	1	1	9

It's obvious that a lot of processes involved in Boullata's and Khouri's translations are exactly the same as the original text. Like the first stanza, there are no statistically significant differences, except that Boullata employs two additional material processes, and makes transitivity shift of the verbal process by substituting it by a material process. Khouri, on the other hand, conforms to the original distribution of process types without modification, except for one additional material process which replaces a behavioral process in the original poem. In doing so, both Boullata and Khouri almost adhere to the image depicted in the original poem, that is, the suffering and sadness of the poet.

As for the material processes, in both translations the speaker is assigned the thematic role of both the actor and the goal. To reveal the speaker's alienation and obscured identity, Both translators make her the goal of the material process as in 'Denied by time,' and 'whom time has disowned' to indicate how women are silenced and powerless. On the contrary, they assign the speaker the role of actor to reveal their struggle in the patriarchal community and their quest for empowerment, that is, they relentlessly endeavor to assert their individuality. Hence, the speaker in both translations is the actor of such material processes involving movement as 'I journey on and on,'

‘continue to travel without end,’ ‘and when reaching an end,’ and ‘should we reach a bend’.

As for the relational processes, they are less than the original poem since one of the two relational processes in the poem is substituted by a behavioral process in the two translations. The attributes of the relational process in Boullata’s and Khouri’s translations are ‘bedeviled spirit’ and ‘confused spirit’, respectively. Both adjectives heighten the speaker’s confusion and obscurity. Furthermore, the relational process in both translations is realized through verb to ‘be’. However, as shown in the first stanza, Boullata tends to employ a syntactically marked construction, namely fronted complement by using the word order: subjective complement + subject + Copulative verb “be”. Khouri adheres to the canonical word order, with the attribute following the carrier. But nevertheless, both of them manage to establish the feeling of loss and disorientation.

Further, both translations use the same mental verb ‘think’ as the original poem in the same line without any modification or shift. Both translations use the same noun phrase as the phenomenon of the mental verb, namely ‘the end of suffering’, which entails the ceaselessness of her suffering.

As for the verbal process, Boullata substitutes the verbal process employed in line 8 of the original text by a material activity, and assigns the speaker the thematic role of goal to reinforce the passiveness of the woman and to add a sense of dialogue to the poem in such a way as to make it much more vivid. So, unlike Khouri’s translation which preserves the Arabic transitivity structure by using ‘ask’ as a monotransitive verbal verb in ‘The wind asks who am I?’, Boulatta uses ‘ask’ as a diatransitive material verb, with ‘me’ as the recipient of the question ‘the wind asks me who I am’.

As far as existential processes are concerned, both Boulatta and Khouri employ the same number in the same position in the last line of the stanza. In the Arabic version, the process is realized through an implied adverb of place ‘huna:k’: ‘fa ʔiðā faḍā: ʔ’. The same transitivity structure is preserved in both translations in which the existent ‘the void’ has an implied existential structure. This process emphasizes the futility of the speaker’s struggle and that she is trapped in a closed circle from which there is no escape. Accordingly, the image of alienation, futility and loss is completed through the



linguistic choices of the two translators.

Table (12) demonstrates some essential differences across Boullata's and Khouri's translations. Table 15 and Table 16 present respectively the transitivity choices in two translations.

Table 12: Transitivity in the Two English Translations: Third Stanza

Line	Boulatta		Khouri	
(٨) والدهر يسأل من أنا	Time asks me who I am		Time asks who am I?	
	ask- Material	Time- Actor, me- recipient, who I am- Goal	ask- Verbal	Time- Sayer, who am I- Verbiage
(٩) أنا مثله جباراً أطوي عصور	A giant unfolding centuries I am		I, like it, am a giant, embracing centuries	
	am Relationa l	I- Carrier, A giant unfolding centuries- Attribute	am Relatio nal	I- Carrier, A giant embracing centuries- Attribute
(١٠) وأعود أمنحها النشور	Later to give new births		I return and grant them resurrection	
	give Material	Implied ' I'- Actor, centuries- recipient, new births-Goal	return Behavio ural grant Materia l	I- Behavior Implied ' I'- Actor, centuries- recipient, resurrection- Goal
(١١) أنا أخلق الماضي البعيد	I have created the dim past		I create the distant past	
	created Material	I- Actor, the dim past- Goal	create Materia l	I- Actor, the distant past- Goal

(١٢) من فتنَةِ الأمل الرغيدِ	From the bliss of unbound hope		from the charm of pleasant hope	
	Circumstance		Circumstance	
(١٣) وأعودُ أدفنُهُ أنا	I push it back into its grave		And I return to bury it	
	push Material	I- Actor, it- Goal, into its grave- Circumstance	return Behavioral bury Material I	I- Behavior; Implied ‘ I’- Actor, it- Goal
(١٤) لأصوغُ لي أمسًا جديد	To make a new yesterday		to fashion for myself a new yesterday	
	make Material	I- Actor, new yesterday- Goal	fashion Material I	I- Actor, myself- Beneficiary, a new yesterday- Goal
(١٥) عَدُهُ جليد	Its tomorrow is ice		whose tomorrow is ice	
	is Relational I	its tomorrow- Carrier, ice- Attribute	is Relational I	whose tomorrow- Carrier, ice- Attribute

