

TRANSLATING EMIRATI POETRY

by

Shaikha Reed Abdulla Al Qassimi

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Approval Signatures

We, the undersigned, approve the Master's Thesis of **Shaikha Reed Abdulla Al Qassimi**

Thesis Title: TRANSLATING EMIRATI POETRY

Signature

Date of Signature
(dd/mm/yyyy)

Dr Said Faiq
Professor in Arabic and Translation Studies
Thesis Advisor

Dr Ahmed Ali
Associate Professor in Arabic and Translation Studies
Thesis Committee Member

Dr Boutheina Khaldi
Associate Professor in Arabic and Translation Studies
Thesis Committee Member

Dr David Wilmsen
Department Head

Dr James Griffin
CAS Graduate Programs Director

Dr Mahmoud Anabtawi
Dean of the College of Arts & Sciences

Dr Khaled Assaleh
Interim Vice Provost for Research and Graduate Studies

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Dedication

To my parents for inspiring me to achieve my goals.

Abstract

For Arabs, poetry is the first and most important genre of Arabic literature, and in the Gulf region, *Nabati* poetry is the most frequently used form with a register of spoken Gulf dialect. Translating *Nabati* poetry can help expose the target text reader to writings rich in cultural characteristics. However, going through commercial translation to translate *Nabati* poetry presents serious problems on the levels of culture and language. This thesis explores the viability of commercial translation in the translation of *Nabati* poetry. Six poems by Sheikh Sultan bin Salem Al Qassimi (2002) were chosen for translation into English through the One Hour Translation online agency by a native speaker of English translator. The translations were analyzed and compared to academic translations by Holes and Abu Athera (2011). In the case of the six poems discussed here, the commercial translation leads to mistranslations caused by most likely by misunderstanding the cultural and linguistic context.

Search Terms: *Nabati* poetry, Arabic literature, Commercial translation, literal translation, culture, language.

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Chapter 1: Introduction

Arabic literature, particularly poetry, is important to the Arabs as it records and preserves their culture and makes it accessible for future generations. Arabic poetry is divided into two categories; rhymed or measured and prose. Rhymed poetry consists of poems produced according to one of fifteen different rhythmical meters known in Arabic as ‘seas’ (بحور). Although Emirati poets write in both Emirati dialect and standard Arabic, the majority write poems in Emirati dialect, also called *Nabati* poetry.

According to Sowayan (1985), “*Nabati* poetry is the popular vernacular poetry of Arabia” (p.1). This is due to its high popularity in the Arab world, but particularly in the Gulf region, including Emirati people. Holes & Abu Athera (2011) argue, “language of spoken poetry is not the same as speech, and Bedouin poetry has historically employed a vocabulary and phraseology more ‘elevated’ in style, though what counts as ‘elevated’ has evolved over time” (p.1). This shows the importance of *Nabati* poetry to Bedouins through the history of Arabs, in general, and Emiratis, in particular.

Translating Arabic literature is important not only to make it accessible to other cultures, but also to get them exposed to different viewpoints. Literary works are rich in cultural aspects that should be kept as much as possible in the translation to convey them to other cultures. According to Jakobson (2004), there are three categories of translation, namely intralingual, interlingual, and intersemiotic translation (Munday, 2012, p.8). *Nabati* poetry is considered an example of semiotics, when written it is considered as intralingual translation, and when translated into another language, it is considered as interlingual translation.

The purpose of this thesis is to examine the viability of commercial translation in the translation of Emirati *Nabati* poetry. The thesis discusses the translation of six poems by Sheikh Sultan bin Salem Al Qassimi (2002) recited on various occasions. The poems are ‘الإتكال’, ‘راعي السياسة’, ‘يا الله يا واحد لطيف بخيره’, ‘زايد—قيلت بمناسبة بناء سد مأرب’, ‘إلى الشيخ زايد’, and ‘الإتحاد’. The six poems were translated through the agency One Hour translation by a native English-speaking translator. The translations are analyzed and compared with academic translations of *Nabati* poetry such as Holes & Abu Athera (2011) and Sowayan (1985).

The Thesis consists of five chapters, including this introduction as chapter one. Chapter two presents the literature review of poetry, in general, and Emirati poetry, in particular. The chapter also reviews aspects of poetry such as structure. Chapter three discusses how language and culture in poetry as well as their universe of discourse are translated and represented in translation according to Lefevere's (1992) ideas. The chapters also explain how representation, transmission, and transculturation affect translation (Tymoczko, 2007). Chapter four introduces the poet and his poetry, and presents the data (six poems), methodology, analysis, and findings. Chapter five concludes the thesis and suggests recommendations in translating Arabic *Nabati* poetry.

Chapter 2: Poetry in the United Arab Emirates

The chapter reviews poetry literature and Emirati poetry, and discusses the structure of poetry.

2.1 Poetry Literature

Poetry is valued in the Emirati culture since it is a medium to express and communicate the thoughts of the poet. According to Holmes (1900), “Poetry is the expression of strong and deep feeling” (p. 3). Poetry is used in many ways; some use it as a tool to express love, while others use it to describe hate and anger. Poetry is also used to represent historical events (*Website-www.sheikhmohammed.ae*).

There are many definitions of poetry. The *Merriam-Webster Dictionary* (2017) defines poetry as “writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm”. This definition gives an overall clear explanation of the term. The *Oxford Dictionaries* (2017) defines “poetry” as “Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature.” One definition is not enough to provide the exact explanation of what poetry is; rather multiple definitions are needed to fully understand the concept since poetry is a lot of things to a lot of people. Dubey (2015) argues that some people view poetry as song lyrics, while others see it as religious rhymes. Arbiter (1918) defines poetry as “an exalted emotional state of the soul, occasioned by the impact upon it of the facts and things of life and nature (p. 506).” The *American Heritage Dictionary* (2016) defines a poem as,

A verbal composition designed to convey experiences, ideas, or emotions in a vivid and imaginative way, characterized by the use of language chosen for its sound and suggestive power and by the use of literary techniques such as meter, metaphor, and rhyme.

Also, the *Oxford Dictionaries* (2017) defines a “poem” as “a piece of writing in which the expression of feelings and ideas is given intensity by particular attention to diction (sometimes involving rhyme), rhythm, and imagery.”

2.2 Nabati poetry

According to Holes & Abu Athera (2009), “*Nabati*, is the one most commonly used type in the Arabian Peninsula and neighbouring areas to describe the non-classical Bedouin poetry of that region, but is not used elsewhere, even in neighbouring Iraq” (p.2). *Nabati* poetry differs from other types of poetry by the language used which is the colloquial Arabic language. The register of *Nabati* poetry is colloquial and is written in the dialect of the poet. Unlike other types of poetry which are written in classical Arabic and follows the classical the traditional structure and way of writing.

According to Sawayan (1985), “the vast majority of *Nabati* poets were illiterate, and the great bulk of *Nabati* poetry was transmitted exclusively by oral means” (p. 105). Years later, the poems were documented in book to make it accessible for others.

In the article ‘*Nabati* offers a glimpse into the past’ published by *Gulf News*, the Emirati poet Ahmad Al Bidwawi (2014) states that *Nabati* poetry has had a huge role in preserving Emirati heritage and traditions and passing them to the next generations. Al Bidwawi (2014) adds, “*Nabati* poetry recorded the historical events of that era and offered a verbal illustration about the way our ancestors lived, how they moved from one place to another, and how they interacted with each other.” Along a similar view, His Highness Sheikh Mohamed bin Rashid Al Maktoum’s website mentions that *Nabati* poetry was the only way to document historical events (*Website-www.sheikhmohammed.ae*).

