



## On Translating “the Grand Style”: Insights into Muhammad Enani’s Translation of John Milton’s *Paradise Lost*

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### Abstract

The objective of this paper is to elucidate the concept of the "Grand Style" as observed in notable English literary works and its potential translatability into Arabic. Through the application of an analytical descriptive approach, specific segments of Muhammad M. Enani's literary translation of the esteemed English epic *Paradise Lost* are scrutinized. The paper is primarily concerned with discerning Enani's distinctive creative rendition of translation, which aligns with the grand style, a highly refined form of writing prevalent in both prose and verse and a noteworthy characteristic of the styles of Milton, Wordsworth, and Shakespeare. The central inquiry of this study pertains to the efficacy of Enani's transfer of the grand style in his Arabic translation. The findings reveal that Enani, a proficient writer and translator, employs precise strategies to convey the "elevated" style and the Latinate constructions into Arabic. This is accomplished through the utilization of the "Classical" Arabic variety and various syntactic elements, imitating the hypotactic structure of the English language; and Milton's fluid syntax, and epic similes, in contrast to, the paratactic quality of the Arabic language.

**Keywords:** Grand Style, Classical Arabic, hypotactic structure, fluid syntax, paratactic quality

### المستخلص

يناقش هذا البحث "الأسلوب الرفيع" في الكتابة الأدبية والذي ظهر في الروائع الأدبية للأدب الانجليزي في بعض الحقبة الأدبية، وإمكانية ترجمته إلى اللغة العربية، وذلك من خلال تحليل بعض النماذج من ترجمة الكاتب والمترجم المبدع محمد محمد عناني لمحملة "الفردوس المفقود" للشاعر (جون ميلتون)، ويختلف الأسلوب الرفيع، الذي ظهر في كتابة عظماء الأدب الانجليزي مثل جون ميلتون و ويليام وردزورث وويليام شكبير، عن أساليب الانجليزية الحديثة في معاني الكلمات، وفي بناء الجملة، وفي علامات الترقيم. وأظهرت النتائج استخدام عناني الدقيق لاستراتيجيات الترجمة لإخراج المعنى كاملا مع قدرته الابداعية على نقل مذاق هذا الأسلوب والبناء اللاتيني له الذي يختلف عن الأسلوب العربي القائم على التوازي لا التركيب مستخدما مفردات اللغة العربية الفصحى الفريدة القادرة على نقل المعنى الضمني والتشبيهات الملحمية النابعة من سيولة البناء والتركيب لأسلوب ميلتون الرفيع.

**الكلمات المفتاحية:** الأسلوب الرفيع، اللغة العربية الفصحى، التركيب، سيولة البناء والتركيب، التوازي

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## 1.1. Introduction

The phrase “Grand Style” is common enough today as a substitute for the almost-forgotten *Euphuism* (which originally meant ‘richly endowed’ but came to mean an ornately florid style). This concept is sometimes confused with euphemism (originally meaning ‘fair speech’ but now meaning the replacement of a presumably vulgar or offensive word or phrase with one that sounds more acceptable). It is the former that is often associated with the grand style, as this is highly wrought, using antithesis and figures of speech, often decoratively. The term “grand style” was coined by Matthew Arnold in his *On Translating Homer* (1861). Amazingly, his original concept required that a writer who could produce a grand style must be of a noble nature, thus influencing the classical early 20th-century view that style itself, but particularly ‘elevated’ style, is synonymous with *tone*. In his book *Style*, F.L. Lucas insists that to be a ‘stylist,’ a person must be capable of producing a poetically noble tone because this person is essentially noble, and G. Murray agrees. The question of how to measure the degree of nobility required for an elevated style, or indeed just ‘style,’ is never answered. With the birth and growth of modern linguistic sciences, it is now easier to define many hitherto vague terms such as ‘noble,’ ‘poetic,’ ‘tone,’ and indeed ‘style.’

## 1.2. Objectives of the study

This paper investigates the concept of “Grand Style” as a powerful writing strategy, and whether it can be translated into Arabic. The following questions are answered to achieve objectives of the study:

1. What are style levels?
2. Is there a grand style in Arabic?
3. Which Arabic variety can be used to create the grand style?

### 1.3. Methodology and data analysis

The present study's data consists of certain extracts of Enani's Arabic translation compared with the source text to show how Enani manages to convey the meaning while preserving the Grand style of authors. The descriptive approach is employed in the analytical section to show translation strategies, word choices, and syntactic structures used adequately to resemble the source text as closely as possible.

