



Egyptian Journal of Linguistics and Translation

'EJLT'

Peer-reviewed Journal
Sohag University Publishing Center

ISSN: 2314-6699

<https://ejlt.journals.ekb.eg/>

Volume 12
Issue 1
January 2024



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A Systemic Functional Grammatical Analysis of two Translations of Shakespeare's Sonnet (18)

Abstract

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Systemic Functional Grammar acts as a linguistic approach to interpreting text through identifying the lexicogrammatical categories contributing to meaningful structure. Built on Halliday's SFG, the current research is associated with comparing the recreational imagery of tracing the procreation mortality and verse immortality in Shakespearean sonnet eighteen and two of its Arabic translations. The data is collected from the source text's (ST) original poetical lines and its two target text (TT) Arabic translations regarding highly-represented examples of the transitivity system. Shakespeare's lexicogrammatical choices are linguistically compared with the choices of the two translators through transitivity with the aim of scrutinizing how Shakespeare's choices are rendered into Arabic translations and how the experiential meaning is re-phrased in the Arabic translations.

Keywords: Systemic Functional Grammar, Poetic Translation, Transitivity, Source Text, Target Text.



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<https://ejlt.journals.ekb.eg/>

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تحليل نحوي وظيفي نظامي لترجمتين من تراجم السوناتا الثامنة عشرة لشكسبير الى العربية

مستخلص الدراسة

نادية موسى سليمان الذياب
مدرس مساعد / جامعة اليرموك

يتناول هذا البحث سونيت 18 التي كتبها ويليام شكسبير مترجمة إلى اللغة العربية متبينة نظرية النحو اللغوي التوظيفي (هاليدي، 2014). أسست هذه النظرية على أساس تقييم الجمل الفعلية والإسمية من الناحية التوظيفية للنحو مما يقصده المتكلم. قام هاليدي بتقسيم هذه النظرية إلى فروع كثيرة إلا أن هذه الرسالة تختص فقط بالتعددية. يتم تقسيم التعددية إلى ستة عمليات أساسية تحديدا العملية المادية، والعملية العقلية، والعملية الترابطية والعملية الوجودية، والعملية الفعلية، والعملية السلوكية. استمدت بيانات هذه الرسالة من خلال سونيت 18 لويليام شكسبير في اللغة الإنجليزية إضافة إلى ترجمتها باللغة العربية. يتبنى هذا البحث طريقة إحصائية وصفية. توصلت الدراسة إلى أن الترجمات قد وصلت إلى ما يهدف إليه ويليام شكسبير في إبراز موضوعات الخلود الشعري والفناء البشري وحب التكاثر.

الكلمات الرئيسية: التعددية، العملية المادية، السونيت، الترجمة

**A Systemic Functional Grammatical Analysis of two Translations of Shakespeare's
Sonnet (18)¹**

Difficulties of Poetic Translation

Translation is a linguistic approach which allows people of diverse ethnics to read and understand the literary masterpieces of other cultures (Najm, 2021). Thereupon, translation can be defined as an intercultural activity which explores many challenges for translators as these languages are influenced to much extent "by their original cultures" (Najm, 2021, p. 23). Poetic discrepancies, in translation, are entailed by some linguistic variability between the ST and the TT (Dan, 2021). To illustrate, poetic transference from the ST to the TT involves both phonemic diversity and prosody since each language differs and is featured by its unique and remarkable words and grammar.

Furthermore, no ideal equivalents can be available among languages; accordingly, perfect translation cannot be conceivable (Barnstone, 1993). To clarify, the linguistic diversities allocating the levels of phonology, syntax, and semantics, entail translational perfection. Meanings between the ST and the TT can analogically overlap; however, they never attain coincidence. On the phonological and syntactic levels, both languages, unlikely, have identical linguistic features (Liu, 1995). To clarify, there are some difficulties and challenges of tracing the exact equivalence on both the lexical and syntactic levels in the TT.

¹ This paper is derived from a doctoral dissertation entitled: Translations of Shakespeare's Sonnets into Arabic: A Transcreative, Socio_ Semiotic Approach. Sohag university, Faculty of arts, Department of English.