Ibrahim (2015) argues that *Nabati* poetry in the United Arab Emirates (UAE) is known as the people’s poetry since it is written in colloquial language; Bedouin dialect. Ibrahim (2015) further adds that *Nabati* poetry originated from the Nabataean dialect or colloquial dialect of the Nabataeans. In her article ‘*Nabati* poetry in the Emirates’ Ghada Ibrahim (2015) mentions that there are two types of *Nabati* poetry; Bedouin *Nabati* poetry and Modern *Nabati* poetry. Bedouin *Nabati* poetry is the type of poetry that preserved the Bedouin dialect, which differentiates it from the modern *Nabati* poetry that is influenced by other dialects (Ibrahim, 2015).

There are many theories behind the name ‘*Nabati*’ poetry. Some argue it was named after the people who spoke Nabataean language (*Website-www.sheikhmohammed.ae*). Holes & Abu Athera (2011) argue that *Nabati* poetry

“almost certainly never had anything to do with the Nabateans of ancient history, a sedentary, Aramaic-speaking people who lived on the northern fringes of Arabia during the time of Roman control” (p.2).

Still, Sowayan (1985) states:

The word *Nabati* originally referred to the language of the Nabataeans. However, its meaning was eventually extended by the early Arab philologists until it came to be applied loosely to any speech that did not strictly conform to the rules of classical Arabic (p.1).

Perhaps, Nabati was used to refer to the Nabataeans only, but the meaning of the term was later extended and started to refer to poems that do not follow the rules of classical Arabic poetry.

Taqataqa (2016) states that all Arabic poems should follow the norm of poems in having the meter and rhyme, excluding ‘قصيدة النثر’, which does not follow these rules. What distinguishes Arabic poetry from poetry in other languages is that almost all types of poems follow the rules of poetry in having meter and rhyme (Taqataqa, 2016).

2.3 Structure of poetry

Ibrahim (2015) states that there are seven categories of *Nabati* poetry, each has a different form and structure. First, “القصيدة المهملية” consists of two hemstiches and it is unrhymed. The first hemstitch is called “الناعشة” and the second hemstitch is called “القارعة”. Second, “القصيدة المضمومة” is the type where the poet sticks to two rhymes for every hemstitch and repeats the same format in the whole poem. Third, “القصيدة المثلثة” consists of three hemstiches where the first two hemstiches are rhymed and the third is unrhymed, and this is repeated for the entire poem. Fourth, “القصيدة المربوعة” where the first three hemstiches are rhymed and the fourth is unrhymed. Fifth, “القصيدة المنسوية” where every line begins with the same word that was used in the last hemstitch of the previous line. This type of poem shows the poet’s mastery of the structure of *Nabati* poetry. Sixth, “القصيدة الألفية” is a poem where the first line starts with a word that begins with the first letter of the alphabet, and subsequent lines start with words that follow the alphabetical order till the last letter of the alphabet is reached. Seventh, “القصيدة المبنية” is a poem that is composed according to seasons of the year, days of the month, days of the week, and other forms as per the poet’s preference.

Holes & Abu Athera (2011) state that the Ode ‘القصيدة’ is the most common type of poetry in Arabic and Odes are usually between twenty to thirty verses, and are divided into two equal hemistichs (p.7). The structure of the ode is categorized into two main types; mono-rhymed odes and double mono-rhymed odes. The first type follows one rhyme in both hemistichs. However, the second type has two different rhymes where the first hemistich in one rhyme and the second hemistich with another. As previously discussed, according to Holes & Abu Athera (2011), one of the types of *Nabati* poetry is ‘القصيدة الألفيه’ which starts every verse with a word that begins with the first letter of the alphabet and starts the next verse with a word of the next letter of the alphabet, etc.

This chapter has examined poetry, in general, and Emirati poetry, in particular, as well as the structure and categories of *Nabati* poetry. The next chapter discusses how language, text, and universe of discourse affect in the translation of poetry based on Lefevere’s views (1992). The chapter the role of culture in the translation of poetry, as well as, the concepts of representation, transmission, and transculturation as discussed by Tymoczko (2007). The chapter concludes with a discussion of the translation of *Nabati* poetry.

Chapter 3: Translation of Poetry

This chapter discusses some models of translating Arabic literature. It begins by examining language in the translation of poetry, then moves to discussing text, universe of discourse, and culture in the translation of poetry, and concludes by assessing the role of representation, transmission, and transculturation in translation.

3.1 Language

Language is the tool that enables the communication process to be complete. It is the vehicle that transports information from the sender to the receiver. Language has rules and conventions that may cause problems to the translator in the translation process. Lefevere (1992) argues that a “language preexists its speakers or writers; that is, writers and translators are born into a language with its rules and conventions. They do not invent them” (p.16). Speaking of the grammatical norms or rules of a language, writers sometimes depart from the norms to add emphasis to the point they choose to shed light on. What should translators do here? What are the decisions that they should take? Lefevere (1992) states that “Translators should try to match grammatical errors in the source language with a grammatical error in the target language if they consider the error of sufficient importance within the framework of the overall composition of the source text.” As it was previously mentioned, every language has its rules and conventions and we cannot enforce the rules of one language onto another. Lefevere (1992) explains that it “is relatively impractical to try to impose the rules of one language on another, especially when the source language is considered much more prestigious than the target language” (p. 16).

There are many words in a language that are associated with its culture and do not have equivalent words in other languages. Will translators be able to convey the exact meaning in the target language? Lefevere (1992) argues that “many of the words in a language are inextricably bound up with that culture and therefore very hard to transfer in their totality to another language” (p.17). What should translators do in this situation? Lefevere (1992) states that the translator should look for a phrase that not only conveys the semantic information, but also to preserve its illocutionary power in the target language. According to Andre Lefevere (1992), illocutionary level is “the level of language usage on which is used primarily for effect” (p.17).

There are two types of translation Lefevere (1992) discusses, which are ‘faithful’ and ‘free’ translations. Speaking of faithful translation, also called literal translation, the dictionary meaning of the word is taken, out of its context, and impose the grammatical norms and structures of the source language onto the target language. Moving on to the second type, free translation is a translation that does not follow the grammatical norms and structures of the source language. When applying these strategies or types to poetry, literal translation is not the ideal strategy to be used by an “incompetent commercial” translator. By doing so, the meaning will be lost and there will be no illocutionary power. The translator should take into consideration the text and universe of discourse before deciding what strategy is the most appropriate.

There are some challenges for translation when dealing with aspects such as alliterations, allusions, grammatical norms, rhyme, and meter. According to the *Oxford Dictionaries* (2017), alliteration is defined as “the occurrence of the same letter or sound at the beginning of adjacent or closely connected words.” In poetry, the purpose of alliteration is to emphasize some words of the verse and add rhythm to it. The translator should decide whether to preserve the emphasis and rhythm in the target text or not. Lefevere (1992) argues that problems may rise since “it may be possible to match the sound in other languages, but not the meaning, or, alternatively, the meaning, but not the sound” (p.20). Allusions, according to the *Merriam Webster Dictionary* (2017), is “an implied or indirect reference especially in literature”. The translator should be able to identify these allusions and decide whether to keep them in the translation or not. Lefevere (1992) mentions four types of allusions: biblical, classical, cultural, and literary allusions. First, biblical allusions are indirect reference to something mentioned in the Bible. Second, classical allusions are indirectly implying classical and historical events. Third, cultural allusions are the indirect implication of cultural aspects. In cultural allusions, the translator should have enough knowledge of the source and target cultures to be able to make decisions on rendering or omitting them in the target text. Fourth, literary allusions are indirect reference to other literary work to show similarities and differences (pp.22-28).

Lefevere (1992) emphasizes that writers sometime depart from following the grammatical norms to shed light on the ‘mistakes’, adding illocutionary power to the text. In this situation, the translator should replace the grammatical error of the source

text with an equivalent grammatical error in the target text if it is considered important. Speaking of rhyme and meter, the *Oxford Dictionaries* (2017) defines rhyme as the “correspondence of sound between words or the endings of words, especially when these are used at the end of lines of poetry.” Lefevere (1992) states that it is difficult to translate rhyme since some cultures do not use rhyme in their poetry. Focusing on preserving rhymed and metered verses may lead to mistranslating and conveying incorrect meaning of the poem.