### 1.4. Style

Almost all texts have individual qualities based on their writer's style, representing the authors' voices. Style can refer to both written and spoken language since it refers to how language is employed in a given context to achieve a specific goal by a particular person (Leech & Short, 2007, p.11). In the past, "the orator used to frame his ideas with the help of models (styles) with figures suitable to his model of discourse (p.11). Leech and Short talk about style as the "dress of thought" (p.15). Cuddon says, "style is the characteristic manner of expression in prose or verse: how a particular writer says things" (p. 688). Style is also defined as the mode of linguistic expression in verse or prose concerning writers or speakers who speak or say the language (Abram, 1999). Hence, it relates to the language producers' choice of words, sentence patterns, and figurative language.

Analyzing style explores mainly the artistic elements of the language writers choose. Stylistics is a way of textual explanation in which priority is given to language (Simposon, 2004). Stylistics interprets the connection between language and aesthetic function (Short, 1996). According to Cuddon, the analysis and assessment of style involves “examination of a writer’s choice of words, his figures of speech, the devices (rhetorical and otherwise), the shape of his sentences (whether they be loose or periodic), the shape of his paragraphs—indeed, of every conceivable aspect of his language and the way in which he uses it ... it is the tone and ‘voice’ of the writer himself” (p.688).

### 1.5. Levels of Style

In this paper, we delve into the intricacies of writing style. Labov introduces the most well-known study in terms of style related to sociolinguistic and spoken language, which is far from this study. I will only mention two classifications of styles related to this paper. According to Cuddon (2018, p. 688), styles can be categorized into four areas:

- (a) According to period: Metaphysical, Augustan, Georgian, etc;
- (b) According to individual authors: Chaucerian, Miltonic, Gibbonian, Jamesian, etc;
- (c) According to level: grand, middle, low, and plain; and
- (d) According to language: scientific, expository, poetic, emotive, referential, journalistic, etc.

The previous taxonomy is crucial since the level category is the central pivotal point for settling the grand style. In the same vein, Levinson (1988, p. 162) refers to four principals distinguishing style outside the umbrella of sociolinguistics as follows:

1. Style refers to form, not content, and so permits a comparison between different ways of saying the same thing.
2. Style is more a question of tendencies than a strict co-occurrence constraints. It should be described in terms of preferences expressed in a combination of prosodic, phonetic, lexical and syntactic features.
3. Style is a comparative concept; even when analyzed in isolation, it presupposes the existence of a norm in relation to which it is defined.
4. Styles are correlated to contexts, which in turn are determined in relation to the procedure, the audience, or the social situation.

Both classifications are relevant to the study since they deal with style not as a means of saying something only but as a form containing content.

### 1.6. On Translating Style

One of the most crucial issues in English-Arabic translation is that the two languages belong to different families. Arabic is classified as a member of the Semitic language family, while English is categorized within the Indo-European language family. Consequently, distinct writing styles are evident in both languages, influencing the translation process and the manifestation of stylistic nuances. Two vital syntactical qualities could affect translation between the two

languages: parataxis and hypotaxis. The paratactic structure is common enough in Arabic writing, which uses the classical variety as the focus in this paper, whereas English is a hypotactic one. Enani (2020, p.51) says, “It is almost commonplace that classical Arabic tends to be paratactic in structure, or that it, at least, favors such a style as judged by classical criteria of Arabic rhetoric. There are, of course, exceptions, but only as every rule has exceptions”. Enani clarifies that the press Arabic variety has tended to develop rules of MSA, using the vernacular with or side with it, neglecting all of the Arabic tradition, especially Badawi’s heritage Arabic. New Arabic journalese cannot be described as purely paratactic or hypotactic. Parataxis comes from the Greek word paratassein, meaning “placing side by side,” which refers to the literary device in which clauses are set next to one another without using conjunctions to elaborate on the relationship between them in a narrative style. Halliday (2004, p. 218) clarifies that parataxis and hypotaxis constitute two types of independency of sentence consistency. The hypotactic construction relies on conjunctions and relative pronouns to connect parts of the clause, in contrast to paratactic structure, which involves juxtaposing clauses without implying hierarchical relationships. In other words, a paratactic clause complex binds elements of parallel structure, i.e., coordination structure, while a hypotactic clause complex binds the subordinate one (Halliday & Hasan, 1976, p. 222). According to Halliday (2004, p. 363), a clause complex is a sequence of clauses that are connected by a “logico-semantic relation” and by a “degree of interdependency”. The logical-semantic relation helps decode the