Table 13: Process Types in Nazik Al-Malika’s poem and the two translations: Third Stanza

Catgeor y	Material	Ment al	Behavior al	Relation al	Verb al	Total
Al- Malika	5	0	2	2	1	10
Boullata	5	0	0	2	0	7
Khouri	4	0	2	2	1	9



All in all, it's obvious that the total number of processes expressed in Boullata's and Khouri's translations exhibits a slight difference from that in the original poem. Additionally, the number of each type in the two translations is also slight different from that in the original poem. As for Boullata, he does not make use of behavioural verbs that stress the repeatedness and frequency of the following verbs. As usual, he also does not use a verbal process which he substitutes by a material process. On the contrary, Khouri adheres to the same number of each process type except that he uses less material processes because the material process expressed in line 17 of the original text is suppressed by using the participial phrase 'embracing'.

As for the material processes, in both translations the speaker is assigned the thematic role of the actor as shown in the original poem. This is because the speaker is compared to Time, bearing in mind its power and manipulation. Hence, the speaker in Boullata's and Khouri's translations is made the actor of such material verbs as 'give,' 'created,' 'push,' 'make'; 'grant,' 'create,' 'bury,' 'fashion', respectively. Furthermore, both of them employ the same type of verbs, ranging from mono-transitive verbs as 'created,' 'bury,' and 'push', to di-transitive verbs as 'make,' 'give,' 'grant,' and 'fashion'. However, their translations of material processes display some differences. First and foremost, Khouri's preference to preserve the Arabic structure makes him employ a behavioural verb 'return' in two material processes, namely in line 18 and 21, to correspond to the Arabic verb "ʔafu:d". On the other hand, Boullata crosses out the behavioural verbs in his translation and focuses on the material activity indicated by the material verbs. Of course, this does not render the same image depicted in the original text since it marginalizes the sense of frequency, ceaselessness and persistence evoked by the use of the verb 'return'. Secondly, in line 21 Khouri maintains the same structure of the material process by using only an actor and goal 'I' and 'it', respectively. On the other hand, Boullata adds a circumstance of place after the actor and goal 'into the grave'. Third, in Boullata's translation of line 22, transitivity is restricted to

the presence of the mono-transitive verb "to make a new yesterday". In Khouri's translation there is a long distant predicate in which there is a separation for the direct object which is preceded by the infinitive phrase: "to fashion for myself a new yesterday".

As for the relational processes, both translators use the same number as the original poem in the same position in line 17 and 23. In both cases, verb 'be' is the relational verb which emphasizes the speaker's identification with Time. Additionally, both of them employ the present participle form as a part of the attribute of the relational verb: 'unfolding' and 'embracing' to stress the permanency and continuation of the speaker's feelings and actions, and suggest that her quest for personal identity comes to no end. However, as shown in the first and second stanza, Boullata tends to employ a marked construction by fronting the attribute of the copular verb "**A giant unfolding centuries I am.**" This is intended to heighten the speaker's affinity with time and focus their common characteristics. On the other hand, Khouri adheres to the canonical word order, with the attribute following the carrier "I, like it, am a giant, embracing centuries." It also is to be noted that Khouri employs a parenthetical phrase in the same position as the original poem, which compensates for the syntactic construction realized in Boullata's translation. It serves as an intensifier.

As for the verbal process, it is not unsurprising that Boullata substitutes the verbal process employed in line 16 of the original text by a material activity, and assigns the speaker the thematic role of goal, even though the same verb is employed 'ask'. There are some differences in Boullata's and Khouri's translations. Table 18 and Table 19 present respectively the transitivity choices in two translations.



Table 14: Transitivity in the Two English Translations: Fourth Stanza

Line	Boullata		Khouri	
(٩) والذات تسأل من أنا	The self asks me who I am		The self asks who am I?	
	ask- Material	the self- Actor, me- Recipient, who I am- Goal	ask- Verbal	the self- Sayer, who I am- Verbiage
(١٠) أنا مثلها حيرى أحقق في ظلام	Baffled, I stare into the dark		I, like it, am bewildered, gazing into shadows	
	Elided 'be'- Relationa l; stare- Mental	Elided 'I'- Carrier, baffled- Attribute; I- Senser, into the dark- Circumsta nce	am- Relationa l; gazing- Mental	I- Carrier, bewildered- Attribute; I- Senser, into the shadows- Circumstance
(١١) لا شيء يمنحني السلام	Nothing brings me peace		Nothing gives me peace	
	brings- Material	Nothing- Actor, me- Beneficiary, peace- Goal	gives- Material	Nothing- Actor, me- Beneficiary, peace- Goal
(١٢) أسائل وأبقى الجواب	I ask, but the answer		I continue asking, and the answer	
	ask- Verbal	I- Sayer	ask- Verbal	I- Sayer
(١٣) سيظل يحجب سراب	Remains hooded in mirage		will remain veiled by a mirage	
	hooded- Material	the answer- Affected, in mirage- Circumsta nce	veiled- Material	the answer- Affected, by a mirage- Circumstance