3.2 Text and universe of discourse

According to Lefevere (1992, p. 35), the universe of discourse is defined as “the whole complex of concepts, ideologies, persons, and objects belonging to a particular culture.” What should the translator do when facing problems on the level of universe of discourse? The translator has two choices—either substitute it with corresponding features from the target culture, or re-create the source language’s universe of discourse in preface or footnotes. The translator could also seek solutions to face problems on the level of universe of discourse. Lefevere (1992) adds:

There appears to be some level of human experience, emotion, and material and philosophical civilization on which translators can respond to the original and which they can use as a point of departure in their search for analogs in their own culture and literature. (p.88)

3.3 Culture

According to Faiq (2004), “culture refers to beliefs and value systems tacitly assumed to be collectively shared by particular social groups and to the positions taken by producers and receivers of texts, including translations, during the mediation process” (p. 36). Furthermore, the *Merriam Webster Dictionary* (2017) defines culture as “the integrated pattern of human knowledge, belief, and behavior that depends upon the capacity for learning and transmitting knowledge to succeeding generations.”

When translating across cultures, problems arise in the translation process while trying to preserve the form and content of the source text. Therefore, to solve those problems, translators and theorists pointed out to methods in the process of translation, however, by doing so they either sacrificed the source text or target text (on the level of form or content) depending on ‘the guiding principle espoused’ (Faiq, 2007, p.1). The main guiding principle theorists and translators chose is the use of the concept

equivalence, however equivalence preserves either the form or the content which may lead to conveying the wrong meaning. On this point, Faiq (2007) explains,

The search for equivalence in translation has often led theorists and translators alike to focus on aspects of either the form or content, ignoring along the way the fact that any text produced in a given language is the product of a unique union between both form and content (manner and matter), and, more importantly, that it is embedded in a specific cultural context. (p.1).

3.4 Representation, transmission, and transculturation

Tymoczko (2007) states that there are three forms of cultural interface, also called “modes of cultural exchange”, which are representation, transmission (transfer), and transculturation (p.111). The *Oxford Dictionaries* (2017) defines representation as “the action of speaking or acting on behalf of someone or the state of being so represented.” According to Tymoczko (2007), “almost all translations are representations” (p.111). Since translation is a representation, sometimes implications arise in the translation process related to “textual manipulation” (Tymoczko, 2007, p.113). Ethnographic representations cannot be ‘objective’ since the representation of the culture represented is shaped by viewpoint of the describer (Tymoczko, 2007, p. 114). Tymoczko (2007) mentions that representation “in translated texts can be the motivating factor for additions, deletions, compression, zero translation, and other major departures from the source text” (p.114).

Moving on the second concept of cultural interface, transmission, also called transfer and transference. The *American Heritage Dictionary* (2016) defines transmission as “the act or process of transmitting.” Unlike representation where the process happens cross-culturally, transmission is the process of transferring within the same culture. Translation as transmission happens on both macro and micro levels. Speaking of the macro-level transmission, the transfer happens among “the content or structure of the source text or utterance” while the micro-level transfer brings linguistic and lexical aspects of the source language to the translated text. (Tymoczko, 2007, p.117).

Moving on to the third mode of cultural exchange, transculturation, the *Unabridged Oxford English Dictionary* (1989) considers the term transculturation as corresponding to the term acculturation and provides them with the same definition.

The *American Heritage Dictionary* (2016) defines transculturation by using the definition of the term ‘acculturation’, which is: “The modification of the culture of a group or individual as a result of contact with a different culture.” Tymoczko (2007) states that the word ‘transculturation’ came from the Spanish word ‘*transculturación*’, which is the process of exchanging cultural elements between Europeans and Latin Americans. Defining ‘transculturation’ as ‘acculturation’ is problematic, since they differ from each other; the first term indicates a two-way flow of cultural exchange between both cultures, however the second term indicates a one-way flow between Culture A to culture B. Tymoczko (2007) mentions that transculturation covers micro culture (material) aspects like how and what they eat, how they dress, and how they live (p.120). The process of transculturation only happens if the cultural aspects were ‘performed’ by the receiving culture (Tymoczko, 2007, p.121). We discussed earlier that all translations are representations, however, speaking of transculturation, not all translations result to achieving the transculturation process.

Lefevre (1992) sheds light on how culture and translation are connected and how culture influences and constrains translation and its context. He then points out ‘the cultural turn’ theory that changed the way translation was looked at from ‘text’ to ‘culture and politics’. Lefevre examines the reasons behind the acceptance or rejection of literary works, including issues like ideology. Lefevre views the people who deal with power, ideology, or manipulation as people who are ‘rewriting’ literature. ‘Rewriting’ literature could be motivated by ideological or poetological purposes. Lefevre points out:

Translation is the most obviously recognizable type of rewriting, and . . . it is potentially the most influential because it is able to project the image of an author and/or those works beyond the boundaries of their culture of origin. (p.194)

Lefevre examines how poetics, ideology, and translation are interrelated, and how ideological and poetological considerations always win against linguistic considerations in conflicts through translation processes (Munday, 2012, p.193 - 198)

3.5 Translating *Nabati* poetry

Discussing the issues of translating *Nabati* poetry, Holes (2011) says “Arabic is far richer in rhyme resources than English, and its systems of scansion are different”

(p.32). This shows the huge difference in structure of poems between the two languages, which makes it difficult to transfer poetry from Arabic to English. He further adds that inevitably “the constraints of meter and rhyme in the English translation mean that it is rarely, if ever, possible to translate literally” (p.32). This is also one of the major issues in the translation of *Nabati* poetry as literal translation has always been a dominant strategy in the translation of this poetry. Holes (2011) suggests that “it is perfectly possible to translate liberally and at the same time convey the spirit and ‘tone a voice’ of the original poems by making imaginative use of the resources of the English language” (p.32). Holes’ suggestion matches the views of professional academic translation of *Nabati* poetry; this is unlike commercial translators who almost always opt for literal translation in the translation of *Nabati* poetry. Holes adds,

sometimes this required that the order of the translated hemistiches and to be slightly rearranged to achieve a good rhyme which was also true to the original overall since; sometimes a certain amount of ‘stuffing’ had to be introduced into the translation to fill out a line; on other occasions it was simple impossible to convey the full range of allusions in the Arabic in the number of syllables available in the English line, and so some things had to be left out- but it was often possible to compensate for what had been omitted at a later point in the poem where there was space for ‘stuffing’ (p.33)

From the quote above, we can glean that in order to achieve a translation that is faithful to the *Nabati* poem, addition should be used as a strategy of translation in many cases to translate both content and context.

In conclusion, this chapter has discussed language, text, universe of discourse, culture, representation, transmission, and transculturation as explored by Lefevere (1992) and Tymoczko (2007) and how they pertain to translating *Nabati* poetry. The next chapter introduces the poet, data, methodology, and analysis and findings.

Chapter 4: Data Analysis

This Chapter begins by introducing the author of the source texts, then moves to discussing the data (six poems) and methodology, before providing the analysis of linguistic and cultural problems faced in the translation of the data of Emirati *Nabati* poetry.

4.1 Author (poet)

According to the collection of poems of Sheikh Sultan bin Salem Al Qassimi (2002), the poet was born in Ras Al-Khaimah in 1891. He started his education in Quranic schools where he learned reading and writing and memorized the Holly Quran. He studied 'الألفية الشعرية اللغوية' by Ibn Malik and the interpretations of Holly Quran. Thanks to His father, the late Sheikh Salem Al Qassimi, who insisted that his children learn religious studies from the interpretations of the Holly Quran and from Hadith, as well as from literature, history, and philosophy books. His father brought him tutors from Nejd (in Saudi Arabia) and other countries to educate him in a number of fields, including Arabic and Islamic studies.