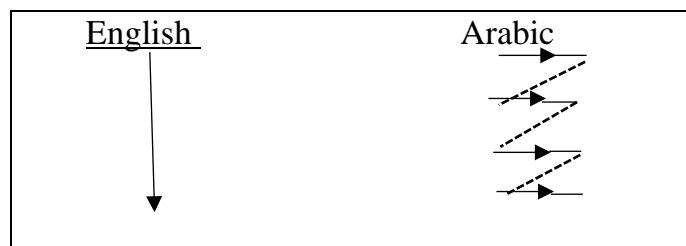
relationship between elements of a clause complex, creating a cohesive sequence. In the coordination-based Arabic style, writers shape the ideas in the form of segments that follow one another without any links, so translators try to discover these invisible links, such as the following paratactic prose by Ahmed Shawqi describing fasting (cited in *On Translating Style*, p. 56):

حرمان مشروع، وتهذيب بالجوع، وخشوع لله وخضوع، لكل فريضة حكمة، وهذا الحكم ظاهره العذاب وباطنه الرحمة، يستحث على الشفقة ويحض على النفقة

(Fasting is) a legitimate deprivation, a chastening with hunger, a submission to God and a surrender. Each God-ordained form of worship is divinely justified; this form has the appearance of torment, but the quintessence of mercy. It urges sympathy and encourages largesse.

Enani, in his comments, asserts that it looks more like a paraphrase than a translation as it turns a paratactic style into a hypotactic one. Meanwhile, in the subordination-based style, parts of the sentence are lined up explicitly, creating cohesion and coherence. Hence, translators may turn the long subordinate clause into an independent one or use linking words in Arabic to relate all parts. In the translation style, translators should pay attention to the two communicative functions of discourse to reach the author's intended thought, expressed within his style. Kaplan (1966) asserts that thought patterns affect the language, which reflects the culture and beliefs of its people. He clarifies the paratactic-hypotactic dichotomy in English and Arabic in the following diagram:





English and Arabic Thought (Kaplan, 1966)

Kaplan emphasizes that English thought is expressed in a straight line, whereas Arabic thought is expressed in zigzag lines. Kaplan’s study reveals that parataxis and hypotaxis are used as a syntactic structure of discourse, and Arabic, particularly in argumentative text, uses hypotactic structure at the discursal level as English does. This kind of structure, which has a rhetorical function, is related to the author’s ideology and intended message. This means that Arabic and English are equal in system complexity, and both structures can correspond in translation.

Another significant quality distinguishing Arabic from English is the use of honorary titles, which is always redundant in the Arabic text as a form of formality. Formality is related to seriousness, unfamiliarity, deference or social distance, which appears in grand style. The high level of decorative pompous expressions usage in Arabic, i.e., “حضرة صاحب الفخامة رئيس الجمهورية,” meaning his Excellency the President of the Republic and “...حضرة صاحب السمو الملكي أمير...أو ملك” meaning His Royal Highness the Empir of ... or the king of ...., is not commonly used in the English language. Also, the second person plural pronoun is used to address one person in formal Arabic, such as “وتفضلوا بقبول وافر الاحترام,” a concluding remark of appreciation, which means “my kind regards or yours sincerely.” Such differences are always taken into consideration in English-Arabic translation.

However, any literary work has the unity of two essential elements: form and content. Balancing form and content is a major issue that should be handled to create an adequate literary translation, particularly in verse translation; the translator needs to create a potential rhythm to find a corresponding form for the target text. Therefore, it is essential for literary translators to have the ability to express the original concept using appropriate wording, syntactic structures, and maintaining the literary standards in the target language.

