

## Metanarrative Translating of Poetry: Striking the Balance between Meaning, Genre, and Language Musicality

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### Abstract

This paper is concerned with the investigation into English and Arabic poetic/expressive language functions through proposing a new approach to the translation of the genre of poetry, both in theoretical and practical terms. Given the fact that the translation of poetry is known to be an arduous translational task, as authorities and, further, practising translators emphasize, the researcher here argues that dividing poetic texts up into their intralinguistic-extralinguistic components on the levels of genre, meaning and form, in addition to categorizing them are believed to be of great avail when translating poetry lyrically into a target language (TL) as a 'metanarrative' (an explanatory product here) reported about a 'narrative' in the source language (SL). This, the researcher has argued, can help strike a balance between the poetic language musicality and the levels of 'meaning' and 'genre', where all are to be approached in terms of

the interdisciplinarity that marks translation, generically, as a branch of knowledge, taking into account the present paper provides practical examples of English poetry with their respective Arabic translations, recited/sung by the researcher himself (documented throughout this paper via soft/online audio material), hence the practicality and credibility of the theoretical part of the research. The paper also holds both the text (in writing) and its recitation (in audio) as one indivisible translation unit/entity, yielding, in turn, a two-layer metanarrative translation (as documented via multimedia links). This has been taken as central to the research hypothesis and, then, proved as a paramount researching result of the translational 'narrative'/'metanarrative' relationship within the translation process • to say nothing of a proposed interdisciplinary text-music semiotics perspective.

*Keywords:* two-layer metanarrative, language musicality, poetic translation

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### 1. Introduction: Narrativity and Translating/tion Frameworks

In Herman, Jahn, & Laure Ryan (2005, p. 243), the term '*narrating*' "refers to the producing narrative action and, by extension, the whole of the real or fictional situation in which that action takes place (Genette 1980: 27)." Herman et al. (2005) further state that the term "designates one category in Genette's trichotomous classification of narrative: (1) story, (2) discourse, and (3) narrating." This means, the researcher here observes, that the meaning/concept embedded in the term 'narrative', according to Genette, is more general and comprehensive than it is in the term 'narrating'/'narration'.

At this point, I am differentiating between 'narrative' and 'narrating', recalling the same differentiation between 'translation' and 'translating' in terms of translation studies as in Bell & Candlin (1991). Bell has already observed the semantic confusion and tried to figure it out putting semantic borderlines as follows:

- (1) *translating*: the process (to translate; the activity rather than the tangible object);
- (2) *a translation*: the product of the process of translating (i.e. the translated text);
- (3) *translation*: the abstract concept which encompasses both the process of translating and the product of that process.

In a similar vein, Herman et al. (2005) call attention to the semantic ranges that

'narration' and 'narrative' can cover (pp. 464, 465):

'Narration' can be synonymous with 'narrative' when referring to individual narrated texts, as for example in the narration or narrative of a life (*see* LIFE STORY). But in most analytic discussion of narrative, narration is more closely synonymous with 'narrating' or the production of narrative, and thus is subsumed within the larger category of narrative. Genette, for example, identifies narration as one of the three levels of narrative, along with story (*histoire*) and narrative discourse (*récit*)...

#### 1.1 Narrative Limitations:

The verification of the terms above has particularly been of paramount importance for the present research when taking into account that the core of the research is not only about translating poetry as a 'narrative', but about translating it as a 'metanarrative' too. This hopefully is intended is to prevent terminological confusion within the limit of the present paper as well as in further research, if any.

In so doing, the term 'narrative' is used as referring to a 'story'/'speech' told by the author/speaker, 'narrating' as the action or act of storytelling itself, 'narration' as the abstract generic concept which encompasses both the process of narrating and the product of that process, and 'metanarrative' as the story/speech/words **told about** the original

'narrative'. Lexicons, e.g., Collins English Dictionary (Dictionaries, 2011), define 'Metanarrative' as "a narrative about a narrative or narratives" in "postmodernist literary theory." Fawcett (2003, p. 4), in a similar vein though vouched in linguistic terms, has called this a 'Metalinguistic' language function, he defines it as "using language to talk about language". This definition is to be differentiated here from that put by Somers and Gibson (1992, p. 605)<sup>1</sup> and Somers (1994, p. 61) where they respectively refer to 'meta- (or master) narratives' as "the epic drams of our times..." or the narratives "in which we are embedded as contemporary actors in history..."