Delimitations of the Study

Language can be viewed as a vehicle to send and receive messages of what takes place around people for communication, solution, or response (Sapir, 1929). The current study is limited to analyzing an eclectic approach of the SFG in the form of a linguistic analysis applied to a literary form shaped by versification. The current study is restricted to an SFG analysis of two translations of sonnet (18). These poems are translated from English (ST) to MSA (TT). Linguistically, the poetic language is featured by its distinctiveness especially in its structure (versification) when set within the framework of an SFG approach. The current study is, also, pertinent to analyzing clauses found in the designated translated texts to address a range of themes including mutability, love, and immortality expressed in both the ST and the TT. Through Halliday's (2014) SFG, the study demonstrates the themes of mutability, love, and immortality through a linguistic analysis of clauses focusing upon the relationship between the experiential meaning and how it is translated within the selected translated Shakespearean sonnets. Two questions are raised within the current research:

How is the experiential meaning accomplished within the ST's transitivity and the two Arabic translations?

What are the differences and similarities which both translators demonstrate in transitivity regarding the theme of mutability and verse immutability?

Previous Studies Pertinent to the Current Research

Some former studies are attained to SFG analysis with view of poetic texts. Afrianto and Zuhud (2014) carry out an SFG analysis of Donne's and Blake's poems. According to Halliday (2004), transitivity is divided into material, relational, mental, verbal, behavioral, and existential processes. However, the study is associated with mental and relational processes. John Donne's poems are *The Apparition*, *Break of Day*, and *The Sun Rising*. William Blake's

poems are *The Angel*, *The Chimney Sweeper*, and *The Garden of Love*. The study adopts a qualitative-descriptive method on each line tracing both relational and mental processes. The study reveals that there are twelve mental processes and thirty three relational processes. The study shows that some verbs indicate mentality namely "honor", "love", "know", "repent", "hear", and "dream". Some verbs indicate relational process namely "feel", "get", "be", and "become".

Najm (2021) conducts an SFG analysis to link the process of meaning structure in translation (Halliday & Matthiessen, 2014). The researcher compares a translation of the Iraqi poetess Al-Malika's poem "ʔana" and its two English translations. The SFG is as an approach of interpreting text through denoting the lexicogrammatical choices which facilitates in meaning. The study is associated with comparing the recreating the poetess' image of her tormented self and its two various English translations. Data includes two English translations regarding a great attention to representative examples of transitivity. The study follows a quantitative-qualitative approach. The study finds that the poetess' lexicogrammatical choices and the two translators are compared and contrasted according to transitivity to indicate how they are explored and introduced into the English translations, inferring how the experiential meaning is re-narrated in the English translations.

To conclude, the two former studies shed light upon an SFG applicability to poetic texts especially with Najm (2021) who emphasizes her study upon Arabic to English translation. However, the current research places a great emphasis over English to Arabic translations.

Theoretical Framework

The SFG is a linguistic approach which has been established and developed by Halliday in the 1960s. The SFG is pertinent to contextualizing and using language and how it can be systemized and organized to accomplish certain contextual purposes. Halliday nominates and

allocates linguistic typologies as semantically-combined formulations instead of combinatorial context of words and sentences. There are three regards three parameters for context (Halliday, 2014). The first of which does with the activity, referred to as field. The second of which interacts with those who participate in this activity i.e. tenor. Furthermore, the third one configures the textual production i.e. mode.

Transitivity Processes and Participants

There are three fundamental processes associated with clausal structures: Mental, Material, and Verbal processes. However, sub-categorical processes form the mutual features of the fundamental processes. They are Behavioral, Relational, and Existential (Thompson, 1996; 2014, Eggins, 2004; Fontaine, 2013). Each process has its distinguished participants having specific functions.

Material Process explores eventual experience (Halliday & Matthiessen, 2014). Material process includes Actor as the participant. It may have the Goal, the affected entity (animate or inanimate) (Thompson, 2004). Two considerable participants are monitored: Beneficiary and Scope. The participant who attains his benefits is acknowledged as Beneficiary; on the contrary, Scope describes the process domain (Fontaine, 2013) as clarified in the following table.

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

Actor	Material	Beneficiary	Goal	Scope
Samuel	plays	-	football	
Ahmed	gives	the student	some notes	

The Mental process refers to sensitive bases. Although material processes demonstrate a lot of external experience, the internal experience is formulated and introduced through it (Halliday & Matthiessen, 2014). Linguistically, the Senser and Phenomenon are nominated henceforth. Senser does the sensation; notwithstanding, the thing sensed is the Phenomenon.

More clearly, the phenomenon is acted by a person, a fact or an object (Halliday & Matthiessen, 2014). Mental processes are categorized into perception, cognition, desideration and emotion (Halliday & Matthiessen, 2014) as shown in the following table.