### 1.7. Does the Grand Style exist in Arabic?

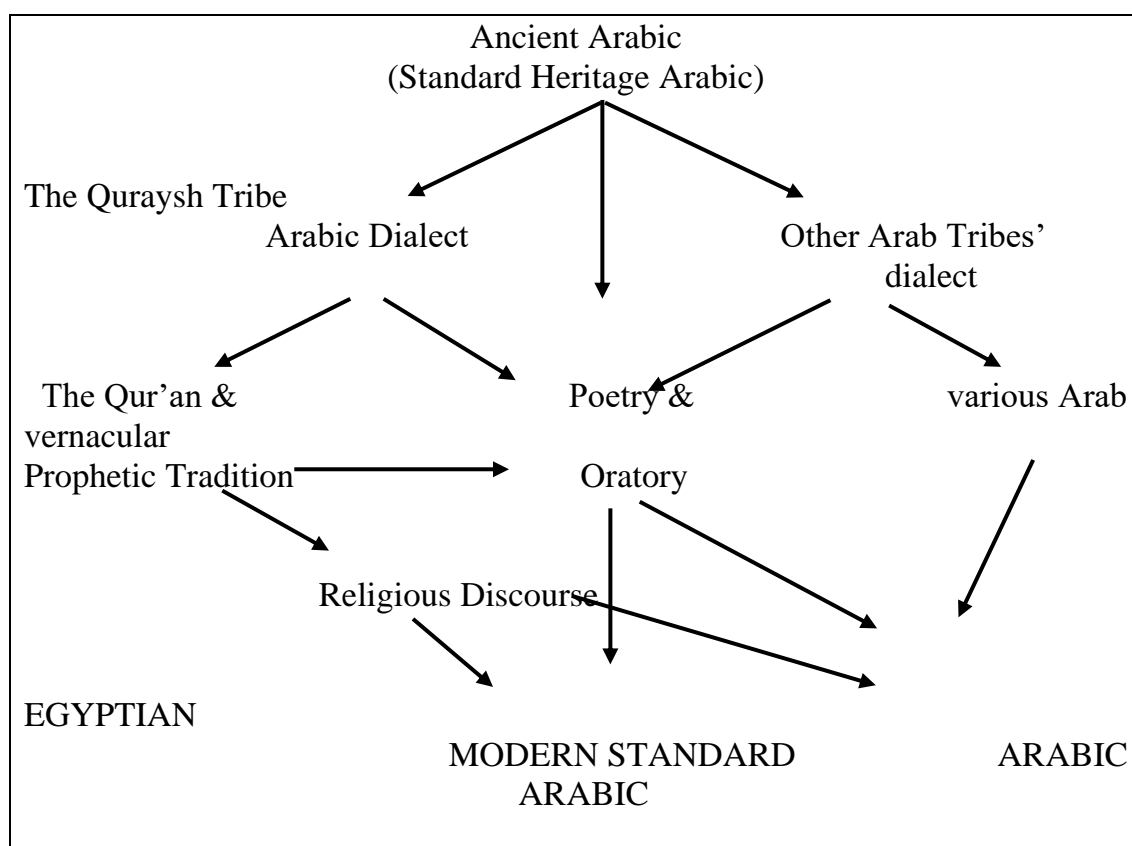
Based on Al-Said Badawi's taxonomy of Arabic language levels, Arabic is subdivided into five levels. Badwi (1973) introduces his classification as follows:

1. Standard Heritage Arabic (فصحى التراث)
2. The Standard Arabic of our Time "Modern Standard Arabic" (فصحى العصر)
3. The colloquial Arabic of the Educated (عامية المثقفين)
4. The colloquial Arabic of the enlightened (عامية المتنورين)
5. The colloquial Arabic of the illiterate (عامية الأميين)

Badawi determines the use of Standard Heritage Arabic in certain canon by saying:

*The Standard Heritage Arabic:* This is almost exclusively used by Muslim clerics who are Azharite learned men. Its spoken variety is almost confined, too, to religious [radio and television] programs which are scripted beforehand. An example is a radio program entitled "An Islamic Opinion," supervised by an Azharite religious scholar who would read aloud the questions sent in by listeners, then ask a guest speaker to provide a response in Standard Arabic, wherein the influence of the rules of enunciation peculiar to reciting the Qur'an is strongly felt. (p.89)

In the above quote, Badwai claims that the Heritage Arabic is mainly a religious variety relating to religious discourse. Enani asserts that no definition of heritage Arabic is acceptable unless it includes poetry, and he adds that Heritage Arabic can be subdivided into both “archaic” and “modern.” Moreover, Modern Standard Arabic has moved closer to the vernacular as a result of the influence of the digital world and the appearance of Arabized terms taken from foreign languages. However, Enani, in his “Crossing the Borders of Arabic Language Levels: Al-Said Badawi’s Taxonomy Revisited,” asserts that both the vernacular and the Modern Standard Arabic continue to be less related to Heritage Arabic, using the following diagram to show the interrelations reconfigured among various types of Arabic:



Enani’s presentation of the interrelations among various types of Arabic

Badawi also uses “colloquial” to refer to the vernacular (العامية) as an independent variety of “Egyptian Arabic,” opposing Shawqi Dayf’s claim of considering it as a corruption of Standard Arabic. However, he uses the term “level,” which indicates higher and lower levels in a hierarchy, showing higher levels as superior. In fact, Enani asserts that this kind of value judgment is suspended, e.g., religious discourse influences Modern Standard Arabic and Egyptian Arabic, and both are influenced by other Arabic vernaculars as a result of the power of digital media.