## 2. Talk on Talk: When Metanarrative Expounds

From the perspective of Translation Studies • Baker (2005, 2006, 2010) is only one example since she has adopted a definition<sup>2</sup> of her own • a 'narrative' or 'narratives' are those "public and personal 'stories' that we subscribe to and that guide our behaviour. They are the stories we tell ourselves, not just those we explicitly tell other people, about the world(s) in which we live." Thus, she (2006, p. 19) states "the terms 'narrative' and 'story' are interchangeable in this context." (whilst in the context of the present paper, as expounded in respective items, I differentiate between a narrative/story as an ST and a metanarrative as a TT with its metalingual, explanatory and expressive functions/aspects).

A 'narrative' is maintained to be, from this perspective, an account comprehensive of key elements that emit comprehensible meanings; not on their own, but as a whole entity. Though it is characterized by four features as Baker argues • "Temporality, Relationality,

Causal emplotment and Selective appropriation (Baker, 2006) • the narrative still has its meaning and/or message embedded in its whole entity rather than separable bits and pieces whatever the names/labels they have, and even despite what the researcher of the present paper can her call a four-layer closed taxonomy: 'ontological', 'public', 'conceptual' and 'meta- (master) narratives' (Baker, 2006, pp. 28,33,39,44). It is for this reason the present research focuses on 'narrative' and, in turn, 'metanarrative', with their plain/narrow definitions as suggested above wherein the core respective definitions here are 'narrative' as referring to a 'story'/'speech' told by an author/speaker and 'metanarrative' as the story/speech/words told about the original 'narrative'. Accordingly, by definition, a 'metanarrative' is to have the power of elucidating what could be thought unclear and/or vague in its respective narrative, hence its 'translational power' from the perspective of Translation Studies as maintained theoretically and practically in the following items.

## 3. The Translational Power of Metanarrative

In its postmodernist definition i.e., "a narrative about a narrative or narratives" (Collins English Dictionary, 2011), I here argue that a metanarrative, on the above account, does have the power of explaining, delineating, explicating and/or expounding other narratives/stories and, thus, can have a key role in Translation Studies. This, the researcher of this paper calls, 'the translational power of metanarrative' which is seen within the framework of the present research as an extra linguistic component as well as a rhetorical method that a translator can use to impart understandability to his/her target text via explanatory words,

expressions, cultural ideas and even extra text within the very fabric of the translated text itself ('translatum' as Nord (1997, 2001, 2012) calls.)

Just like the relative translational freedom, a translator has in 'Adaptation Studies' (Krebs, 2013), a translational metanarrative, I presume here, imparts the translator spatial temporal dimensions and/or freedom to add, to explain, to elucidate and to expound, though in harmony and without being divorced from the original narrative or its respective metanarrative.

### 3.1 Poetry as a Narrative: Translation as a Metanarrative

Being a kind of highly expressive language-function texts, from the perspective of translation studies (Reiss, 1977/1989<sup>3</sup>; Nord 1997; Hatim & Munday, 2004), a poetic text, I can here maintain, was translationally seen problematic as it was originally seen as not having a sort of 'ordinary' language (Leech, 1994, p. 5), and that it sets itself off any other kind of text. Leech (1994, p. 5), for instance, differentiates between 'poetic language' and 'ordinary language', and although he (p.6) argues "there is no firm dividing line between 'poetic' and 'ordinary' language", he maintains that "the relation between the two is not a simple one, and has at least three aspects:

1. Poetic language may violate or deviate from the generally observed rules of the language in many different ways, some obvious, some subtle. Both the means of and motives for deviation are worth careful study...
2. The creative writer, and more particularly the poet, enjoys a unique freedom, amongst users of the language, to range over all its communicative resources, without

respect to the social or historical contexts to which they belong...

3. Most of what is considered characteristic of literary language (for example, the use of tropes like irony and metaphor) nevertheless has its roots in everyday uses of language, and can best be studied with some reference to these uses.