Sheikh Sultan bin Salem Al Qassimi ruled Ras Al-Khaimah from 1919 to 1948, after his brother Sheikh Mohammed bin Salem Al Qassimi stepped down. He was interested in joining literature gatherings and loved reading. He passed away in 1988 (may his soul rest in peace).

4.2 Data

The six poems used in this thesis are taken from the collection of poems by Sheikh Sultan bin Salem Al Qassimi published in 2002. The poems are categorized into three categories; 2 poems dedicated to Sheikh Zayed, 2 poems are about the union of the United Arab Emirates, and 2 religious poems. The first poem 'زايد— قيلت بمناسبة بناء سد مأرب Zayed— was recited on the occasion of the building of the Ma'reb dam'. The second poem 'يا الله يا واحد لطيف بخيره' Oh, God, Oh Kind and Good One' is a religious poem, which includes a number of religious allusions. The third poem 'راعي السياسة' The Politician' is a poem dedicated to Sheikh Zayed on the occasion of the union of the United Arab Emirates. The fourth poem 'الإتكال على الله' Trusting in God' is the second chosen religious poem. The fifth poem 'إلى الشيخ زايد' To Sheikh Zayed' is a poem sent to Sheikh Zayed concerning the three islands: Abu Musa, and Greater and Lesser

Tunbs. The sixth and last poem 'الإتحاد' 'The Union' is written on the occasion of the union of the seven Emirates.

4.3 Methodology

The chosen poems were translated by One Hour Translation. One Hour Translation is an online translation agency that claims to provide high quality translations from professional translators in over 75 languages. It also claims of having 15 Thousand professional certified translators from more than 100 different countries. This agency claims to offer high quality translations in different areas including legal, medical, technical, travel, business, marketing, websites, academic, software and mobile applications. It provides an easy three-step process to submit the text you want to translate. You begin by choosing the source and target languages, then you upload your document and add a note to the translator to understand the context, and the final step is choosing the field of the source text. Once you submit the document, the price and estimated time needed will be updated according to the word count of the source text. Then, you will be asked to register yourself and submit the payment. Within an hour of submitting the payment the most suitable translator to the field is going to be assigned. Speaking of the translator, the translation agency chose a native speaker of English to translate the six poems (data) into English.

On the level of language, text, and universe of discourse, commercial translators tend to face problems in translating literature and poetry, and in particular *Nabati* poetry. In this thesis, through the analysis of the translation of the six chosen poems, the following analysis is was carried out:

- Finding and analyzing the problems faced by the commercial translator in the translation of six Emirati *Nabati* poems.
- Evaluating the strategies used by the translator in translating language, text, and universe of discourse, keeping in mind the cultural aspects of the poems, and suggesting appropriate translation.
- Looking for the effect of the translated poems on the target text reader.

4.4 Analysis

In the analysis, 36 examples are taken from the six Emirati *Nabati* poems for discussion.

1. Zayed—Recited on the occasion of the building of the Ma'reb dam زايد قيلت بمناسبة بناء سد مأرب

Table 1: Zayed

No.	ST	TT
1	زايد سيوفٍ للمراوة	Raise swords to Chivalry
2	واللي فعل خير يلقاه	And to the good action it extends
3	ما حد توفق له وسواه	The extent of God's favor for or against
4	الله ذكر في حكم لايات	Is known in the wisdom of signs
5	فعل البشر للخير منجاه	A good act of man is a refuge
6	يعله موفق في نواياه	And provide him prosper in his ends

Example 1:

زايد سيوفٍ للمراوة

Raise swords to Chivalry

In this example, the poet uses figurative language, 'التشبيه' in Arabic, where he compares 'زايد' with 'سيوفٍ' that has the qualities of 'المراوة'. 'المراوة' is an informal pronunciation of the word 'المُرُوَّة' (chivalry), and is written as pronounced. The translator translated it to 'Raise swords to Chivalry', where the translator lost two aspects: the meaning and the use of figurative language. The "commercial" translator mistranslated 'زايد' and instead added a verb to the noun 'sword'; by doing so he did not represent the simile in the target text. The translator rendered 'سيوفٍ للمراوة' as 'swords to Chivalry'. Swords are not normally described as 'chivalry' but instead they are described as 'victorious'. A more appropriate translation would be "Zayed is as victorious as swords". However, there is a cultural difference here and as such there is no direct equivalence that will do justice to the term 'المُرُوَّة'. Using literal translation by the commercial translator led to loss and conveying the "wrong" meaning.

Example 2:

واللي فعل خير يلقاه

And to the good action it extends

In this example, 'اللي' was written as it is pronounced that means 'الذي'(whoever). 'فعل خير' was literally translated to 'good action'. The commercial translator did not convey the 'sense' of the source text. By opting for a word-for-word strategy, the translator did not convey the 'sense'. The word 'يلقاه' means 'will find it', but it was translated as 'it extends'; but 'it extends' is a translation of the word 'يمتد'. The translator misunderstood the word and delivered the wrong meaning. A suggested translation would be "what goes around comes around".

Example 3:

ما حد توفق له وسواه

The extent of God's favor for or against

The translator rendered 'ما حد توفق له وسواه' as 'The extent of God's for or against'. The translator misunderstood the hemistich and mistranslated it. He translated 'ما حد' literally by taking the dictionary meaning of the word out of its context. The poet meant 'no one' by 'ما حد'. Moreover, the translator mistranslated 'توفق له' into 'God's favor', but the poet meant here being inspired and motivated to do good. Additionally, the commercial translator mistranslated 'له وسواه' by literally translating it into 'for or against'. 'له' is connected to 'توفق', but the translator conveyed the wrong meaning in translating 'له وسواه' separately. The poet meant by 'سواه' the rebuilding of the collapsed Ma'reb dam. A more effective translation would be 'no one was inspired to rebuild it'. It appears that the translator was/is unaware of the colloquial language and culture of the United Arab Emirates. Translating colloquial language literally and taking the dictionary meaning of the word led to mistranslating and conveying the wrong meaning.

Example 4:

الله ذكر في حكم لايات

Is known in the wisdom of signs

The sentence in the source text is written in the active voice where the subject 'الله' performs the action. However, in the translation the commercial translator omitted the subject and changed it to an agentless passive. The translator may have misunderstood the verse and thus mistranslated it. The translator should have chosen 'mentioned' for

'ذكر' instead of 'known', since it is not the direct equivalent of the word 'ذكر'. The translator may have misunderstood 'حكم لايات' as well, which was translated into 'wisdom of signs'. 'لايات' is written as pronounced in the colloquial language; in formal language it is written as 'الآيات' which is Quranic verses. Speaking of the word 'حكم', it is a shortened form of the word 'أحكام', 'Rules' and not 'wisdom'. An appropriate translation would be 'Allah mentioned his rules in Quranic verses'.

Example 5:

فعل البشر للخير منجاء

A good act of man is a refuge

In this example, the translator transferred 'فعل البشر للخير منجاء' as 'a good act of man is a refuge'. The word 'منجاء' is defined in *Almaany Dictionary* (2017) as 'الخلاص', such as in the example 'نجى من الغرق' (saved from drowning). However, the pragmatic meaning of the poem is 'to be safe from evil'. A better translation would be 'A good act of a man is a protection from evil'. The translation of 'منجاء' was changed to 'protection' and 'from evil' was added to make it clear for the target reader.