Table 2 Mental Process and its Participants Adopted from Thompson (2014)

Perceptive Mental Process		
Senser	Perception	Phenomenon
Emilia	cannot perceive	anything
Ahmed	has heard	a strange noise
Mohamed	feels	his face burning
Emotive Mental Process		
The girl	hates	tasting cold ice cream
He	likes	movies
They	appreciated	your efforts
Cognitive Mental Process		
He	cannot fancy	the calamity
None	may choose	that shirt
She	would not discover	anything
Desiderative Mental Process		
She	does not want	any trouble
You	may crave	a cigarette

A relational process characterizes and identifies something in common (Halliday & Matthiessen, 2014). There are two categories of the relational process including Identifying and Attributive. They differ in their participants' roles and the function explored and introduced in the clause. Accordingly, the attributive process depicts a specific situation; besides, it does not clarify it completely. However, it gives attributions of something (Bloor & Bloor, 2004).

The attributive process is composed of a Carrier and an Attribute. It is acknowledged as a possessive process on condition that the process displays an ownership. Both the possessor and the possessed are the participants (Bloor & Bloor, 2014) as demonstrated hereby in the following table:

Table 3 Bloor & Bloor's (2013) Relational Attributive Process and Participants

Carrier	Attributive	Attribute
The men	were	naughty
He	was	pretty

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She Carrier/possessor	Is Possessive	on the ground Attribute: possessed
She	Has	a whit cat
Token The boy	Identifying Is	Value Saeed

The relational process shows something via something else. The token and value are involved to identify the other (Halliday & Matthiessen, 2014) as shown in the aforementioned table.

The verbal process demonstrates the action of saying or telling (Halliday, 2014). Three participants are explored in it. The first participant is the **Sayer** identifying what is uttered. The **Verbiage** is the second participant, expressing what is said. The **Target** is the third participant, denoting the entity. All verbs of utterances, either written or spoken, are restricted to say, explain, repeat, declare, and tell as in the following table:

Table 4 Thompson's (2014) Verbal Process and Participants

Sayer	Verbal	Target	Verbiage
The girl	explains	to her	what it happens

The behavioral process is associated with psychological and physiological behavior of human especially coughing, breathing, smiling, and dreaming (Halliday & Matthiessen, 2014). The behavior involves the entity behaving. The behavior (Range) is restricted to another participant as configured below:

Table 5 Thompson's (2014) Behavioral Process and Participants

Behaver	Behavioral	Behavior
They	Laughed	an embarrassed laugh

The existential process is the simplest process with reference to its structure. It is only restricted to a unitary form of the clausal structure, through "**be**" and the dummy subject "**there**" (Fontaine, 2013) as demonstrated in the following table:

Table 6 Halliday and Matthiessen's (2004) Existential Process and Participants

Subject	Process	Existent
There	are	three dogs
There	were	two birds at the tree

Method of Study

A qualitative-quantitative approach is adopted in the study analyzing transitivity with view of the image procreation mutability and verse immutability within the Arabic translations of the Shakespearean sonnet (18). Quantitatively, the study scrutinizes the process categorical distributions in the ST and the two Arabic translations, involving the processes entire frequency and each separate process frequencies. Qualitatively, the research traces the image of procreation mutability and verse immutability in the ST's sonnet and its two Arabic translations as far as the transitivity is pertinent. That is, the transitivity system is explored to unveil how the image is made up in the ST, and recreated in the TT. The research, also, follows a comparative approach in data analysis with regard to two Arabic translations in such a way as to allocate and nominate similarities and differences in the neo-versioned translations. The two Arabic translators are Badr Tawfique and Jabra Ibrahim Jabra. The transliteration is accomplished through a list of transliterated phonemes as an intermediate area between English (ST) and Arabic (TT) demonstrated hereby:

Table 7 List of Arabic and Transliterated Forms

	Arabic Form	Transliterated Form
1.	أ	ʔ
2.	ع	ʕ
3.	غ	ɣ
4.	ح	ħ
5.	خ	x
6.	هـ	h
7.	ض	dʔ

8.	ص	sʔ
9.	ط	tʔ
10.	ظ	ðʔ
11.	ب	b
12.	د	d
13.	ذ	ð
14.	ر	r
15.	ز	z
16.	ج	dʒ
17.	ك	k
18.	س	s
19.	ش	ʃ
20.	ق	q
21.	ف	f
22.	م	m
23.	ن	n
24.	و	w
25.	ي	y
26.	ت	t
27.	ث	θ
28.	الضمة	ɑ
29.	الفتحة	ɑ
30.	الكسرة	i
31.	واو المد	ɑ:
32.	ياء المد	i:
33.	ألف المد	ɑ:

Data Analysis, Interpretation and Discussion

Built upon the lexico-grammatical choices in SFG, this section explores how transitivity contributes to recreating the recurrent themes in the two Arabic translations. The experiential meaning is associated with constructing the world experience, attained through transitivity. The following table demonstrates an SFG of the Shakespearean sonnet (18):

Table 8 An SFG Analysis of Sonnet (18)

Process	Participants	Circumstances
1) Shall I compare thee to a summer's day?		
Compare Material	I -thee (Actor)– (Goal)	to a summer's day? (time)
2) Thou art more lovely and more temperate:		
Art Relational	Thou – more lovely Carrier – attribute	
3) Rough winds do shake the darling buds of May		
do shake Material	Rough winds - the darling buds of May (Actor)– (Goal)	
4) summer's lease hath all too short a date;		
Hath Relational	Summer lease Carrier - attribute	all too short a date time
5) Sometime too hot the eye of heaven shines		
Shines (Mental)	too hot the eye of heaven	Sometime Time
6) And often is his gold complexion dimm'd		
Is Relational	his gold complexion dimm'd (attribute)	Often Time
7) And every fair from fair sometime declines,		
Declines Mental	every fair from fair sensor	Sometime Time
8) By chance or nature's changing course untrimm'd (time)		
9) But thy eternal summer shall not fade,		
shall not fade Mental	thy eternal summer sensor	
10) Nor lose possession of that fair thou ow'st;		
Lose Material	possession of that fair Actor	
11) Nor shall death brag thou wander'st in his shade,		
nor shall brag Material	death – thou (Actor)– (Goal)	in his shade, (place)
12) When in eternal lines to time thou grow'st:		
grow'st Mental	Thou sensor	in eternal lines to time (place /time)
13) So long as men can breathe or eyes can see,		
can breathe	Men / eyes	

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can see (mental)	sensor	
14) So long lives this, and this gives life to thee.		
Gives Material	This/ life (Actor)– (Goal)	to thee beneficiary

According to the table above, there are five material, five mental, and three relational processes. Within the first line, Shakespeare tends to portray an exaggerative comparison between the beauty of his beloved and the beauty of nature. In other words, Shakespeare adopts a materialistic activity through the mono-transitive verb “compare”; furthermore, the circumstantial event “to a summer’s day” increases the hyperbolic attitude of Shakespeare. In the 2nd line, the poet admits his beloved’s beauty through a relational description. Furthermore, he uses the comparative form “more” plus a poly-syllabic adjective. The 3rd line includes a materialistic activity through personification which contributes to portraying the kinesthetic imagery of the wind. To clarify, Shakespeare tends to personify winds as a hard-hearted man.

Furthermore, Shakespeare tends to portray his exaggerative attitude in comparing his beloved to the beauty of nature. He chooses May as an indicator of the nicest season in the entire year. In other words, May is a synecdoche of the four seasons. In the fourth line, Shakespeare continues his description through a relational process. He criticizes summer owing to the short date. The use of possession and the quantifier “all” contributes to allocating the hyperbolic attitude of Shakespeare. In the 5th line, Shakespeare tends to describe the sun in summer mentally. He uses metonymy to identify it.

The 6th line contains a relational process which describes the golden beams of the sun. The use of v-ed adjective “dimmed” identifies a peculiar combination of the sun beams. In other words, Shakespeare admits that the sun can disappear or fade away especially in summer. The 7th line, mentally, describes human state in a degradable way. The use of alliterative structure denotes the fickle nature of life. The use of “decline” identifies falling and

deterioration. The 8th line only expresses the medium of life through the nature's changing course. Nonetheless, Shakespeare tends to begin the 9th line by the contradictory particle "but" to contrast his beloved's beauty. Again, Shakespeare tends to exaggerate his love through the mental process in which the thematic role of the Senser is expressed in the eternity of summer. He uses an absolute power of immortality through "shall not fade". The 10th line, materialistically, admits a peculiar comparison; the beloved's beauty cannot use any attribute of its nature that he has. The use of personification increases the hyperbolic tone.