It is for this reason, as in the account above, that translation theorists have tried to correlate between the translation method and text type so that a translator can opt for the translational strategies that seem apt for a given text (Hatim & Munday, 2004; Newmark, 1988; Nord, Christiane, 1997). Newmark (1988, p. 40) has provided a diagram demonstrating such an interactive aspect of a translational process in terms of four interrelated dimensions to be regarded during the process: 'function', 'core', 'author's status', and 'type'.

**3.1.1** Being inclusive of much meaning and condensed sentiment, to say nothing of cultural specificity and rhapsodic/rhythmical nature, poetry has always been observed to be an arduous translational task. Below, the researcher of the present thesis provides his own (rather) poetic translation followed by respective translational demonstration that reveals how poetic **musicality** hand in hand with domestic **images** and **rhythmical** patterns could presumably be transferred to the TT/Arabic translation, both in written and in audio forms<sup>4</sup> (i.e., the researcher here recites/sings the translation himself as documented on <https://www.youtube.com/watch?v=a2eEGjrmXvU> and on <https://www.youtube.com/watch?v=Qqdk1rrb7so&t=60s>, decreasing the translation loss in regard to poetic meter, rhyme and/or musicality):

3.1.1.1 Sonnet 18 by William Shakespeare<sup>5</sup> (and the researcher's translation)

Shall I compare thee to a summer's  
day?

Thou art more lovely and more  
temperate.

Rough winds do shake the darling  
buds of May,

And summer's lease hath all too  
short a date.

Sometime too hot the eye of heaven  
shines,

And often is his gold complexion  
dimmed;

And every fair from fair sometime  
declines,

By chance, or nature's changing  
course, untrimmed;

But thy eternal summer shall not  
fade,

Nor lose possession of that fair thou  
ow'st,

Nor shall death brag thou wand'rest  
in his shade,

When in eternal lines to Time thou  
grow'st.

ألا فلتأذني بالنسيم أُشْبِهْكَ مولاتي!

وببرد صيفٍ بل الصفا فلتغفري زلاتي

غَيْدَاءُ أَنْتِ كَمَا الْبَراعمِ حُسْنُهَا، صيفٌ

عصفت به الريحُ كما الشذراتِ

إن السماءَ بعينها الذهبيةَ قد حَوَّنَا

لكن لِنُذِفْنَا حرَّ قَتِهَا وَجَنَاتِ

يا لائمي في الحُسْنِ هو لا محالةَ زائلٌ

فَارْتُقِبْ صرُوفَ الدهرِ وساكباً عَبْرَاتِ

ملهمتي ليست للفسا أو من ذويه

هي صيفها سرمدًا! ربيعها يأبى الرُفَاتِ

أَوْ هل يموتُ جمالٌ أو يواريه الثرى!؟

إن الجمالَ حياةٌ للحياةِ

في شعري خالدةٌ بين السطورِ حبيبتي

ما أنفاسٌ سَرَّتْ ما أنعموا النظراتِ

ما دامت الأشعارُ باقيةً ففيها

أُبْتُكَ روحًا تحيا بهي الحياتِ

يا وليماً! هنا مقامُ قصيدتك قد أنهيتُه

So long as men can breathe, or eyes  
can see,  
So long lives this, and this gives  
life to thee.

فاغفر لمثلي مترجماً! أو شارحاً أبيات  
شبهت فانتك بيوم صيفٍ وإنما عربيّتي  
فيها الندى ونسيمه والقرّ تلك لغات

والشمس بالتذكير قد أشرت لها!  
ونحن بالتأنيث قلنا! أعظم بها اختلافات  
كذا قال المليك في التنزيل إن تك عالماً  
إن اختلاف الألسن من أعظم الآيات

(Explanatory 'Metanarrative'  
starts here, and could be prolonged  
as need be by the translator, hand  
in hand with the original  
'Narrative'/ST.)

فالحمد لله العظيم بفضله، علمني  
ثم العناني مُحَمَّدٌ قد أضاء حياتي

...

### 3.1.1.2 'The Passionate Shepherd to His Love' by Christopher Marlowe (and the researcher's translation)

Come live with me and be my love,  
And we will all the pleasures prove,  
That Valleys, groves, hills, and fields,  
Woods, or steepy mountain yields.