Example 6:

يعله موفق في نواياه

And provide him prosper in his ends

In this example, the commercial translator started by mistranslating the meaning of the word 'يعله', which is an informal word of 'جعله'. The word 'الله' will always come after 'جعله' since Allah is the one providing success. The addition of 'Allah' and making it explicit in the source text and it is crucial to make it clear to the target reader as well. Again, the word 'prosper' does not mean 'موفق', however, the word 'success' is equivalent to 'موفق'. Finally, 'في نواياه' was mistranslated into 'in his ends', which clearly shows that the translator did not have enough knowledge about colloquial Arabic, and specifically Emirati dialect. A better translation would be 'may Allah provide him success for the things he intends to do.'

2. The Politician راعي السياسة

Table 2: The Politician

7	راعي السياسة	Shepherd of Policy
8	بأَمْضِي فِيهَا سِوَاذْ	I will continue writing
9	مَجْدِي رَاعِي السِّيَاسَةِ	About the nobility of our political leader
10	لِي سَوَى الْإِتْحَادِ	Who will keep the union in order
11	وَاللّٰي بِيْرِفَعُ رَاسَهُ	God will keep his head lifted
12	بِيِدَاسِ دُوسِ عَنَادِ	And he will trample the resistance

Example 7:

راعي السياسة

Shepherd of Policy

In this example, 'راعي' was translated literally to 'Shepherd'. The word 'راعي' means the person in charge in politics like the king, prince, and ruler (*Al Maany Dictionary*). The American Heritage Dictionary (2017) defines 'shepherd' as "one who cares for and guides a group of people, as a minister or teacher". Translating it to 'shepherd' preserved the meaning and is equivalent to 'راعي'. The translator mistranslated the word 'السياسة'. He used 'policy' for 'السياسة' instead of 'politics'. The *Merriam Webster Dictionary* (2017) defines policy by "a set of guidelines or rules that determine a course of action." However, Politics is the "activities or affairs engaged in by a government, politician, or political party" (*American Heritage Dictionary*, 2017). These two terms should not be confused since they are different. A more appropriate translation for 'راعي السياسة' would be 'Shepherd of Politics'.

Example 8:

بأمضي فيها سوادُ

I will continue writing

In this example, 'بأمضي فيها سوادُ' was translated as 'I will continue writing'. The word 'بأمضي' is written as pronounced, taken from verb 'يمضي', which is 'to sign'. The commercial translator mistranslated it by transferring 'بأمضي' to 'I will continue' but it is not what the poet meant. Furthermore, the translator translated 'سوادُ' into 'writing' but by 'سوادُ' the translator meant the color 'black'. A better translation would be 'I will sign it in black'.

Example 9:

مجدي راعي السياسه

About the nobility of our political leader

In this example, the poet was praising Sheikh Zayed in the phrase 'مجدي راعي السياسه'. The translator translated it to 'about the nobility of our political leader'. Here, the translator conveyed the meaning in the target text, but not the form. By rephrasing the translation, a better translation would be 'our noble political leader'.

Example 10:

لي سَوَى الإتحاد

Who will keep the union in order

In this example, the commercial translator misunderstood what 'لي سَوَى' meant; it does not mean 'who will keep it in order', but who 'made it happen'. The word 'لي' is written the way it is pronounced in the spoken dialect which means 'الذي' in standard Arabic. Furthermore, the translator rendered 'سَوَى' literally by taking the dictionary meaning out of its context, thus, this not what the poet meant in the Emirati dialect. An effective translation would be 'who made the union happen'.

Example 11:

واللّي بيرفع راسه

God will keep his head lifted

In this example, the word 'اللّي' is written as pronounced in the Emirati dialect, which stands for the word 'الذي'. The poet meant by 'بيرفع راسه' disagreeing on the union. The translator rendered as 'God will keep his head lifted'. It is obvious that the translator mistranslated the meaning of the source text. The translator took the literal meaning of

‘بیرفع راسه’ (lifting the head), however, the pragmatic meaning of the phrase is disagreeing. He used ‘God’ for ‘اللي’, where he probably misunderstood ‘اللي’ and thought it is ‘الله’ which has almost the same letters except for the last letter, and thus deciding to translate it as ‘God’. A suggested translation would be ‘whoever will disagree’.

Example 12:

بيداس دوس عناد

And he will trample the resistance

The translator literally translated ‘بيداس’ to ‘trample’ and ‘عناد’ to ‘resistance’. Taking the dictionary meaning for the words instead of the pragmatic meaning is problematic. The poet meant by ‘بيداس دوس عناد’ to be ‘silenced’ and ‘shushed’. Using literal translation and translating words out of their context will lead to misrepresentation of the intention of the poet. A better translation would “will be silenced”.

3. Oh, God, Oh Kind and Good One يا الله يا واحد لطيفٍ بخيرُهُ

Table 3: Oh, God, Oh Kind and Good One

13	يا واحد ما حد لغيره نشاكيه	Oh, the one of whom there is no limit and of whom we cannot complain
14	داري بمكنون الضماير وغابيه	My house is a well-protected
15	والعبد ما له كود ربه نصيره	The servant has no knowledge; his Lord will be victorious
16	في كل ما تنويه قم واستخيره	In everything that he intends, stand and petition Him
17	بيغيك في ذا الوقت تشكو القصيره	He wants you in that time to complain little
18	تظهر له الغايات وانتة تشاكيه	He knows the ends so stop complaining to him

Example 13:

يا واحد ما حد لغيره نشاكيه

Oh, the one of whom there is no limit and of whom we cannot complain

In this example, the commercial translator misunderstood the verse on the semantic level which led to the mistranslation. The word 'ما حد' was translated literally to 'no limit', however, the correct meaning is 'no one'. Another mistranslation by the translator is rendering 'نشاكيه' to 'whom we cannot complain'. The word 'نشاكيه' means 'we complain to', but the translator transferred it to 'whom we cannot complain', which means the complete opposite. A better translation would be 'the only one we can complain to'.

Example 14:

داري بمكنون الضماير و غابيه

My house is a well-protected

In this example, the word 'داري' in Arabic means 'knower', but was translated literally to 'my house'. The translator should take into consideration the context of the term to fully understand it. Moreover, the commercial translator translated 'بمكنون الضماير و غابيه' to 'well-protected'. The word 'الضماير' is written as pronounced for 'الضمائر', which means the human being hides in himself. Plus, the word 'غابيه' was defined in the footer by 'المكنون', which also means hidden intentions. A better translation of the phrase would be 'knower of hidden and unknown intentions'.

Example 15:

والعبد ما له كود ربه نصيره

The servant has no knowledge; his Lord will be victorious

In this example, the translator transferred 'العبد' to 'servant', which led to translation loss; losing the religious meaning of the term 'العبد'. Another translation loss is found in the translation of 'ربه' to 'his Lord'. Here, the source word refers to a religious allusion, but it was replaced by 'Lord', which is a Biblical allusion. Using "God" instead would have maintained the original effect as in this suggested translation, 'the worshiper has no knowledge; God is the helper'.

Example 16:

في كل ما تنويه قم واستخيرهُ

In everything that he intends, stand and petition Him

In this example, 'في كل ما تنويه' should be translated as 'in everything that you intend', but the translator did not pay attention to the word 'تنويه' and assumed it was 'ينويه'. The translator literally translated 'قم' to 'stand', but what is meant by 'قم' in the Emirati culture is 'move' and 'go'. The word 'استخيرهُ' was translated to 'petition him', which has a religious allusion. This verse was taken from a religious poem about Arabic and Islamic culture, the translator should have preserved the allusion of the source culture in the target text or looked for the closest equivalent. A better translation would be 'in everything you intend, go and pray Istikhara', plus a footnote to explain the meaning of the term 'Istikhara'.

Example 17:

يبغيك في ذا الوقت تشكو القصيره

He wants you in that time to complain little

In this example, the word 'ذا الوقت' means 'هذا الوقت', which should be translated to 'this time' instead of 'that time'. The source word 'القصيره' does not mean 'little', but the 'lack of something'. A better translation for the phrase would be 'He wants you in this time to complain about what you lack'.