(١٤) وَأَظَلَّ أَحْسَبُهُ دَنَا	I keep thinking it is near		I will keep thinking it has come close	
	think-Mental	it is near-Verbiage	think-Mental	it has come close- Verbiage
(١٥) فَإِذَا وَصَلْتُ إِلَيْهِ ذَابَ	upon reaching it, it dissolves		but when I reach it, it has dissolved	
	reach-Behavioural; dissolve-Material	Elided 'I'-Behaver; it- Actor	reach-Behavioural; dissolve-Material	I- Behaver; it- Actor
(١٦) وَخَبَا وَغَابَ			died, disappeared	
			died-material; disappeared-Material	Elided 'I'-Actor; Elided 'I'-Actor;

Table 15: Process Types in Nazik Al-Malika's poem and the two translations: Fourth Stanza

Category	Material	Mental	Behavioral	Relational	Verbal	Total
Al-Malika	5	2	1	1	2	11
Boullata	4	2	1	1	1	9
Khoury	5	2	1	1	2	11

All in all, it's obvious that the total number of processes expressed in Boullata's and Khoury's translations is too close to that in the original poem. Additionally, the number of each type in the two translations is also similar to that in the original poem. As for the material processes, in both translations their number is approximately the same to that of the Arabic poem. Furthermore, Like the original poem, the speaker is identified as the recipient of the negative material verb 'brings' and 'gives' in line 26, where the actor is 'nothing' which conveys the speaker's absolute hopelessness and sheer frustration of



attaining psychological peace and self- realization. Similarly, the answer to the doubts and wonders haunting the speaker's self is also the goal of the material process triggered by the verb 'hooded' and 'veiled' in line 28 in both translations, which is the same as the original poem.

Furthermore, the answer to the speaker's doubts about her identity and the collective identity of women as a whole seems to be invisible, unreachable and inaccessible. To stress this sense of invisibility and inaccessibility, both translators make the answer to the speaker's doubts as the actor of such material verbs as 'dissolve,' 'died' and 'disappeared' in line 30 and 31. However, both Boullata and Khouri differ in how they translate the material verbs used in the original poem. While Nazik uses three material verbs denoting disappearance and invisibility, Boullata reduces them to just one verb 'dissolves', assuming it encompasses all the meanings of 'ḏa:b,' 'xāba,' 'yā:b'. Khouri, on the other hand, maintains the diversity of the Arabic poem and employs three diverse verbs corresponding to the Arabic ones 'dissolve,' 'died,' and 'disappeared'. However, they manage to convey the same image of inaccessibility and realization of the speaker's identity by using such verbs that evoke disappearance.

Both translators manage to reproduce the relational process employed by Nazik in line 25 by attributing 'baffled' and 'bewildered' to the speaker in an attempt to heighten her confusion and perplexity. However, Boullata elided the relational verb 'be' and use 'baffled' as a participial fronted phrase, which reflects his tendency to use marked constructions. Khouri uses the relational verb 'be' explicitly and stick to the unmarked word order in which the attribute follows the carrier, which is predictable if set against his style of translation. Furthermore, like the original poem, this relational process is followed by a mental process to stress the speaker's sense of loss and confusion. Both translators preserve the mental process, even if by using two different verbs in two different forms: 'stare' and 'gazing', respectively. Boullata uses the verb 'stare' in its present form, while Khouri employs a present participle form to indicate continuation and long duration of the speaker's feeling of disorientation and helplessness.

Conclusion

The study investigated how Boullata and Khouri recreate the experiential meaning of the ideational metafunction in their translation of Nazik Al-Malika's poem ‘?ana’ by identifying the lexicogrammatical choices they employ to reproduce the image of the speaker’s frustration and confusion. Based on Halliday’s theoretical framework, the lexicogrammatical choices of both the poet and the two translators were compared from the perspective of transitivity to examine how they are rendered into the English translation. The data consisted of some illustrative segments from the Arabic poem and its Arabic translation.