هيا نعيش معاً، كوني الحبيبة  
صدقاً أعد، معي كل السعادات قريبة  
فأودية أحاديث كل التلال والحقول  
وغابات ثم الشواهد خيرها يسكر عقول

And we will sit upon the Rocks,  
Seeing the Shepherds feed their flocks,  
By shallow Rivers to whose falls  
Melodious birds sing Madrigals.

وعلى الصخور سوف نجلس! ناظرين إلى  
الرعاة  
قطعانهم بالقلب تؤنس، حين طعموا ذاك  
جاه  
وبجانب الأنهار قريبة القيعان تعجب  
مساقتها غنى لها الطير معاً وأوب

وختام شعري أن سأصنع، من زهور ذا  
سريرك

And I will make thee beds of Roses  
 And a thousand fragrant posies,  
 A cap of flowers, and a kirtle  
 Embroidered all with leaves of Myrtle;

والألفُ من زهري يكابد، يَصْحِي غصناً  
 من حريرك وقبعة من الأزاهير، بصحبة  
 ذي الرداء  
 والكلُّ مزدانٌ كسته، أوراقُ ريجان السماء

...

(Explanatory 'Metanarrative' starts here, and could be prolonged as need be by the translator, hand in hand with the original 'Narrative'/ST.)

يا شاعري أنا ذا مترجمٌ ما عساي أن أقول  
 صورٌ ومحسناتٌ دعنا نفهمها العقول  
 كئيتَ عن ذلك الغرام بما تراه وما يجول  
 لفظاً ومعنى أو مجازاً والثقافة قد تحول

...

#### 4. Striking the Balance: The Narrative-Metanarrative Relationship Analysed

4.1 In the first example above from Shakespeare (sonnet no. 18), a cultural-specific image (namely the simile, in terms of rhetoric) commences the original narrative, i.e. the sonnet itself. The simile derives its meaning from the domestic natural surroundings around the poet where the loveliness of a summer's day could be grasped in the light of the fact that the poet's homeland climate is known for being cold most of the year, contrary to the Arab Peninsula where hotness prevails (Newmark, 1991, p. 74). The expressions used in each place, from this perspective and according to Newmark's remark, I observe, pertain to the speaker's/writer's natural surroundings and are reflected lexically and semantically in the phrasing of his/her native language images (regardless of the signified-signifier controversy in terms of semantics). This, on that account and as quoted right below, has applied to the Shakespearean narrative here: consider, in this respect, the lexical semantic paradox between English and Arabic that highlights the point in question as demonstrated below:

- To **warm** one's heart:



(**warmth/heat** is denotatively expressed, while connotatively it indicates 'being happy and satisfied') (Longman/Collectif, 2014)

**cock·le** /'kɒkəl \$ 'kɑ:-/ *noun*  
 [countable]

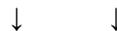
1 ...

##### 2 **warm the cockles of sb's heart**

*especially British English* to make someone feel happy and full of good feelings towards other people:

*Seeing her new baby just warms the cockles of your heart.* (Collectif, 2014)

- يثلج الصدر/يقر العين



(**coldness/shill** is denotatively expressed, while connotatively it indicates being 'happy and satisfied')

Peter Newmark (1991, p. 74), in clear-cut terms, emphasizes the point above through drawing a comparison between the image of the sun in English and in Arabic, though in a wider context of translational cultural and linguistic differences:

There is hardly a book on intercultural or interlinguistic relations between Chinese and English that does not state that 'dragons' are kindly and protective in Chinese, baleful in English; 'red' is ceremonial and happy in Chinese but 'cruel' or 'frightening' ('Red' China) in English; mourning is black in English but white in Chinese; the sun is as oppressive in Arabic countries as it is lovely in England; thus demonstrating the 'impossibility' of translation. But this is not so.

This kind of cultural specificity barrier has been overcome, as I believe here, by means of the metanarrative poetic lines that read:

شبهت فاتتك بيوم صيفٍ وإنما عريبي  
فيها الندى ونسيمه والقرّ تلك لغات

This metanarrative way (of translating) is not only explanatory on the part of the translator, but it is didactic in nature too. It, smoothly and indirectly, introduces the target readership to the ST cultural peculiarities and, thus, penetrates or even breaks barriers of the so-called "impossibility of translation" as openly expressed above (Newmark, 1991, p. 74) • taking into account here Newmark himself contradicts the common thought in this respect as he argues "But this is not so"; and so does the researcher here via

'metanarrative' translation and/or its method, if it may be.