Example 18:

تظهر له الغايات وانتة تشاكبه

He knows the ends so stop complaining to him

In this example, the word 'الغايات' was literally translated to 'the ends', whereby rendering the word literally, out of its context, led to mistranslating it. In addition, the word 'تشاكبه' does not mean 'stop complaining to him', but rather refers to the complete opposite, which is 'complaining to him'. The translator should not only translate words, but should also should transfer their sense. A suggested translation is 'to show him your wants and complain to him'.

4. Trusting in God الإتكال على الله

Table 4: Trusting in God

19	ما عاد غير اللّٰي على اللوح مكتوب	There is nothing but crooked lines written on the board
20	إحرص على الواجب ولا تصدُ يمينك	Keep a watch over your duty and do not close up your right hand
21	وحذرک تزل وميل للخدای صوب	Drop your guard and expose your cheeks to blows
22	عن لا تقربه وايد ولا همُ بحدائك	You do not approach it or support it
23	والله تعالى لي جعل حد محبوب	May the most high God make me lovable
24	ذولاك نار اقلوبهم تصهر الثوب	Let the fire of their hearts melt the gown

Example 19:

ما عاد غير اللّٰي على اللوح مكتوب

There is nothing but crooked lines written on the board

In this example, 'على اللوح مكتوب' means what has been written and chosen by God for us. Here, in 'اللوحة' there is an allusive meaning to 'اللوحة المحفوظة' in the Quran. The hemistich was mistranslated by the commercial translator to 'crooked lines written on the board'. There is no exact equivalent for 'اللوحة', which is a piece that includes what God has written for us. Thus, explication is needed in the translation process to make it clear for the target reader. A better translation would be 'Nothing will happen other than what is written by God for us'.

Example 20:

إحرص على الواجب ولا تصدُ يمينك

Keep a watch over your duty and do not close up your right hand

In this example, the translator did a great job in translating 'إحرص على الواجب' into 'keep a watch over your duty', however, he mistranslated 'لا تصد يمينك'. 'لا تصد يمينك' was translated literally into 'do not close up your right hand', but its intended meaning here

is ‘do not stop giving.’ By translating this phrase literally, the meaning of the verse was lost. The translator should have enough knowledge about the source culture to be able to interpret what the author meant. A better translation would be ‘keep a watch over your duty and do not stop giving’.

Example 21:

وحذرك تزل وميل للخدائي صوب

Drop your guard and expose your cheeks to blows

The whole sentence was mistranslated. The word ‘خدائي’ or ‘خدیه’ is found in the Emirati dialect. The root of the word is ‘خدج’, which means ‘نقص’. The letter ‘ج’ in ‘خدج’ is changed into ‘ي’ in the word ‘خدیه’ in colloquial Emirati Arabic. A better translation would be ‘careful of falling into the mistake of turning away from the immature’.

Example 22:

عَنْ لَا تَقْرَبْهُ وَايِدْ وَلَا هُمْ بِحِذَاكَ

You do not approach it or support it

In this example, the verse was translated to ‘you do not approach it or support it.’ But, this translation does not preserve the intended meaning of the verse. The word ‘تَقْرَبْهُ’ means ‘to draw too near’, and ‘بِحِذَاكَ’ is derived from the word ‘مِحَاذَاهُ’, which is ‘proximity’. A better translation could be ‘be careful of drawing them too near or to your proximity’.

Example 23:

وَاللّٰهُ تَعَالٰى لِيْ جَعَلَ حِدَّ مَحْبُوْبٍ

May the most high God make me lovable

In this example, ‘اللّٰهُ تَعَالٰى’ is a religious allusion and was transferred to ‘the most high God’. ‘لي’ is written as pronounced in dialect for ‘الذّي’ that means ‘whoever’. In the source text, the phrase is a statement, but it was transferred in the target text to a phrase which expresses a wish or prayer. A better translation would be ‘Allah the Highest who makes a person lovable’.

Example 24:

ذولاك نار اقلوبهم تصهر الثوب

Let the fire of their hearts melt the gown

In this example, 'ذولاك' in Arabic means 'هؤلاء', which is 'اسم إشارة' (demonstrative pronouns). 'نار اقلوبهم تصهر الثوب' was translated into 'let the fire of their hearts melt the gown'. In the source text, there is 'تشبيه' of 'اقلوبهم' by 'النار', however, the simile was not preserved in the translation by the commercial translator. A suggested translation is 'the fire burns their hearts as melting cloth'.

5. To Sheikh Zayed إلى الشيخ زايد

Table 5: To Sheikh Zayed

25	شَلَّ الخطوط وبلغ الشيخ بيديه	The lines are paralyzed
26	شاور إخوانك في الأمر لي تعانیه	Advise your brothers of this matter for me
27	وعُمانُ جاها من البلا ما بيكفينة	To Oman has come that which will relieve her worries
28	لك راحة في النفس من كل علة	You can rest easily within your spirit now from every ill
29	بهذا العمل يا صاح تكفي مواذيه	With this action the gossip can be put to rest
30	هذي نصيحة من صديق أدلة	This advice is from a friend who has been guided

Example 25:

شَلَّ الخطوط وبلغ الشيخ بيديه

The lines are paralyzed

In this example, 'شَلَّ' or 'شال' means 'رفعه أو حمله' (carry). The word 'الخطوط' in the Emirati culture refers to 'letters', however, the commercial translator mistranslated it

into 'lines' by using the literal meaning. Furthermore, the word 'بَلِّغْ' when it comes with 'الخطوط' or 'الرساله' means 'أوصلها إليه' (hand it over). The translator transferred the verse to 'the lines are paralyzed', but there was no word in the source text to mean 'lines' and 'paralyzed'. A better translation would be 'take the letters and hand them to the Sheikh'.

Example 26:

شاور إخوانك في الأمر لي تعانيه

Advise your brothers of this matter for me

In this example, the word 'شاور' means 'يطلب الرأي في أمر' and should be translated as 'consult', but the translator translated it as 'advise'. The difference between 'consult' and 'advise' is that consult is to 'seek opinions of others', however, 'advise' is to 'offer an opinion'. The word 'advise' indicates a one-way communication, but 'consult' shows two-way communication. The phrase 'الأمر لي تعانيه' means 'تقصده الأمر الذي' and not what the translator understood to be in 'this matter for me'. A suggested translation could be 'consult your brothers in the matter you seek'.

Example 27:

وعُمانُ جاها من البلا ما بيكفيهُ

To Oman has come that which will relieve her worries

In this example, the translator mistranslated what the poet meant by 'جاها من البلا ما بيكفيهُ' and conveyed the complete opposite meaning in 'has come that which will relieve her worries'. The word 'جاها' is written as pronounced in the dialect for the word 'جاءها' that means 'أتاها' and was translated perfectly to 'has come'. 'ما بيكفيهُ' was transferred to 'which will relieve', 'بيكفيهُ' meaning 'enough'. A suggested translation could be 'and to Oman has come enough catastrophe'.

Example 28:

لك راحة في النفس من كل علة

You can rest easily within your spirit now from every ill

In this example, the translator transferred 'لك راحة في النفس' into 'You can rest easily'. The word 'easily' was added in the translation, however, there is no word in the source text that is equivalent to it. Here, the strategy 'addition' is used when there was no need for it. By adding to the translation, the commercial translator clearly was not faithful to

the source text. A better translation for the verse could be ‘you can rest your spirit from every ill’.