The 11th line continues a materialistic activity in which death is kinesthetically personified as a man. The kinesthetic imagery is, greatly, portrayed in the intransitive verb "wander"; in addition, death expresses the actor. The 12th line includes mental process in which Shakespeare tends to express another type of immortal life. He uses the verb "grow" to insert his beloved metaphorically among his verses. The use of the PP "in eternal line" is a metonymy of poetry. Therefore, death has no ability to expand his hands for his beloved. The 13th line includes a mental process. The alliterative structure identifies the limited ability of human. In the last line, there is a materialistic activity through the di-transitive verb "give". The assonance between "give" and "live" infers the eternality of poetry. However, there are some differences in Taqwfiq and Jabra's translations demonstrated in the following table:

Table 9 Tawfiq's Translation of Sonnet (18)

Process	Participants	Circumstances
1. Shall I compare thee to a summer's day?		
هل أقارنك بيوم من أيام الصيف؟		
ʔuqa:rini Material	ʔana-ki: Actor -Goal	biyaʊmin-min ʔaya:m Time
2. Thou art more lovely and more temperate:		
أنك أحب من ذلك وأكثر رقة		
takʊ:ni:na Relational	ki: - ʔafiabo Carrier – Attribute	min ʔalika Manner
3. Rough winds do shake the darling buds of May,		
الرياح القاسية تعصف ببراعم مايو العزيرة،		

taʔsʔifʊ Behavioral	ʔarriyaʃʊ Behaver	bibiraʔimi mayo: Location
4. And summer's lease hath all too short a date;		
وليس في الصيف سوى فرصة وجيزة		
yako:nu Relational	siwa forsʔatin Carrier – Attribute	fi ʔasʔsʔayfi Time
5. Sometime too hot the eye of heaven shines,		
تشرق عين السماء أحياناً بحرارة شديدة،		
toʔriqʊ behavioral	ʔayno Behaver	ʔaʃyannan/biʃara:ratin Time / Contingency
6. And often is his gold complexion dimm'd;		
وغالباً ما يصير هذا الوهج الذهبي معتماً؛		
yasʔi:ro Relational	haða: ʔalwahadʒ- moʔtiman Carrier – Attribute	ʔaliban Time
7. And every fair from fair sometime declines,		
والروعة بأسرها تتلاشى عنها روعتها يوماً ما،		
tatala:ʃa: behavioral	ʔarraʊʔato/raʊʔatoʃa Behaver	biʔasriha: manner
8. By chance or nature's changing course untrimm'd;		
بالقدر أو الطبيعة التي قد تتغير دورتها بلا انتظام		
tataʔayarʊ behavioral	daʊratʊʃa Behaver	bila ʔintiðʔa:min manner
9. But thy eternal summer shall not fade,		
لكن صيفك الخالد لن يذوي أبداً		
ʔaðwi: behavioral	sʔaifiki ʔalalidi Behaver	ʔabadan manner
10. Nor lose possession of that fair thou ow'st;		
أو يفقد ما لديه من الحسن الذي تملكه،		
yafqida/tamlʊkahʊ material/relational	sʔaifiki/ʔalʃʊsʊ actor/RCL - Carrier	mina ʔalʃʊsʊ manner
11. Nor shall death brag thou wander'st in his shade,		
ولا الموت يستطيع أن يطويك في ظلاله		
yotʔwi:ki: material	ʔalmaʊtu/ki: Actor/Goal	fi ðʔila:lihi place
12. When in eternal lines to time thou grow'st:		
عندما تكبر مع الزمن في الأسطر الخالدة		
takbori behavioral	ʔanti Behaver	fi ʔalʔastʔori place
13. So long as men can breathe or eyes can see,		
فما دامت للبشر أنفاس تتردد و عيون ترى،		

da:mat /tara: behavioral	ʔanfa:son/ʔoyo:n Behaver	lilbaʔfari manner
14. So long lives this, and this gives life to thee.		
سيبقى هذا الشعر حيا، وفيه لك حياة أخرى.		
yabqa: relational	haḏa: ʔaʃʃiʔro/hayan carrier/attribute	fihī: laki: possession

Regarding Table (9), there are six behavioral, six relational, and three material processes. In the first line, the poet adopts a material process through the mono-transitive verb "ʔoqa:rin". In addition, this verb contributes to depicting the exaggerative imagery which is portrayed via the circumstantial time "biyaom". In the 2nd line, the poet diverts to a relative description through a nominal clause. The beginning of the emphatic particle increases the hyperbolic imagery between his beloved's beauty and the beauty of nature; he admits that his beloved's beauty has no parallel form.