In a similar vein, the image of the sun and the moon in the Arabic culture as well as poetic versification, in terms of linguistic gender at least, sounds the opposite too when considering the traditional poetic image that clearly goes the other way round on a metaphorical level, as is clear in the verses below by Al-Mutanabi<sup>6</sup>:

ولو كان النساء كمن فقدنا ... لفضلت النساء  
على الرجالِ  
وما التأنيث لاسم الشمس عيبٌ ... ولا التذكير  
فخر للهِلالِ

Hence, the following didactic metanarrative replies to the narrative lines above:

والشمس بالتذكير قد أشرت لها!  
ونحن بالتأنيث قلنا، أعظمُ بها اختلافات!

4.2 As the English poetic lines above with their respective translation go, the translator metanarratively prolongs his translation as need be to provide more explanation and even to give more amusement through expounding on intercultural and/or interlinguistic features. It is a kind of compensating for what has been lost in the original narrative itself, eschewing the interruption of the flow of reading caused by inserting explanatory brackets, "intruded glosses", or even supplementing ones (in terms of Chiaro (2010, pp. 78, 79)).

In the second poetic example from Marlowe's 'The Passionate Shepherd', translational barriers belong more to extralinguistic factors rather than the direct 'formal/'semantic' aspect of the poet's language (in the traditional terms by Nida and Newmark respectively (1964) and (1982)): first, rendering and/or depicting an emotive vivid picture as embedded in the poet's rapid expressive language functions and linguistic constructions, hand in hand with their rhythmical value of a short rhyme scheme. Second, the quick though smooth movements that the poet takes from a scene to another while describing domestic surroundings that pertain to the western culture/mind rather than the eastern one, in terms of 'iconicity', 'emblems' and/or 'symbols', culturally and translationally speaking, in regard to the names of roses/plants as well as birds' flocks/songs particularly.

The problem, on the whole, then, consists more in rendering both aspects, as mentioned above, into equivalent condensed and consecutive emotive pictures on the levels of conception and sound/rhythm rather than those of meaning and form.

##### **5. Narrativity: The Domesticating/ Foreignizing Perspective vs. Understandability**

Being inclusive of expressive language functions, in terms of Reiss's functional 'Text Typology' as shown above, and further as an artistic craft representative of one's emotional experience (Al-Askari 1411 AH, Enani (2003, 1997<sup>1</sup>), poetry, by nature, expresses a great deal of the poet's culture; no matter what the range of the definition of culture is. This kind of

cultural expression through language assumes different kinds of semiotic/linguistic modes. Hence, Venuti (2008, p. 17) defines translation semiotically, I argue, as "a process by which the chain of signifiers that constitutes the source-language text is replaced by a chain of signifiers in the target language which the translator provides on the strength of an interpretation."

This act of interpreting/ "interpretation", in terms of Venuti above, which means 'understanding' here as I believe, could tend to assume linguistic and semiotic conventions and values similar to the language of the TT during the translational process (domestication then) or go the other way round in the interest in the ST language (foreignization in turn). A 'metanarrative translation', on the above account as well as the definitions established in previous items, can presumably work well when it is located in a midpoint between the domesticating and foreignizing methods.

Since it is, by definition, a narrative about another narrative, a 'metanarrative translation' can be both domesticated in a part and foreignized in another, as the examples in question go, or even vice versa! This is to be justified when taking into account the freedom given here to the translator, particularly in the second part where s/he can metalingually explain or even expound on their own translational choices, to say nothing of the author himself/herself in terms of his/her language and culture specificity. Thus, metanarrativity is believed here on my part to introduce, and be of, a double benefit within the framework of this paper: first, it

has represented a translation method for such expressive-language function texts as poetry; and second, as a didactic/pedagogical approach for acquainting the readership with poetic language and culture specificity as well.