Example 29:

بهذا العمل يا صاح تكفي مواذيه

With this action the gossip can be put to rest

In this example, the commercial translator began by omitting the source word ‘يا صاح’ in the translation. Here, the source word added solidarity and had illocutionary power in the verse, but the translator deleted it and by doing so the illocutionary power was lost. In addition, the translator mistranslated ‘تكفي مواذيه’ into ‘the gossip can be put to rest’. It is obvious in this example that the translator did not have enough knowledge on the semantic level by conveying the wrong meaning of simple words. A suggested translation is ‘by this action, my friend, you’re protected from his harm’.

Example 30:

هذي نصيحة من صديق إدَّله

This advice is from a friend who has been guided

In this example, ‘هذي’ is written as it is pronounced in the colloquial dialect and means the word ‘هذه’. ‘هذي نصيحة من صديق’ was correctly translated into ‘this advice is from a friend’. However, for ‘إدَّله’, which is written as pronounced in the Emirati dialect and means ‘to know’, the translator did not seem to be aware that this word is informal. Instead, the translator took the dictionary meaning of the formal word which has the root of ‘دَلَّ’ and translated it to ‘guide’. A better translation for the verse would ‘this advice is from a friend you know well’.

6. The Union الإتحاد

Table 6: The Union

31	يا أهل الخليج انهاييه	Oh people of the Gulf, it has concluded
32	واتحقق لأتحاد	The Union has been achieved
33	وأي يعت برأيه	He has governed with his opinion
34	ينداس دوس عناد	Has firmly tread it into the ground
35	والشيخ ماله حايه	And there is no need for the Sheikh to dwell
36	يسكن طرف لبلاد	At the land's edge

Example 31:

يا أهل الخليج انهاييه

Oh people of the Gulf, it has concluded

In this example, the translator did a great job in transferring 'يا أهل الخليج' into 'Oh people of the Gulf'. 'Oh' is used in direct address in the norms of the target language for 'يا'. The word 'انهاييه' is written as pronounced in the Emirati dialect and means the word 'النهاييه'. 'انهاييه' was perfectly translated into 'it has concluded'.

Example 32:

واتحقق لأتحاد

The Union has been achieved

In this example, the translator transferred 'اتحقق' perfectly into 'has been achieved'. Plus, the word 'لأتحاد' is written the way it is pronounced in colloquial dialect for 'الإتحاد'. 'لأتحاد' was translated perfectly to 'the Union'.

Example 33:

ولّي يعت برأيه

He has governed with his opinion

In this example, 'ولّي' is written as pronounced, and means 'والذي', but was mistranslated into 'he has'. Regarding the word 'يعت', the definition was added in a footnote in the source text as 'يخوز- ينحرف', which did not mean 'governed' as it was translated. Additionally, the word 'برأيه' is also written as pronounced in the Emirati dialect and means the word 'برأيه'. A better translation for the verse would be 'whoever deviates with his opinion'.

Example 34:

ينداس دوس عناد

Has firmly tread it into the ground

In this example, the word 'ينداس' literally means 'to be stepped on', however, the pragmatic meaning is to be 'stopped'. Here, the translator should have been aware of the pragmatic meaning of the word and not translate it literally as the meaning would be lost. In 'ينداس دوس', there is emphasis in repeating the verb 'داس' since it is a warning. Finally, the word 'عناد' was omitted. A suggested translation for the verse is 'will be stopped for his stubbornness'.

Example 35:

والشيخ ماله حايه

And there is no need for the Sheikh to dwell

In this example, 'والشيخ ماله حايه' was translated into 'and there is no need for the Sheikh to dwell'. The word 'ماله' in the Emirati dialect means 'ليس له'. The word 'حايه' is written as pronounced and means 'حاجه', which should be translated as 'need'. The commercial translator did not understand the last part of the verse since he added 'no need to dwell', while the source text did not mention anything about dwelling. A better translation for the verse would be 'the Sheikh does not need anything'.

Example 36:

يسكن طرف البلاد

At the land's edge

In this example, the word 'يسكن' was omitted. 'يسكن' should be transferred as 'he lives'. 'طرف' was correctly transferred into 'edge', however, the word 'country' should be the translation of 'البلاد' instead of 'land'. A better translation for the verse would be 'he lives on the country's edge'.

4.5 Results and Findings

The previous section has examined the problems faced on both cultural and linguistic levels in the translating the six chosen Emirati *Nabati* poems. Thirty-six examples were selected and assessed against Andre Lefevere's (1992) book: *Translating Literature*.

In most examples, literal translation (word-for-word) strategy was used by the translator in transferring the poems. When taking the decision to use literal translation, the translator should be aware of the intended meaning and make sure to convey the sense. The translations indicate that the translator did not have enough knowledge of source texts' culture and language, which resulted in mistranslations and conveying wrong meanings into the target language, English.

Regarding the footnotes used in the Arabic source text, the translator omitted most of them and did not transfer them in the target text. The footnotes are important in drawing the complete picture and conveying the meaning of several cultural aspects. However, the translator missed an opportunity to convey the full meaning because he decided to omit the footnotes.

Moreover, the translator deleted some verses from the six chosen poems, like the verse 'كل برزقه فايضات معاطية', which shows that the translator was not faithful to the source text, certainly not on the level of language. The translator probably did not understand the verse and made the decision to delete it instead. Almost all the translations by the commercial translator of the culturally and linguistically rich poems were weak.

There is a huge difference between the commercial translation and translation done by Holes & Abu Athera (2011), for example, of *Nabati* poetry. The hemistich ‘يا الله يا قابل دعاوي المصلين’ was taken from a religious poem and was translated by Holes & Abu Athera as “O God who hears clearly His supplicants’ call”. Translating ‘يا الله’ as ‘O’ preserved the meaning by using ‘O’ preceding ‘God’. This ‘high style’ of rhetoric is used to form an archaic tone. However, in the religious poem translated by the commercial translator, the style and meaning was lost. The commercial translator rendered ‘يا واحد ما حد لغيره نشاكيه’ as ‘Oh, the one of whom there is no limit and of whom we cannot complain’. Here, the translator did not use ‘high style’ by using ‘O’ for addressing, and instead used ‘Oh’. ‘Oh’ should only be used in expressing emotions like pain or hesitations, and as such does not fit the effect of address as “O”. The following example was taken from a patriotic poem ‘تذرينا واتحمينا *** واترد لي بيعيل’ and was translated by Holes & Abu Athera (2011) as ‘you protect us from our enemies, as in on us they burst’, where the rhyme is preserved by following the style of the target language. However, the verse ‘وأي يعت برأيه***ينداس دوس عناد’ was translated by the commercial translator into ‘he has governed with his opinion’, where form and meaning are simply awkward.

Chapter 5: Conclusion

Translating Arabic poetry, in general, and *Nabati* poetry, in particular, is problematic for translators on both cultural and linguistic levels. Transferring *Nabati* poems, which are written in colloquial dialect, into English connects and transfers cultural elements and bridges the gap between cultures, but also presents serious problems. The thesis has discussed poetry literature, *Nabati* poetry, and the structure of poetry. It has also assessed language, text, and universe of discourse in the translation of *Nabati* poetry. The thesis has examined culture in the translation of *Nabati* poetry, plus, representation, transmission, and transculturation.