The 3rd line adopts a behavioral process in which the intransitive verb "taʔsʔif" configuring the metaphorical imagery. The use of "ma:yo:" indicates the finest season in the year. In addition, the poet tends to portray the harshness of winds through the locative circumstances "bibara:ʔim" identifying inexperience and naivety. The 4th line is a relational process in which the poet prefers to begin with the uninflected negative verb "laisa". Nonetheless, he tends to restrict his imagery through the exceptional particle "sowa:" which is included in the predicate.

The 5th line is emergent with a behavioral approach via the intransitive "toʃriq". The poet, innovatively, parallelizes the ST's synonym with transitivity via translating the TT into a genitive phrase. The use of circumstantial contingency "ʔafyanan" denotes the chilliness of the weather in the summer; in other words, the poet does not feel relieved with the weather. In the 6th line, the poet resumes his relational descriptive tone through the copulative verb "yasʔi:r". The thematic role of the carrier is fundamentally restricted to "ʔainossamaʔa:" which is mainly described as dim in the predicative adjective. The circumstantial time "bifara:ra"

identifies the prominence of the golden beams. The 7th line states a descriptive tone through a behavioral approach. The thematic role of the Behaver is limited to the lexeme "ʔarrawʔa" expressing magnificence.

The use of the intransitive verb denotes evanescence; the poet portrays the degrading imagery of humanitarian beauty. The circumstantial manner expresses the sudden case of fade-away since beauty is destined to death. The 8th line expresses a behavioral approach in which the fickle nature has the ability to distort human's beauty. Such a degradable imagery is well set through the circumstantial manner "bilqadri". The use of the emphatic particle "qad" expresses the probability of fluctuation since it is followed by the imperfective form of the intransitive verb "tatayair". However, the poet makes an exception for any mutable item within life through the two fixed particles. The particle "lakin" denotes paradox whereas the particle "lan" identifies the absolute negation. The use of the Behaver "ʔasʔsʔaifi" demonstrates the immortality and eternity of his beloved's beauty. In addition, the circumstantial manner "ʔabadan" expresses the steadfast state of his beloved's beauty.

The 10th line includes two processes: material and relational. As for the material process, it is demonstrated in the mono-transitive verb "yafqid" since its actor is introduced in "ʔasʔsʔaifi". Nonetheless, the relational process is linguistically formulated in the possessive verb "tamlok". The thematic role of the carrier is presented in the NP "ʔalfosn" included in the PP. However, it is post-modified by the RCL. The 11th line includes a materialistic activity included in the mono-transitive verb "yitʔwi:" denoting the tactile and the kinesthetic imagery of death.

The translator tends to parallelize his translation with the ST. He begins with the negative particle "la:" which identifies comprehensibility. In addition, the poet personifies death a strong man who is able to fold anything with his hands. The 12th line includes a behavioral approach, denoting the immortality of poetry within the lexemes included in the PP.

Nevertheless, the intransitive verb "yokbor" expresses the tactile imagery of human. The 13th line contains a behavioral approach in which the permanence of breaths is well portrayed in the copulative verb "da:mat" inflected in its perfective form. In addition, the 14th line, is an expansion of another relational process in which the poetic immortality is configured in the copulative verb "sayabqa:". The predicative adjective "fiayin" expresses the vitality and eternity of poetry since everything, on earth, is liable to mutability. Nonetheless, poetry is not submitted to such a theory.

Table 10 Jabra's Translation of Sonnet (18)

Process	Participants	Circumstances
1. Shall I compare thee to a summer's day? أبيوم من أيام الصيف أشبهك؟		
ʔafabihiki: Material	ʔana Actor -Goal	biyaʔomin-min ʔaya:m Time
2. Thou art more lovely and more temperate: لأكثر جمالا أنت و أشد اعتدالا		
tako:ni:na Relational	ʔanti: /ʔakθaro dʒama:lan Carrier – Attribute	
3. Rough winds do shake the darling buds of May, فالرياح العتية تجني على براعم أيار الحبيبة		
tadžni: Behavioral	ʔarriyaʔu Behaver	ʔala: biraʔimi ʔa:ya:r Location
4. And summer's lease hath all too short a date; و عقد الصيف ما أقصر أجله		
yaku:nʊ Relational	ʔaqdo ʔas?s'aifi/ ʔaqs'aro Carrier – Attribute	
5. Sometime too hot the eye of heaven shines, و عين السما أنا تشرق بقيظ ملتهب		
toʔriqʊ Behavioral	ʔaiuno ʔassama:ʔi Behaver	biqaið'in Manner
6. And often is his gold complexion dimm'd; و أنا في صفحتها الذهبية يخبو البريق		
yaxbo Behavioral	ʔalbari:qʊ Behaver	fi s'affhatiha: Manner
7. And every fair from fair sometime declines, و كل حسن عن الحسن يوما يفترق		
yaftariqʊ	kollo ʔusnon	ʔan ʔalfosni