## 6. Narrativity and Musicality: The Text-Music Relationship

The musical recitation of the poetic lines above, recited/sung by the researcher himself as documented on <https://www.youtube.com/watch?v=a2eEGjrmXvU> and on <https://www.youtube.com/watch?v=Oqdk1rrb7so&t=60s>, being integral to this research, is believed here to make up for part of the rhapsodic losses which, at large, mark the translational processes of rendering poetry from a source language to a target one. Musicality is argued (Almen, 2017) to create a narrative and/or a narrative organization/structure of its own. It is to this view that language-music relationship as an interdisciplinary aspect and, further, a mode of expression as well as an academic researching approach are all at the core of a whole narrative-music theory as best delineated in '*A Theory of Musical Narrative*' by Almen (2017). Music, I conclude here, could be held as having developed a narrativity that lends it the character of language.

In his preface, for instance, Almen goes further and compares the narrativity feature of music to, and even with, mythology arguing: "Music, like mythology, is a temporal phenomenon, and both are amenable to narrative organization". In addition, he holds such semiotic approaches as by Peirce, Ferdinand de Saussure or Algirdas Julien

Greimas as highly related to the 'narrative music' approach; and that's why I argue here, as a researcher, that musicality, in its broad sense, not only does have a narrative structure of its own, but it has a wider sense that covers both written and spoken texts/language as well, which makes a sense, in turn, to why the researcher has opted for a rhapsodic/musical way of reciting his translations rather than reading them normally and/or traditionally without metrical pitch variations.

Hence, music here, by definition, is no more restricted to the mere physical sounds played on or given by musical instruments. Rather, it is open for more comprehensive definitions and/or lingual-semiotic interpretations.

## 7. Conclusion/Findings

Due to the failure in retaining the rhapsodic nature, rhythmical value and/or the metrical musicality that poetry, by definition, encompasses, an essential part central to the beauty of poetic texts has been observed to lose its emotive weight during translation processes. Observing this degree of translational loss, which is essential here to the research hypothesis about narrativity-metanarrativity relationship, the present research has sought to present alternative solutions to the problem of translating poetry via a metanarrative approach. This has been accomplished within the framework of certain definitions of 'narrative', 'metanarrative', 'narrating' and 'narration', which have already been established and identified at the commencement of the present research.

Although putting such translational theoretical ideas into practice usually

represents the harder part of translational work and further translational research, especially when it comes to poetry and/or poetic texts, I have endeavored here, as a researcher, to provide practical examples of translating poetry, as delineated throughout the paper, for the sake of imparting practical credibility to the metanarrative rationale I have given in early items. I have also recorded my own rhapsodic translation in my own voice on <https://www.youtube.com/watch?v=a2eEGjrmXvU> and on <https://www.youtube.com/watch?v=Qqdk1rrb7so&t=60s> to document the audio material of the present research and make it available when need be.

The paper has also differentiated between versatile perspectives of the concept of ‘narration’, ‘metanarration’, ‘narrative’ and ‘metanarrative’ that assumed different definitions, and hence uses, by the respective scholars mentioned throughout the paper. This, the researcher intended, is aimed at furnishing the reader as well as future researchers, if any, not only with theoretical grounds for grasping the components of narrativity/metanarrativity but with the ability to realize and tackle their terms too, from different perspectives and in varied academic disciplines (e.g., Baker, 2005, 2006 and others in an out the translation studies realm e.g., music as in Almen (2017)).

Musicality has also been discussed and given new textual dimensions through the text-music relationship perspective as in Almen (2017) where, as in his preface, music is argued to create a narrative as well as a narrative organization/structure of its own; even having strong ties to

traditional semiotic approaches as by Peirce, Ferdinand de Saussure or Algirdas Julien Greimas, which has given a textual character to the concept of music and/or musicality; hence, a reciprocal relationship between what is textual and what is musical.

The recorded musical recitation of the TTs above • taking into account the comprehensive framework/definition of musicality in terms of text-music relationship • as recited/ sung by the researcher himself has been academically intended to give practical insights into the way translators can process language, in general, and STs, in particular, when working on poetic texts and observing the sound effect/factor in a translation process.

The acoustic perspective, on that account, has become integral, I believe, to the present research, which could be of avail for future translation research and/or researchers concerned with the sound factor in terms of ‘auditory’ and/or ‘acoustic’ phonetics as an interdisciplinary perspective to be added to a translation process analysis and/or evaluation.