The focus of this paper is the translation of ‘elevated language,’ the so-called ‘Grand Style’ or ‘sublime style,’ which is presented with many words reflecting the linguistic tradition of their native culture. Words are not to be understood individually but in their linguistic environment through which they gain their semantic value, which may differ totally from the individual word’s value. Hence, correspondence can be achieved by finding certain qualities in the target language capable of being harmonious with their counterparts in the original text since equivalence may be impossible most of the time. Enani points out that the variety of ‘classical’ Arabic is ‘high’ enough to suggest the ‘elevated’ style in the source text (2020, p. 126). He discusses two main qualities, namely noble diction (اللفظ الشريف) and dignified composition (المعنى الشريف), which are related to religious discourse as he asserts that grand style had a religious tinge.

## 1.8. Analysis and Discussion

For a modern definition of style, one can consult Enani’s recent *On Translating Style*, and for handling the Grand Style, one may examine the various

types of this style which Enani lists, without committing himself to favoring any of them or suggesting a favored translation strategy. Before examining any such translations, it is useful to recall Arnold’s full statement. Such a style, Arnold says, arises when a noble nature, “poetically gifted, treats with simplicity or with severity a serious subject” (Cuddon, 2018, p.313). Now, if the “serious subject” implicitly suggests love and war, the usual themes of epic poetry, it necessarily refers to *tone*, which Cleanth Brooks calls “high seriousness” as opposed to “wit” (*Modern Poetry and the Tradition*, 1965). Somehow, therefore, the question of tone emerges. The question still involves two other qualities of style, that is *simplicity* on the one hand and *severity* on the other. Connected by an “either-or” relationship, a grand style cannot, in Arnold’s view, be both serious and frivolous. What determines the *tone* of a given text must be then a number of linguistic features, believed to be working together in each case. As the issue here concerns translation, that is, the change of *tone*, engendered by certain features specific to each language, what contributes to grandness (not to be confused with grandeur) in one language may be different from that which contributes to it in another. Automatic copying of any such features may not guarantee the same effect. Take a line or two from Ahmad Shawqi’s “Ode to the Nile”:

من أى عهد فى القرى تتدفق      وبأى كف فى المدائن تغدق  
ومن السماء نزلت أم فجرت      من عليا الجنان جداولاً تترقق

The form of the opening lines is a series of rhetorical questions (that is, an interrogation meant to be exclamatory). Each monostich (شطر) is a grammatical unit, complete with a prepositional phrase (شبة جملة) consisting of a preposition



should be independent, the poet here goes one better by making even the monostich (half-line) sounds independent.

Now, Ahmad Shawqi, who was crowned Prince of Arabic Poets, is the one who could be credited with being the modern exponent of the grand style. “Modern?” indeed, living in the shadow of the greatest verbal master craftsman of all— al-Mutanabi— Ahmad Shawqi tried to excel in all, or almost all, the linguistic features associated with the Arabic grand style. One of these is creating proverbial lines of verse. The more people learn and recite them, the greater the prestige the poet gains.

As mentioned earlier, the qualities of the grand style are language-specific. In fact, such specificity may be so particular that one wonders if such a style can be translated at all. Having shown how fatuous it would be to copy the syntax of the Arabic lines, let us here see what Enani does with famous lines from Milton’s *Paradise Lost*, which he translated into Arabic (1983-2002). The lines describe what God did to Satan, whom Milton calls “th’ infernal serpent”:

Him the Almighty Power

Hurled headlong flaming from th’ ethereal sky,

With hideous ruin and combustion, down

To bottomless perdition, there to dwell

In adamant chains and penal fire,

Who durst defy the Omnipotent to arms.

(Milton’s *Paradise Lost*, Book 1, pp. 44-9)

One is immediately struck by the inversion in the first line, which is apparently unnecessary. Called “hyperbaton” in classical grammar, such inversion of the normal word order is often regarded as a figure of speech, though purely syntactical. Like other such devices, it is difficult, if not impossible to reproduce in another, ‘unrelated’ language. Arabic and English may be regarded as unrelated, insofar as the effect produced by similar linguistic devices can be different. Take metre and rhyme: Translation theorists have tried to establish a near correspondence between two or more metres in Arabic and English, including Enani himself, but the result has on the whole been unconvincing (cf. Enani’s *Literary Translation in Theory and Practice*, 1997). Metrics rely on phonetics, and both are language-specific. Especially in the case of the Grand Style, seem to be favored. However, to use such a metre in translating a whole Shakespearean play, even the shortest, like *Macbeth*, cannot capture the various *tones* of the work. Mohamad Farid Abu-Hadidi used such a metre, namely (الخفيف) Al-khafeef, in translating the whole of *Macbeth* (1935) but the result was unsatisfactory. The acting profession liked Khalil Mutran’s prose translation (1918) and continues to do so. This may appear amazing, since the recent verse translation by Enani is rated higher in the quality of the *types* of verse used and its achievement of the Grand Style.