The findings of the analysis show that both translators managed to convey the image of the speaker’s tormented identity as depicted by Nazik in her poem. The total number of the processes is approximately the same, with negligible differences. More specifically, the number of each process type is too close to the original poem, even if Boullata tends to employ transitivity shift, especially in the case of verbal processes. Boullata substitutes verbal processes with material processes in which the speaker is the recipient of the act of asking, which has bearing on the syntactic structure he employed where the speaker is the indirect object of the verb ‘ask’. This prominent difference he exhibits in his translation of the verbal processes. On the contrary, Khouri tends to preserve the verbal processes as used by Nazik without any modification.

As for the material processes, both do not exhibit significant differences in rendering the meaning into English, except that Boullata prefers adding circumstances of time and place. They also preserve the thematic roles assigned to the speaker in the original text in such a way as to stress her confusion and passiveness. Boullata displays preference for syntactic markedness, especially in translation of relational processes by employing fronting. Finally, the comparison demonstrates Boullata's preference for adopting deep-rooted words indicating sadness and gloom. Nevertheless, Khouri prefers to be domesticated the original text in his expression of sorrow.



References

- Al-Maliaka, N. (1997), Poetic Volumes, 1st Volume, El-Ouda Publishing House, Beirut.
- Al-Maliaka, N. (1997), Poetic Volumes, 2nd Volume, El-Ouda Publishing House, Beirut.
- Baker, M. (1992). *In Other Words. A Coursebook on Translation*. London: Routledge.
- Bantas, A., Croitoru, E., (1998). *Didactic Translation*, Lisbon.
- Bassnett, Susan. (2002). *Translation Studies*. London & New York: Routledge.
- Bell, Roger T., (2000). *Theory of Practical Translation*. Catalina Gazi, ed., Bucureti.
- Bennett, Guy., (2001). "Translation of Poetry/ Poetry of Translation: Some Thoughts on Transpoiesis." 2 1-9. <http://mindmadebooks.com/bennett.translation_of_poetry.pdf >.
- Bloor, T., & Bloor, M. (2004). *The Functional Analysis of English: A Hallidyan Approach*. (Third Edition). New York: Routledge.
- Boullata, Kamal. (1978). Nazik Malaika, "I Am," Translated Poems. *Women of the Fertile Crescent*, edited by Kamal Boullata. Washington, DC: Three Continents Press, 1978
- Broeck, R. van den. (1978). *The Concept of Equivalence in Translation Theory. Some Critical Reflections*. In Holmes, J.S., Lambert, J. and Broeck, R. van den (eds.) *Literature and Translation*. Leuven: Academic, 29-47.
- Bustani, A. M. K. (2014). *Culture in Arabic to English Literary Translation* (Doctoral dissertation).
- Catford, J.C. (1965). *A Linguistic Theory of Translation*. London: Oxford University Press.
- Daraghmeh, S. H. M. (2016). *Cultural Consistency in the Literary Translation of the Novel Awlaadu Haaratena* (Doctoral dissertation).
- Duff, Alan, (1981). *The Third Language*, Pergamon Press, Oxford.
- Eggins, S. (2004). *An Introduction to Systemic Functional Linguistics* (2nd Edition.). London/ New York: Continuum International Publishing Group.
- Faiq, S. (2004). *Cultural Encounters in Translation from Arabic*. Clevedon, UK: Multilingual Matters.
- Filho, W. L. & Manolas, E. (2012). *English through Climate Change*. Democritus University of Thrace: Department of Forestry and Management of the Environment and Natural Resources.
- Fontaine, L. (2013). *Analyzing English Grammar: A Systemic Functional Introduction*. New York: Cambridge University Press.

- Halliday, M. A., & Christian, M. I. M. Matthiessen. (2004). *An Introduction to Functional Grammar*, 3rd.
- Halliday, M.A.K. & Matthiessen C. (2014). *An Introduction to Functional Grammar* (3rd Edition). London and New York: Routledge.
- Hasan, R. (1977). *Meaning in Sociolinguistic Theory. Sociolinguistics Today*. London, New York: Routledge, 80-119.
- House, J. (1997). *Translation Quality Assessment: A Model Revisited*. Tübingen: Narr.
- Hovhannisyan, Mariam., (2012). *The Art of Poetry and its Translation*. <<http://www.translationdirectory.com/articles/article2364.php>>.
- IKEMEFUNA, LUKE., (2015). A SYSTEMIC FUNCTIONAL ANALYSIS OF ALETI SETI'S “A CRY OF THE BLIND”. UNIVERSITY OF ILORIN, P.M.B. 1515 .
- Ivir, V. (1987). *Procedures and Strategies for the Translation of Culture. Indian Journal of Applied Linguistics*, 13(2), 35-46.
- Jakobson, R. (1959/2000). *On Linguistics Aspects of Translation*. In Venuti, L. (ed.) (2000), *The Translation Studies Reader*. London and New York: Routledge, 113-118.
- Khalifa, Abdulwahab. (2015). *Translation Studies: Some Problematic Aspects of Arabic Poetry Translation. International Journal of Sciences: Basic and Applied Research*, Vol. 19: 1. 314-324.
- Klein, N. (2014). *This Changes Everything: Capitalism Vs. The Climate*. USA: Simon and Schuster.
- Koller, W. (1979). *Introduction to Translation Science*. Heidelberg: Quelle and Meyer.
- Lefevere, A. (1992). *Translating Literature: Practice and Theory in Comparative Literature Context*. New York: Modern Language Association of America.
- Leonardi, V. (2007). *Gender and Ideology in Translation. Do Women and Men Translate Differently?* Bern and Oxford: Peter Lan
- Leviichi, Leon, (2001). *Manual Translation*, Ed. Teora, Bucureti.
- Khoury, M. A., & Algar, H. (Eds.). (1974). *An Anthology of Modern Arabic Poetry*. University of California Press.
- Matiu, O. (2008). “*Translating Poetry: Contemporary Theories and Hypotheses.*” *Professional Communication and Translation Studies*, Vol. 1:1-2 Timisoara: Politehnica University Press, 2008. 127-134.
- Moindjie, M. A. (2006). *A Comparative Study of Literary Translation from Arabic into English and French*. Ph.D. Dissertation.
- Mugenda, O.N and Mugenda, A.G. (1999). *Research Methods: A Quantitative and*