Regarding such an acoustic/auditory perspective is believed, then, to make up for a great deal of the rhapsodic losses which, at large, mark the translational processes of rendering poetry from a source language to a target one and, hence, contributes to striking the balance between Meaning, Genre, and Language Musicality as the title of the paper suggests, hand in hand with observing the narrative/metanarrative relationship and components. The well-known Shakespearian sonnet, no. 18, as well as part of Marlowe’s *‘The Passionate*

*Shepherd to His Love* have been practically exemplified for this sake, and, furthermore to bring theoretical ideas about ‘narrative’/‘metanarrative’ into more practical terms as well as expound, as argued, on poetry held here as a ST/‘narrative’, translated and explained as a TT/‘metanarrative’, then finally recited/sung as one organic unity.

Holding both the translated text and its recitation itself as one indivisible translation entity/unit as the product of the translation process • a ‘narrative’/‘metanarrative’ relationship • has been, I believe as a researcher here, a paramount researching result as well as central to the research hypothesis about tackling the source text as a ‘narrative’ with its respective translation as a ‘metanarrative’ (taking into account the sense that a ‘metanarrative’ has been defined within the framework of this research as a ‘narrative’ about a narrative). This, the research has revealed, is believed to contribute to bringing up the traditionally-discussed subject of ‘equivalence’ once more into Translation Studies as well as introducing new

expansions as to its concept and range, if not definition, if any.

The power of expressiveness of what the researcher has called, in a previous item, ‘The Translational Power of Metanarrative’ has also been introduced within the framework of this paper as being of double benefit: first, it has represented a translation method for such expressive-language function texts as poetry; and second, as a didactic/pedagogical approach for teaching poetic texts as well. The research has made it clear that as the English poetic lines with their respective translations go, the translator metanarratively can prolong his translation as need be to provide more explanation and, even, to give more amusement through expounding on intercultural and/or interlinguistic features between the ST and the TT; a kind of compensating for what has been lost in the original narrative itself, eschewing the interruption of the flow of reading caused by inserting explanatory brackets, “intruded glosses”, or even supplementing ones, in terms of Chiaro (2010), as explained above in the body of the paper.

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<sup>1</sup> Another recent source also includes this same article by Somers (1992) i.e., 'The History and Narrative Reader' by Geoffrey Roberts (2001).

<sup>2</sup> Baker here states that "The definition of narrative I intend to draw on in this book is very much in line with that adopted by Fisher, Landau, Bruner, and Somers and Gibson."

<sup>3</sup> The source here is originally written in German and was translated into English by A Chesterman (1989) as follows: Reiss, K. (1977/1989) 'Text Types, Translation Types And Translation Assessment' (1977). Translated by A. Chesterman, in A. Chesterman Readings in Translation Theory (1989: 105-15).

<sup>4</sup> Here, the reader of the present paper can hear, not only read, the rhapsodic/musical translation of the two poetic texts in question, exemplified throughout the paper and published in audio modes on the researcher's YouTube channel: <https://www.youtube.com/watch?v=a2eEGjrmXvU> and <https://www.youtube.com/watch?v=Qqdk1rrb7so&t=60s>

<sup>5</sup> The sonnet has already been translated before as by Enani (1997, p. 154) and others; however, as shown in this paper, the researcher's translation here is argued to be different in the sense that it is hand in hand with its respective audio musical recitation regarded as one organic translation entity/unit. Moreover, the translation I introduce here, as a researcher, is 'metanarrative' in terms of being explanatory, expounding on the original

'narrative'. It's worth mentioning here that Enani has recently introduced a new version/translation of the same sonnet in his 'سونيات شيكسبير' (2016). Quoted below are the translations referred to:

أتراك تُشْبِهُ أَيَّ يَوْمٍ مَرَّ بِي صَيْفًا؟  
إني أظنك أحلى .. وهواك أكثر لطفًا  
تَعْدُو الرِّيحُ العاتياتُ على براعمِ كَنِّ نَوَّارِ الرِّبيعِ  
وكذاك فصلُ الصَّيفِ ليس يطولُ بالحسنِ البديعِ

ولقد نرى عينَ السماءِ تُثبِّعُ حَرًّا قد تَوَقَّدُ  
أَوْ قد يُنْقَبُ وجهها الذهبيَّ عَيْمٌ قد تَلْبَدُ  
لا حُسْنَ يَبْقَى سحره دوماً ولكنَّ ربما يَفْقَدُهُ  
إما مصادفةً وإما وَفْقَ ما تَقْضِي الطبيعةُ حسبما نَعْهَدُهُ