That the Grand Style can be satisfactorily translated into prose was the license eagerly awaited by Arabic translators in the wake of WWII, Taha Hussein, an Azharite with a thorough French education, launched in the 1950’s a project



designed to make available to the Arabic reading public most masterpieces of world literature, in translation, beginning with Shakespeare’s works. Being a master stylist himself, Hussein has shown in practice how to vary his style to fit the levels of education and linguistic proficiency in Arabic of the five characters’ letters in his epistolary novel, *The Shaykh’s Marriage Proposal*, originally published in instalments, 1916, but published in an English translation in 2020. In an Appendix to the English version, the translator shows that Taha Hussein does use styles other than his favourite grand style in prose. Early enough in his career, Enani had imbibed the beauties of the Arabic grand style in the prose translations of the masters, and his first book in this manner was Dryden’s *Essay on Dramatic Poesy*, published in 1968, with an introduction by the redoubtable Magdi Wahba, no less.

Reassured by the warm reception his first work received, Enani plucked up enough courage to attempt a full translation into Arabic of Milton’s *Paradise Lost*, 1982. By then, he had produced two translated Shakespearean plays which had more than one style to contend with, including some verse paragraphs in the grand style. However, it was Milton’s masterpiece that introduced him to a central feature of the grand style, namely the *extended simile* or, as commonly known, the *epic simile*. Perhaps it was this feature that Arnold had in mind when he referred to the classical authors, especially to Homer. The lines cited above from Book 1 (lines 44-49) may be an example in miniature of such a feature. This is how Enani renders it:

مجلة كلية الآداب بالوادي الجديد- مجلة علمية محكمة- العدد الثامن عشر (الجزء الأول)

وهكذا قذف الإله الجبار به من حلق

فانقلب ساقطاً يتقد لهيباً من السماء العليا

ذميماً مدحوراً مشتعلًا في هوة

مالها قرار، فأقام بها

تغله الأصفاذ الصلبه ويصطلى بعذاب الحريق

ذلك بأنه تجاسر على منازل ذي القوة والجبروت

Let us look again at the six lines that make up the sentence cited above from *Paradise Lost*, I, 44-9. Does it represent the “fluid syntax” described by Christopher Ricks as basic in Milton’s grand style (*Milton’s Grand Style*, 1963)? Consider what Enani calls the “skeletal structure” of every complex syntax, which he says every translator should capture before beginning to build the target syntax. It is not difficult to discover that the six lines contain two skeletal structures: the first says, “God hurled down Satan”; the second says, “Satan will dwell in a bottomless pit.” This means that the reader should supply “so that Satan should dwell” instead of the hanging “to dwell”. Perhaps the reader should also substitute “because he” for the equally hanging “who”. By amending the skeletal structure, consciously or otherwise, the reader (or the translator as reader) will have a logical argument leading from down upwards, or as the surface text shows, from top to bottom. The former says that because Satan dared defy God, he was punished in the way previously described, but that could reduce the fluidity of the syntax and the pattern of near suspense associated with it. Insofar as the lines deal with action, Enani must have reasoned, the few terms in the skeletal structure should be the verbs used, however few. Assuming the validity of the above-given paraphrase,

the translator may adjust the fluid syntax to allow cohesive structures— mainly verbal. So, the main verb in the first skeletal part should be built up into an independent clause. Instead of having one part of the compound verb at the beginning of line 45 and the other particle at the end of line 46, separated by two prepositional phrases, one can have two independent sentences, the second beginning with an ergative verb (فعل مطاوعة), followed by an operative verb carrying all the nouns and adjectival structure, so as to reach the end of the compound structure in Line 48. Line 49 is, no doubt, essential insofar as it gives the reason for the punishment of Satan. The “who” which begins the line cannot fit the logic of the Arabic text and Enani replaces the dangling relative pronoun, judiciously, with “that is because he” dared defy God and join with Him in battle.