- Qualitative Approach*. Nairobi: ACTS press.
- Munday, J. (2000). *Introducing Translation Studies*. London and New York: Routledge.
- Newmark, P. (1981). *Approaches to Translation*. Oxford and New York: Pergamon Press.
- Nida, E. and Taber, C.R. (1969). *The Theory and Practice of Translation*. Leiden: E.J. Brill.
- Papavassiliou, Anna. "The Interminable Journey of Translating Poetry." TermCoord. 2012. 1-16.
- Pym, A. (2010). *Exploring Translation Theories*. London and New York: Routledge.
- Racz, Gregory., (2010). "Review: Poetry & Translation: The Art of the Impossible. Peter Robinson. Liverpool University Press: Liverpool,." *Metamorphoses*, (Spring 2012). 329-334.
- Sapir, E. (1929). *The Status of Linguistics as a Science*. Language, 207-214.
- Singer, P. (2011). *Practical Ethics*. Cambridge University Press.
- Snell-Hornby, M. (1988). *Translation Studies: An Integral Approach*. Amesterdam: John Benjamins.
- Soong, Stephen C. (1973) "Notes on Translating Poetry." *Renditions*, No. 1. 36-44.
- Tisgam. Khalida H. (2014). "Translating Poetry: Possibility or Impossibility?" *Journal of College of Education for Women*, Vol. 25: 2. 511-524. <<http://www.iasj.net/iasj?func=fulltext&aId=91622>>.
- Venuti, L. (1995). *The Translator's Invisibility: A History of Translation*. London: Routledge.
- Vinay, J.P. and Darbelnet, J. (1958). *Comparative Stylistics of French and English: A Methodology for Translation*. Amsterdam and Philadephia: John Benjamins.)
- Walter, G. G, & KG. (2011). *Perspectives on Translation Quality*. Royal Standard: Hong Kong.

تابع محتويات العدد ٦٨

الصفحة	عنوان البحث
٢٤٢ - ٢١١	٨- تعدد الآراء في المذهب الحنفي قائم على أصول (الحقيقة والمجاز أنموذجاً م.م. نيراس محمود عبد الرزاق & م.م. هدى محمد محسن
● الدراسات الاجتماعية:	
٢٧٢ - ٢٤٥	٩ - مهارات القراءة وعلاقتها بعمليات الذاكرة لدى طلبة المرحلة المتوسطة أ.م.د. عدي راشد محمد القلمجي
٢٩٦ - ٢٧٣	١٠ - عملية الإصلاح في العراق ودورها في تعزيز ثقافة الاعتدال والتعايش م.د. أحمد محمد علي جابر العوادي
٣٢٢ - ٢٩٧	١١ - الوضع الاجتماعي العراقي عام ١٩٣١ ورأي الصحافة العراقية.. المدرس/ فيان حسين أحمد
● الدراسات الاقتصادية:	
٣٧٤ - ٣٢٥	١٢ - الاستثمار في رأس المال الفكري كمدخل حديث لإدارة الموارد البشرية في ظل اقتصاد المعرفة د. محاسن السيد نصر محمود جاد
● الدراسات الفنية:	
٤٠٤ - ٣٧٧	١٣ - آليات إعداد الممثل في المسرح العراقي المعاصر «صلاح القصب في مسرح الصورة أنموذجاً» د. عمار عبد سلمان محمد
٤٣٢ - ٤٠٥	١٤ - الأبعاد الجمالية لسيمياء التواصل العلاماتي وتمظهراتها في فنون ما بعد الحداثة أ.م.د. هिला عبد شهيد مصطفى
٤٦٠ - ٤٣٣	١٥ - توظيف استراتيجية المتشابهات لتطوير الانطباع البصري عند طلبة التربية الفنية حول التكوين الفني أ.م.د. عمر عنيزي سلمان