لكن صيفك سرمدِيُّ ليس يذوى أبداً  
لا بل ولن يَفْقِدَ حُسْنَ باتِ فيك مَخْلداً  
كلُّا ولن يزهو الحِمَامُ بأنَّ قد بَتَّ في ظلِّ الفناءِ مشرِّداً  
ما دُمْتَ في شعري المَخْلَدِ قد سكنتَ كمثلِ هذا الدهرِ لن يتبدداً

ما دامت الأنفاسُ في صدرِ الورى وبأعينِ الناسِ البَصْرُ  
ستعيشُ أبياتي بهذا الشَّعْرِ حتى تستمدَّ الرُّوحَ منها والعُمُرُ

The other translations are quoted here below as they appear in Enani (1997, p. 154):

١- هلا أقول بأن فتونك أشبه شيء بصيف جميل؟  
فأنت تفوقينه فتنةً، ويزدان فيك لطيفُ اعتدال

تهز الرياح زهور الربيع  
وللصيف ضيف قصير المقام

وحيثما تحرق عين السماء  
وتشحب حيناً كأهل السقام  
ولا بد يوماً لكل بهاء وداع البهائم

فإن لم يكن عَرَضًا موته، فشوط الحياة أسير الفناء

على أن سيفك لن يذبلًا، فذلك خُلدٌ لا للبللى  
وما فيك من رونق ملكه، إليه انتهى لا لكى يفصلا  
ولن يفخر الموت أن قد رآك تجرين خطوك في ظله  
فأنت قصيدي الذي لا يزول

فما دام في الكون خلق يرون ويسري بهم نفس من حياة  
فذلك يجيا وتسري لنفسك منه الحياة

( حسين دباغ - مجلة أصوات - ١٩٦١ )

٢- ألا تشبهين صفاء المصيف

بلى أنت أحلى وأصفى سماء

ففي الصيف تعصف رياح الذبول

وتعبث في برعمات الربيع

ولا يلبث الصيف حتى يزول

وفي الصيف تسطع عين السماء

ويحتمد القipzig مثل الأتون

وفي الصيف يحجب عنا السحاب

ضياء السما وجمال ذكاء

وما من جميل يظل جميلا

فشيمة كل البرايا الفناء

ولكن سيفك ذا لن يغيب

ولن تفقدي فيه نور الجمال

ولن يتباهى الفناء الرهيب

بأنك تمشين بين الظلال

إذا صغت منك قصيد الأبد

فما دام في الأرض ناس تعيش

وما دام فيها عيون ترى  
فسوف يردّد شعري الزمان  
وفيه تعيشين بين الورى

( محمد عنابي - صحيفة المساء - ١٩٦٢ )

٣- من ذا يقارن حسنك المغربي بصيف قد تجلى  
وفنون سحرك قد بدت في ناظري أسمى وأعلى  
تجني الرياح العاتيات على البراعم وهي جذلى  
والصيف يمضي مسرعاً إذ عقده الحدود ولى  
كم أشرقت عين السماء بحرما تلهب  
ولكم حبا في وجهها الذهبي نور يغرب  
لابد للحسن البهي عن الجميل سيذهب  
فالدهر وأطوار الطبيعة قلب  
لكن صيفك سرمدى ما اعتراه ذبول  
لن يفقد الحسن الذى ملكت فهو بخيل  
والموت لن يزهو بظلك في حماه يجول  
ستعاصرين الدهر في شعري وفيك أقول:  
ما دامت الأنفاس تصمد والعيون تحدق  
سيظل شعري خالداً وعلبك عمراً يغدق

( فطينة النائب - من كتاب "فن الترجمة" للدكتور صفاء خلوصي - ١٩٨٦ )

- <sup>6</sup> The lines here are by Abu At-Tayyb Al-Mutanabi, the well know poet of Arabic, where the researcher here complies with the fact that famous lines of, for instance, William Shakespeare or his counterpart in a given culture may need no documentation due to the overuse in a given culture. Still, these lines are quoted from *Al-Mutanabi's Anthology* (known in Arabic as ديوان i.e., *Diwan/Divan*).