Behavioral	Behaver	Manner
8. By chance or nature's changing course untrimm'd;		
فاقدًا زهوه بطارئ أو بمجرى الطبيعة المتقلبة		
fa:qidan Material	kollo fɔsnɔn/zahwaho Actor -Goal	bit'a:ri?in Manner
9. But thy eternal summer shall not fade,		
أما صيفك الأبدى فلن يسري فيه الذبول		
yasri: Mental	s'aifiki Senser	fih: Place
10. Nor lose possession of that fair thou ow'st;		
و لن يفقد الحسن الذي تمتلكه		
yafqida/tamtalikoho Mental/Relational	s'aifiki / ?alfɔsna (RCL) Senser/Carrier	
11. Nor shall death brag thou wander'st in his shade,		
و لن يفخر الموت بأنك تطوف في ظله،		
yafxara Mental	?almaɔto Senser	bi + COMP clause Place
12. When in eternal lines to time thou grow'st:		
حين تعاصر الأزمان بأبيات خالدة		
tɔ?a:s'ru Material	?alfɔsno/?al?azmana Actor -Goal	bi ?abya:tin xalidatin Time
13. So long as men can breathe or eyes can see,		
فما دام في الناس رمق وفي العيون بصر		
mada:ma Relational	ramaqon- finna:si /fil?uyɔ:ni Carrier – Attribute	
14. So long lives this, and this gives life to thee.		
هذا القصيد سيحيا ، و ينفخ فيك الحياة		
Yafiya/yanfɔxu Mental/Material	haða ?alqasi:dɔ Actor -Goal	fiki: Contingency

Regarding Table (10), there are four material, four mental, four behavioral, and four relational processes. In the first line, the poet prefers to begin with a materialistic activity through the mono-transitive verb "yɔʃʃabih". Such a verb contributes to portraying the hyperbolic tone especially when the poet compares his beloved's beauty to the beauty of nature. In the 2nd line, the poet tends to divert to a relational description. The poet contributes to exaggerating his personal tendency through the predicate "dʒama:lan". This predicative adjective increases the hyperbole either in the ST or the TT.

The 3rd line includes a behavioral description via the intransitive verb "taɖʒni:" which

refers to the action of killing. The poet tends to translate "ʔayɑ:r" as which is known only for some Coptic people. In other words, the cultural background of Jabra dominates him to use such a calque. In addition, the modified NP in the ST "rough winds" is translated into "ʔarriya:f". The poet alienates his translation through this attributive adjective. The 4th line describes summer's days through a relative description. The poet tends to use a nominal clause so as to describe the summer.

The 5th line describes the state of sunshine behaviorally; in the sense that, the poet parallelizes the ST's translation to the TT. He translates the NP "Eye of heaven" into "ʔaynissama:ʔa". The poet, peculiarly, translates the circumstantial manner of the ST adverbial "too hot" into a PP "qayð'in mɔltahib" which is unknown for most people. The 6th line is an expansion of a behavioral description through the intransitive verb "yaxbu" which demonstrates the Holy Quran's effect over the poet. However, the poet translates "his gold complexion" into "s'affiaton" which shows the Holy Quran great effect over the poet. The thematic role of the Behaver has no equivalent. The intransitive verb "yaxbu" is linguistically translated as two equivalents "is + dimmed". The 7th line is an extension of a behavioral activity which admits the declining of humanitarian beauty and fairness. Such an imagery is well explored through the VP which denotes separation and deconstruction.

The 8th line includes a materialistic activity through the derivative gerundive of the verb "fa:qidan". The thematic role of such a transformational pattern modifies "zahwah" which operates syntactically as the direct object "goal". The circumstantial manner denotes such a state. Nonetheless, the poet mentally describes his beloved's beauty via the negative particle "lan" pre-modifying verb. The poet prefers to translate "fade" into a subject + a verb. The metaphorical imagery of "ʔas's'ɑif" denotes vitality and activation. The 10th line includes two processes: mental and relational. As for the mental description, the poet tends to portray the NP "ʔalfuɓn" as the phenomenon which is preceded by the mono-transitive verb "yafqid".