تابع محتويات العدد ٦٨

الصفحة	عنوان البحث
٢٤٢ - ٢١١	٨- تعدد الآراء في المذهب الحنفي قائم على أصول (الحقيقة والمجاز أنموذجاً م.م. نيراس محمود عبد الرزاق & م.م. هدى محمد محسن
● الدراسات الاجتماعية:	
٢٧٢ - ٢٤٥	٩ - مهارات القراءة وعلاقتها بعمليات الذاكرة لدى طلبة المرحلة المتوسطة أ.م.د. عدي راشد محمد القلمجي
٢٩٦ - ٢٧٣	١٠ - عملية الإصلاح في العراق ودورها في تعزيز ثقافة الاعتدال والتعايش م.د. أحمد محمد علي جابر العوادي
٣٢٢ - ٢٩٧	١١ - الوضع الاجتماعي العراقي عام ١٩٣١ ورأي الصحافة العراقية.. المدرس/ فيان حسين أحمد
● الدراسات الاقتصادية:	
٣٧٤ - ٣٢٥	١٢ - الاستثمار في رأس المال الفكري كمدخل حديث لإدارة الموارد البشرية في ظل اقتصاد المعرفة د. محاسن السيد نصر محمود جاد
● الدراسات الفنية:	
٤٠٤ - ٣٧٧	١٣ - آليات إعداد الممثل في المسرح العراقي المعاصر «صلاح القصب في مسرح الصورة أنموذجاً» د. عمار عبد سلمان محمد
٤٣٢ - ٤٠٥	١٤ - الأبعاد الجمالية لسيمياء التواصل العلاماتي وتمظهراتها في فنون ما بعد الحداثة أ.م.د. هिला عبد شهيد مصطفى
٤٦٠ - ٤٣٣	١٥ - توظيف استراتيجية المتشابهات لتطوير الانطباع البصري عند طلبة التربية الفنية حول التكوين الفني أ.م.د. عمر عنيزي سلمان

محتويات العدد ٦٨

الصفحة

عنوان البحث

• الدراسات التاريخية:

- ١- أضواء على رؤية الأستاذ الدكتور إسحاق عبيد التاريخية في
دراسته «روما وبيزنطة» ٢٤ - ٣
أ. د. محمد مؤنس عوض
- ٢- استراتيجية التعامل الروسي مع إقليم كردستان العراق منذ
عام ٢٠١٤ ٤٦ - ٢٥
م. د. مصطفى إبراهيم سلمان الشمري
- ٣- التوظيف الأمريكي للمتغيرات الإقليمية في تسوية الصراع
العربي - الإسرائيلي ٦٤ - ٤٧
أ. م. د. أحمد عبد الأمير الأنباري
- ٤- الصراع الأسباني - البريطاني حول جبل طارق بين المصالح
المشتركة والحقوق الوطنية (١٨٩٨-٢٠٠٩م) ١٢٤ - ٦٥
د. أمانى صلاح الدين سليمان
- ٥- عقلنة الخطاب السياسي لتحديد مستقبل العلاقة بين الحكومة
الاتحادية وإقليم كردستان العراق ١٤٨ - ١٢٥
م. د. أيمن أحمد محمد & م. د. رنا مولود شاكر
- ٦- التوجهات الاقتصادية والسياسية لروسيا الاتحادية تجاه الشرق
الأوسط «سوريا نموذجًا» ١٨٦ - ١٤٩
د. أحمد جمعة عبد الغنى حسن & د. رامى على محمد عاشور

• دراسات اللغة العربية:

- ٧- مستويات الخطاب في أدب الرحلة دراسة في شرق وغرب لمحمد
حسين هيكل ٢١٠ - ١٨٩
م. د. ضرغام عدنان صالح الياصري

العدد السادس والستون

- الهيئة الاستشارية العربية والدولية وفقاً للترتيب الهجائي:

- أ.د. إبراهيم خليل العلاف جامعة الموصل - العراق
- أ.د. إبراهيم محمد بن حمد المزيني كلية العلوم الاجتماعية - جامعة الإمام محمد بن سعود الإسلامية - السعودية
- أ.د. أحمد الحسو جامعة مؤتة - الأردن
- أ.د. أحمد عمر الزييلي مركز الحسو للدراسات الكمية والتراثية - إنجلترا
- أ.د. عبد الله حميد العتابي كلية التربية للبنات - جامعة بغداد - العراق
- أ.د. عبد الله سعيد الغامدي جامعة أم القرى - السعودية
- أ.د. فيصل عبد الله الكندري عضو مجلس كلية التاريخ، ومركز تحقيق التراث بمعهد المخطوطات
- أ.د. مجدي فارح جامعة الكويت - الكويت
- أ.د. محمد بهجت قبيسي رئيس قسم الماجستير والدراسات العليا - جامعة تونس ١ - تونس
- أ.د. محمود صالح الكروي جامعة حلب - سوريا
- أ.د. محمد صالح الكروي كلية العلوم السياسية - جامعة بغداد - العراق