The question now is, how does Enani manage to convey the spirit of the grand style in Arabic? The meaning of the words as used by Milton is gleaned from most available editions of the work, so that one is reassured about so-called accuracy; one may also note the way in which the two texts, though one is in verse, the other in prose, share the same phonological effect, the source text relying on reversing the iambic (rising beat) so as to suggest the trochaic (falling beat) in the first line and a half, before returning to the iambic. One notes, too, the alliteration here as a regular embellishment of the grand style. The target text is, on the other hand, steeped in what El-Said Badawi calls “heritage Arabic” such as used in the Quran and pre-Islamic verse (*Arabic and its Levels in Egypt*, 1973). Enani is not unconscious of the tough sounds of certain letters exclusive to Arabic, such as the

Qaf (قاف) and Sad (ص). Then note how echoing the single English words for “fire” (flaming/ combustion/ penal fire) in three different Arabic nouns (يصطفي بعذاب) produces enriching variety. In fact, Enani is more eager to ensure cohesion in the Arabic text than to produce an Arabic replica of the English text; he does, however, produce an Arabic version of Milton’s Grand Style.

I have called Enani’s translation of the above-cited six lines from Book I of *Paradise Lost* a mini example of what Ricks calls “fluid syntax”. The lines do represent such fluidity, as the above analysis has, I hope, shown. Milton’s language relies on other stylistic tricks which show his fascination with Greco-Roman styles; one such trick is to delay the operative verb till the end of the sentence. It is a common trick to be found in many English poets, but in Milton’s it assumes special significance insofar as his verbs are deliberately weak. The foregrounding of theme of the sentence often means it can stand alone. Milton begins Book II of *Paradise Lost* as follows:

High on a throne of a royal state, which far  
Outshone the wealth of Ormus and of Ind,  
Or where the gorgeous East with richest hand  
Showers on her kings barbaric pearl and gold,  
Satan exalted sat. (1-5)

عالياً على عرش ملكي — عرش يبز  
لألأوه كنوز (هرمز) والهند  
أو حيث يغدق الشرق الرائع بكف الثراء  
أنداءه على ملوكه من لآلى البربر ونضارهم —  
جلس إبليس!

Enani’s Arabic version seems adequately trimmed; the repetitions are cut down, and the superlatives removed. If asked why the “East” is kept while it implicitly means the Sun, as Fowler argues in his notes to the Longman edition of the poem, Enani is likely to respond by citing a famous line by al-Mutanabbi where it occurs to mean the Sun:

و ألقى الشرق منها في ثيابي      دنائيراً تفر من البنان

The dinars here refer to the spots of sunlight reaching him through the leafy umbrage, whilst visiting Persia. As for opening lines with the structure “Of...” just as we find in the opening lines of *Paradise Lost*, Book I, with the verb delayed to line 6, Enani may cite Edward Young’s famous lines:

Of man’s miraculous mistakes, this bears

The palm, “That all men are about to live”

من بين الأخطاء المنكرة المشتركة بين الخلق

خطأ يحمل قصب السبق

أي تسويق الأفراد لموعد عيشهم الحق.

Enani may have added a word or two in his attempt to create a rhyme scheme, but he translated the common cliché for winning. He might have added the proverb: procrastination is the thief of time! The real problem with translating Milton’s grand style remains, however, how to handle the extended epic simile. Let us look at this hurdle and how Enani deals with it.

As when from mountain tops the dusky clouds

Ascending, while the North wind sleeps, o’erspread

Heaven’s cheerful face, the louring Element

مجلة كلية الآداب بالوادي الجديد- مجلة علمية محكمة- العدد الثامن عشر (الجزء الأول)

Scowls ore the darkened landscape Snow, or shower;  
If chance the radiant Sun with farewell sweet  
Extend his evening beam, the fields revive,  
The birds their notes renew, and bleating herds  
Attest their joy, that hill and valley rings. (*Paradise Lost*, II, 488-495)

The simile starts with “As when” (488) and builds up a natural scene to which the situation of the devil is compared. Unsure yet how to handle the 8-line image, Enani introduces it with the addition of an unnecessary “let us illustrate their situation:” The image is unfolded in Arabic by employing the Quranic key (أرأيت) (“Have you seen” but implying “Look at.”) However, in the Quran there is either “see” or “consider” followed by a direct complement, or (أرأيتم إلى) with the same meaning but with the preposition added. Enani manages the two formulas in (أرأيت إلى). Here is how he translates the extended simile:

أرأيت إلى السحب الدكناء وهي تتصاعد من قمم الجبال  
في غفلة من ريح الشمال حتى يتلبد  
وجه الخضراء الصبوح بالغيوم، وإلى السماء المربدة آنئذ  
وهي تغمر صفحة البسيطة الظلماء بالثلوج أو الأمطار؟  
فإذا قدر للشمس الوهاجة أن تودع الكون وداعاً رقيقاً  
وتطل بأشعة الغروب عليه، وجدت الحقول وقد عادت إلى الحياة  
والطيور وقد أرسلت عذب ألحانها، وثغاء القطعان وقد  
شهد على فرحها الذي ترجع أصداؤه الجبال والوديان. (الكتاب الثاني ٤٨٨-٤٩٥)

Other extended similes continue to develop a metaphoric line within it through verbal dexterity. Milton would like to compare Satan’s ability to move through all media with celerity to a mythical creature, half eagle, half lion, called a griffin (spelt ‘gryphon’ in Milton) who is pursuing a thief of gold. The allegorical story of

stealing King David’s gold looks Biblical but is not, not is it Milton’s main interest here. He is probably using it as a vehicle for the simile’s tenor, namely Satan’s superior power.

Here are first Milton’s lines:

As when a gryphon through the wilderness  
With winged course o’er hill or moory dale,  
Pursues the Arimasbian, who by stealth  
Had from his wakeful custody purloined  
The guarded gold: So eagerly the fiend  
Ore bog or steep, through strait, rough, dense, or rare,  
With head, hands, wings, or feet pursues his way,  
And swims or sinks, or wades, or creeps, or flies. (Book II 943-950)

As fluid syntax, the extended simile provides another example for the judicious reader to unravel; but as a classical allusion, it shows that Milton is here betting on his reader’s knowledge of that myth. In the unlikely event of his reader’s familiarity with 17<sup>th</sup>-century mythology, the image will come alive as a classical allusion, with meanings that vary from reader to reader. The image is, however, little-known to the general reader and will be, in all probability, a poetic embellishment. Either way, the image is one characteristic of the grand style. Still, whatever interpretation may be chosen, Milton will be found to be comparing something unknown (or abstract) to something equally so.

In the metaphoric lore of mankind, comparisons are made between two known (or concrete) things or between one unknown (or abstract) thing and a

known (or concrete) thing, not the other way round. This is why readers were surprised to hear Shelley comparing the dead autumnal leaves to ghosts “from an enchanter flying” (*Ode to the West Wind*). Milton obviously goes one better by comparing abstract (or invisible) to abstract (or invisible).

Now if you examine the lines cited above, you will find that about five and a half lines carry the vehicle (المشبه به) and the rest the tenor (المشبه). The skeletal structure, according to Enani, is divided between the opening “As when” (which introduces the protasis, as it were) and “so” (which counts as apodosis) in Line 947. The division is almost equal, but the translator is forced to tip the balance in favour of the episode, representing the tenor. So, here is Enani’s Arabic rendering of the passage:

أرايت إلى (الغريفون) كيف انطلق في البرية  
ضارباً بجناحيه فوق التلال وأحراج الوديان  
في أعقاب (أريماسبي) الذي غافله  
وسرق الذهب الذي كان يسهر  
على حراسته؟ فهكذا كان الشيطان ينطلق بإصرار  
فوق الصخور والأوحال، والسهول والجبال، والآجام والآكام  
شاقاً طريقه برأسه ويديه، وجناحيه وقدميه،  
ساجداً غائصاً خائضاً زاحفاً طائراً معاً. (الكتاب الثاني، ٩٤٣-٩٥٠)

## Conclusion

The question is the reason for using the grand style in the first place: if it is required by the situation in a prose work or in drama, in verse or prose, it must be translated so as to perform the function of the source text. If short passages in the grand style occur at certain moments (critical or otherwise), then the same interspersions should



be attempted in the translated text (the target text). In translating the grand style from English into Arabic, Enani seems to have found an Arabic style almost fully responsive to it, though not called “grand” in Arabic. Enani’s version makes use of the rich technical qualities of Arabic, as shown in the analysis. Tracing these in Enani’s translations, one is reminded of the lofty poetic spirit of the masters, old and new, both in verse and prose. This paper have revealed that there is such a thing as an Arabic grand style in original Arab writing as well as in translation. Enani answers professionally the question of whether the Grand style can be translated by imitating it (Latinate structure), creating his notable Arabic version of *Paradise Lost* as closely correspondent as possible in comprehensible Arabic. Eventually, a writer or translator should be well-experienced, well-educated and possess an enlightened soul and a noble heart with lofty thoughts to achieve the Grand Style, whether in writing or translation, as Enani.

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