Nonetheless, the relational approach is built in the possessive verb "namtalikho" which is embedded in the RCL.

The 11th line includes a mental description through personifying death as a proud man who feels arrogant and snobbish. The thematic role of the Senser is restricted to "ʔalmaʔto". Nevertheless, there is an extended kinesthetic imagery allocated in the complementizer clause. The use of circumstantial place infers the figurative imagery and the personification of death as a shady man. The 12th line is materialistic approach associated with death. The poet tends to parallelize the PP "in eternal lines to "bi ʔabya:tin xalidatin". In other words, there is a parallelism of the metonymy in both languages. However, death is portrayed as contemporary man who witnesses poetry.

The poet prefers to pluralize the NP "abya:tin" although it is singular in the ST. The 13th line is a relational description of the permanence of breaths and eyes. The poet wants to allocate some conditional through the contingency which refers to comprehensibility. The 14th line includes two processes: mental and material. The mental description is restricted to the immortality of verse which is explored in the ST's poetic line. The materialistic activity is investigated in the mono-transitive verb "yanfoxo" denoting resurrection and life. The circumstantial place is only restricted to the beloved's through the PP "fiki:".

Table 11 Distribution of Transitivity Processes in the ST and the TT

	Material	Mental	Behavioral	Relational	Total
Shakespeare	5	5	-	3	13
Tawfiq	3	-	6	6	15
Jabra	4	4	4	4	16

In terms of transitivity relations, table 11 shows lack of equivalence between the ST and its two translations. In the first quatrain, there are similarities with reference to the relational processes; however, both Tawfiq and Jabra tend to make transitivity shift of the material processes by substituting them with a behavioral process. Nonetheless, both Tawfiq and Jabra almost adhere to the hyperbolic tone depicted in the original poem, that is, the

comparison of his beloved to the beauty of nature.

As for the second quatrain, Shakespeare is assigned to three processes dominated by one relational and two mental processes; however, the fourth line includes no processes. To reveal Shakespeare's admittance of procreation mutability, both translators admit the same fact; however, they explore their fact in the three behavioral processes. On the contrary, they assign the Shakespearean admittance of mutability in the 6th line which is translated in the relational process at Tawfique and 8th line as a materialistic activity for Jabra.

In the 3rd quatrain, Shakespeare tends to explore equivalence of material and mental processes: two for each. However, both translators show significant differences in their translations. Tawfique tends to explore five processes: one relation, two mental, and two material. Nonetheless, Jabra prefers to investigate one relational, one material, and three mental processes. In the couplet, Shakespeare admits the main theme of procreation mutability and verse immutability through a mental and a material process. However, Tawfique admits such a reality through two frequent relational processes. On the contrary, Jabra tends to keep in parallelism with Shakespeare except for an additional relational process.

Conclusion

In accordance with Shakespeare's sonnet (18), Tawfique and Jabra succeed in rephrasing the experiential meaning through identifying the lexicogrammatical choices which they employ so as to reproduce the theme of living mortality against immortality of verse. As for Halliday's theoretical framework, the lexicogrammatical choices, associated with both the poet and the two translators, are put in comparison according to transitivity to examine how they are explored and introduced into the Arabic translation.

The findings indicate that both translators succeed in conveying the image of procreation mortality versus poetic immortality as shown by Shakespeare in sonnet eighteen.

The entire number of the processes is not the same. Tawfique employs transitivity shift, especially in the case of mental and material processes. Tawfique substitutes verbal processes by material processes in which the speaker is the recipient of the act of asking, which has bearing on the syntactic structure. This is a prominent difference exhibited in his translation of the verbal processes. On the contrary, Jabra tends to keep the verbal processes by the relational one as used by Shakespeare without any modification.

Regarding the material processes, both translators exhibit no wide gaps in rendering the meaning into English, except that Jabra has the preferentiality of adding circumstances of time and place. Both translators preserve the thematic roles in the original text in such a way as to assert mutability versus immutability. Tawfique prefers to use common lexemes, especially in translating the relational processes. Finally, comparing both translators shows Jabra's preference for adopting deep-rooted words from the Holy Quran. On the contrary, Jabra prefers to be domesticated the original text in his expression of death and life.

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