- *Prof. Dr. Albrecht Fuess* Center for near and Middle Eastern Studies, University of Marburg, Germany
- *Prof. Dr. Andrew J. Smyth* Southern Connecticut State University, USA
- *Prof. Dr. Graham Loud* University Of Leeds, UK
- *Prof. Dr. Jeanne Dubino* Appalachian State University, North Carolina, USA
- *Prof. Dr. Thomas Asbridge* Queen Mary University of London, UK
- *Prof. Ulrike Freitag* Institute of Islamic Studies, Belil Frie University, Germany



مجلة بحوث الشرق الأوسط

- رئيس التحرير أ.د. أشرف مؤنس

- الهيئة الاستشارية المصرية وفقاً للترتيب الهجائي:

- أ.د. إبراهيم عبد المنعم سلامة أبو العلا
- أ.د. أحمد الشربيني
- أ.د. أحمد رجب محمد علي رزق
- أ.د. السيد فليفل
- أ.د. إيمان محمد عبد المنعم عامر
- أ.د. أيمن فؤاد سيد
- أ.د. جمال شفيق أحمد محمد عامر
- أ.د. حمدي عبد الرحمن
- أ.د. حنان كامل متولي
- أ.د. صالح حسن المسلوت
- أ.د. عادل عبد الحافظ عثمان حمزة
- أ.د. عاصم الدسوقي
- أ.د. عبد الحميد شلبي
- أ.د. عفاف سيد صبره
- أ.د. عفيفي محمود إبراهيم عبد الله
- أ.د. فتحي الشرقاوي
- أ.د. محمد الخزامي محمد عزيز
- أ.د. محمد السعيد أحمد
- لواء/ محمد عبد المقصود
- أ.د. محمد مؤنس عوض
- أ.د. مدحت محمد محمود أبو النصر
- أ.د. مصطفى محمد البغدادى
- أ.د. نبيل السيد الطوخي
- أ.د. نهى عثمان عبد اللطيف عزمي
- رئيس قسم التاريخ - كلية الآداب - جامعة الإسكندرية - مصر
- عميد كلية الآداب السابق - جامعة القاهرة - مصر
- عميد كلية الآثار - جامعة القاهرة - مصر
- عميد معهد البحوث والدراسات الأفريقية السابق - جامعة القاهرة - مصر
- رئيس قسم التاريخ السابق - كلية الآداب - جامعة القاهرة - مصر
- رئيس الجمعية المصرية للدراسات التاريخية - مصر
- كلية الدراسات العليا للطفولة - جامعة عين شمس - مصر
- كلية الحقوق - جامعة عين شمس - مصر
- وكيل كلية الآداب لشئون التعليم والطلاب - جامعة عين شمس - مصر
- رئيس قسم التاريخ والحضارة الأسبق - كلية اللغة العربية
- فرع الزقازيق - جامعة الأزهر - مصر
- عضو اللجنة العلمية الدائمة لترقية الأساتذة
- كلية الآداب - جامعة المنيا،
- ومقرر لجنة الترقيات بالمجلس الأعلى للجامعات - مصر
- عميد كلية الآداب الأسبق - جامعة حلوان - مصر
- كلية اللغة العربية بالمنصورة - جامعة الأزهر - مصر
- كلية الدراسات الإنسانية بنات بالقاهرة - جامعة الأزهر - مصر
- كلية الآداب - جامعة بنها - مصر
- كلية الآداب - نائب رئيس جامعة عين شمس السابق - مصر
- عميد كلية العلوم الاجتماعية والإنسانية - جامعة الجلالة - مصر
- كلية التربية - جامعة عين شمس - مصر
- رئيس مركز المعلومات ودعم اتخاذ القرار بمجلس الوزراء - مصر
- كلية الآداب - جامعة عين شمس - مصر
- كلية الخدمة الاجتماعية - جامعة حلوان
- قطاع الخدمة الاجتماعية بالمجلس الأعلى للجامعات ورئيس لجنة ترقية الأساتذة
- كلية التربية - جامعة عين شمس - مصر
- كلية الآداب - جامعة المنيا - مصر
- كلية السياحة والفنادق - جامعة مدينة السادات - مصر



مجلة بحوث الشرق الأوسط (مجلة مُعتمدة)
دورية علمية مُحكّمة (اثنا عشر عددًا سنويًا)
يصدرها مركز بحوث الشرق الأوسط والدراسات المستقبلية

إشراف إداري
عبيد المنعم
أمين المركز

سكرتارية التحرير
نهانوار رئيس وحدة البحوث العلمية
ناهد مبارز رئيس وحدة النشر
راندانوار وحدة النشر
زينب أحمد وحدة النشر

المحرر الفني
ياسر عبد العزيز
رئيس وحدة الدعم الفني
تنفيذ الغلاف والتجهيز والإخراج الفني
وحدة الدعم الفني

تدقيق ومراجعة لغوية
د. تامر سعد محمود
تصميم الغلاف أ.د. وائل القاضي

رئيس مجلس الإدارة

الأستاذ الدكتور / هشام تَمراز

نائب رئيس الجامعة لشئون المجتمع وتنمية البيئة

ورئيس مجلس إدارة المركز

رئيس التحرير

الأستاذ الدكتور / أشرف مؤنس

مدير مركز بحوث الشرق الأوسط

والدراسات المستقبلية

هيئة التحرير

- أ.د. محمد عبد الوهاب (جامعة عين شمس - مصر)
أ.د. حمدنا الله مصطفى (جامعة عين شمس - مصر)
أ.د. طارق منصور (جامعة عين شمس - مصر)
أ.د. محمد عبد السلام (جامعة عين شمس - مصر)
أ.د. وجيه عبد الصادق عتيق (جامعة القاهرة - مصر)
أ.د. أحمد عبد العال سليم (جامعة حلوان - مصر)
أ.د. سلامة العطار (جامعة عين شمس - مصر)
لواء د. هشام الحلبي (أكاديمية ناصر العسكرية العليا - مصر)
أ.د. محمد يوسف القريشي (جامعة تكريت - العراق)
أ.د. عامر جاد الله أبو جيلة (جامعة مؤتة - الأردن)
أ.د. نبيلة عبد الشكور حساني (جامعة الجزائر ٢ - الجزائر)

توجه الرسائل الخاصة بالمجلة إلى: أ.د. أشرف مؤنس، رئيس التحرير

البريد الإلكتروني للمجلة: Email: middle-east2017@hotmail.com

• وسائل التواصل:

جامعة عين شمس - شارع الخليفة المأمون - العباسية - القاهرة، جمهورية مصر العربية، ص.ب: 11566

تليفون: 24662703 (+202) فاكس: 24854139 (+202) (موقع المجلة موبايل/ واتساب): 01098805129 (+2)

ترسل الأبحاث من خلال موقع المجلة على بنك المعرفة المصري: www.mercj.journals.ekb.eg

ولن يلتفت إلى الأبحاث المرسلة عن طريق آخر



مجلة بحوث الشرق الأوسط

مجلة علمية محكمة
متخصصة

في تَتْلُونُ التَّتَرْقِ الأوسط

مجلة مُعْتَمَدَة من بنك المعرفة المصري



موقع المجلة على بنك المعرفة المصري

www.mercj.journals.ekb.eg

- معتمدة من الكشف العربي للاستشهادات المرجعية (ARCI). المتوافقة مع قاعدة بيانات كلاريفيت Clarivate الفرنسية.
- معتمدة من مؤسسة أرسيف (ARCIf) للاستشهادات المرجعية للمجلات العلمية العربية ومعامل التأثير المتوافقة مع المعايير العالمية.
- تنشر الأعداد تباعاً على موقع دار المنظومة.



العدد الثامن والستون - أكتوبر ٢٠٢١

تصدر شهرياً

الستة السابعة والأربعون - تأسست عام ١٩٧٤

لا يسمح إطلاقاً بترجمة هذه الدورية إلى أية لغة أخرى، أو إعادة إنتاج أو طبع أو نقل أو تخزين. أي جزء منها على أية أنظمة استرجاع بأي شكل أو وسيلة، سواء إلكترونية أو ميكانيكية أو مغناطيسية، أو غيرها من الوسائل، دون الحصول على موافقة خطية مسبقة من مركز بحوث الشرق الأوسط.

All rights reserved. This Periodical is protected by copyright. No part of it may be reproduced, stored in a retrieval system, or transmitted in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without written permission from The Middle East Research Center.

الأراء الواردة داخل المجلة تعبر عن وجهة نظر أصحابها وليست مسئولية مركز بحوث الشرق الأوسط والدراسات المستقبلية

رقم الإيداع بدار الكتب والوثائق القومية : ٢٤٣٣٠ / ٢٠١٦

الترقيم الدولي: (Issn :2536 - 9504)

الترقيم على الإنترنت: (Online Issn :2735 - 5233)



مجلة بحوث الشرق الأوسط



مجلة علمية محكمة (معتدلة) شهرية
يصدرها مركز بحوث الشرق الأوسط

السنة السابعة والأربعون - تأسست عام ١٩٧٤

العدد السبعون (ديسمبر ٢٠٢١)

الترقيم الدولي: (2536-9504)

الترقيم على الإنترنت: (2735-5233)