This thesis has analyzed six Emirati *Nabati* poems by Sheikh Sultan bin Salem Al Qassimi (2002): 'زايد--قيلت بمناسبة بناء سد مأرب' Zayed—recited on the occasion of building the Ma'reb dam', 'يا الله يا واحد لطيف بخيره' Oh, God, Oh Kind and Good One', 'راعي السياسة' The politician', 'الإتكال على الله' Trusting in God', 'إلى الشيخ زايد' To Sheikh Zayed', and 'الإتحاد' The Union'. The data (six poems), drawn from the *Nabati* poems, are classified into three categories: Religious poems, poems about the union of the Emirates, and poems dedicated to Sheikh Zayed. The commercial translator (One Hour Translation) adopted literal translation. The analysis of the translations of the six poems was based on Lefevere (1992) and Tymoczko (2007) theories as discussed in chapter three. The six *Nabati* poems were translated into English by a commercial translator who is a native speaker of English through an online translation agency. The most adopted strategy when transferring the poems is literal (word-for-word) translation. Literal translation is not an ideal strategy in translating Emirati *Nabati* literature, particularly by a translator who is native speaker of English and should have produced "rewritings" in English. But it appears that the translator did not have enough knowledge about the dialect of the source culture/language. Using literal translation, without being aware of the exact meaning of the text, leads to misunderstandings and mistranslations. If the translator was fully aware of the cultural and linguistic elements of the source culture, then mistranslations would have been minimal and cultural and linguistic aspects would be appropriately conveyed. Using commercial translators and/or translation agencies is not ideal for translating a cultural product like *Nabati* poetry, but this is not uncommon these days. Further research is needed on the topic,

particularly to compare and contrast commercial and other translations of Emirati Nabati poetry.

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Appendix A: Arabic (source) texts examined

1. زايد

قيلت بمناسية بناء سد مأرب

زايد سيوفٍ للمرأوة

واللي فعل خير يلقاه

من هُدَّ مأرب كم من مات

ما حد توفق له وسواه

الله ذكر في حكم لايات

فعل البشر للخير منجاه

نيات هذا الشيخ عدلات

يعله موفق في نواياه

2. يا الله يا واحد لطيف بخيره

يا الله يا واحد لطيف بخيرُهُ

يا عالم النيات ظاهر وخافية

ندعوك رب ما نشارك بغيرك

يا واحد ما حد لغيره نشاكيه

تمحي ذنوبي من خطايا كبيره

داري بمكنون الضماير وغايبه

تسمع دعا من كان في كل ديره

كل برزقه فابضاتٍ معاطيه

تسمع وطي دوسات نَمْلَة صغيرة

على الصخر والليل مظلم نواحيه

تفك من همّه بليله سميره
بايت سهير الطرف والنوم جافيه
ناجيت من نادئ بلجّه غزيره
دأ التّون في الظلّما من الحوت منجيه
الله من وقت احواله خطيره
همّ وغمّ والحوادث تباريه
والعبد ما له كوذ ربّه نصيره
وأخبار ربّ العبد للعبد تكفيه
في كل ما تنويه قم واستخيره
عسى الأهلّه بالسعادة تلاقيه
علام ما ينوي الفتى في ضميره
قبل التلّفظ بالثنايا ويطريه
والطيب تظهر له أرياح عبيره
والسو بأسمّ السو ضدّه يحاذيه
يبغيك في ذا الوقت تشكو القصيره
تظهر له الغايات وانتّه تشاكيه
يفرح يلي شاف المصايب بغيره
توهّم وظنّ أنه البلايا تخاطيه
يا من يخادن له نفوس شريه
منها يعادي بالمساوي محاويه
من فاز بالتوفيق ربك نصيره
نصر من المعبود دايم يباريه
طالع وفكر وانتظر في البصيره
إن كان للتبصار والفكر ثوعيه

بين الملاح وبين صافي غديره

اللون واحد والطعم لي ينافيه

صلاة ربّي عدّ شمس منيرة

يا عالم النيات ظاهر وخافية

(1) غاييه: المكنون.

(2) جافيه: جفاه النوم.

(3) ذا النون: النبي يونس عليه السلام.

(4) كود: الدراية بالشيء.

3. راعي السياسة

قم هات لي قرطاسه

بأمضي فيها سواد

مجدي راعي السياسة

لي سؤى الإتحاد

واللي بيرفع راسه

بيداس دوس عناد

*القصيدة موجهة إلى صاحب السمو الشيخ زايد بمناسبة ولادة اتحاد الإمارات ويد الله مع الجماعة.

4. الإتكال على الله

أكلن على الله وقيد الوقت مقلوب

وانته اتعدّل حدّ ما يعنو اقصاك

ما عاد غير اللي على اللوح مكتوب

مخطاك ما صابك وما عطيت مخطاك

واللين بالتعلوم والصبر والدوب

يثني عليك إبهامتي مر طرواك

واحمل بوادي البر ما ياك م النوب
والصدق خَلَّة من مشاهير معنك
وجعل سماحك من ثنا البشر مرحوب
إحرص على الواجب ولا تصد يُمنك
وحذرك تزل وميل للخدائي صوب
عن لا تقربيه وايد ولا هُم بحذاك
والبخل لا يبغى هرج وسلوب
مَطْعَم موزي مثل مضغ لشواك
واهل الفضل كُل على شيفته صوب
حامد وساجي عزمته عند لفلاك
والله تعالى لي جعل حد محبوب
من عزمته داس البقايا في لبراك
ذولاك نار اقلوبهم تصهر الثوب
لو عالجوا بقلوبهم فك شرباك

- (1) أَكِلْ: اتكل على الله.
- (2) طرورك: إذا ذُكر اسمك.
- (3) يبغى: يريد.
- (4) لبراك: البركات.
- (5) شرباك: الشبك الخاص بالنوافذ.

5. إلى الشيخ زايد

قُمْ يا رسولي فوق حمرا مُتَلَّه
ثَلَّ الخطوط وبلَّغ الشيخ بيديه
سَلَّم على راس العشيرة وقل له
شاور إخوانك في الأمر لي تعانيه

مذيع لندن ذاع بالصوت كُله

جزر البحر وعمان هو مشتكل فيه

جزر البحر جتها مصايب الحله

وعُمان جاها من البلا ما بيكقئيه

قرص تعجنه هوب كله تملّه

اسفط لجارك واشغلّه به يشويه

لك راحة في النفس من كل عله

بهذا العمل يا صاح تكفي مواذيه

هذي نصيحه من صديق ادله

ناصح ومن قلبه يمين يزكئيه

*مناسبة القصيدة اعلان الاتحاد.

(1) جتها: جاءتها.

(2) هوب: اعطاء جزئي.

(3) اسفط لجارك: اعطي جارك شيئاً.

(4) مواذيه: القيل والقالز

6. الاتحاد

يا أهل الخليج انهايه

واتحقق لأتحد

ولئي يعت برأيه

ينداس دوس عناد

والشيخ ماله حايه

يسكن طرف لبلاد

(1) يعت: يخوز – ينحرف.

(2) حايه: حاجة.

Appendix B: English texts (translations) examined

1. Zayed

Recited on the Occasion the Building of Ma'reb Dam

Raise swords to chivalry

And to the good action it extends

How many have died from the Menace of Ma'reb

The extent of God's favor for or against

Is known in the wisdom of signs

A good act of man is a refuge

The intentions of this Sheikh are good

And provide him prosper in his ends

2. Oh, God, Oh Kind and Good One

Oh, God, Oh Kind and Good One

Oh, Knower of External and Hidden Intentions

We call on you Lord, we worship no-one but you

Oh, the One of whom there is no limit and of whom we cannot complain

Wipe away our sins which are great errors

My house is a well-protected

You hear the call of everyone in his house

You hear the steps of small ants

On the rocks and nights there is darkness on all sides

Saved by abundant persistence

Jonah was saved by God from the whale in his time and stressful circumstances
Worry and distress with happenings are competing
The servant has no knowledge; his Lord will be victorious
The experience of the slave's Lord will relieve the slave
In everything that he intends, stand and petition Him.
It may be that the you will have a joyous meeting with the new moons.
Knowing what the boy intends in his heart
Before pronouncing it
And the good appears to him a fragrant breeze
The evil in the name of evil confronts him
He wants you in that time to complain little
He knows the ends so stop complaining to him
He rejoices
Imagine and think it an affliction that you must pass
He who befriends himself with evil souls
He fights it with an equal companion
He who wins does so by the grace of your Lord
Rise, think, and wait in the knowledge
That if there were an awareness and discerning
Of the difference between the salty and a pure stream
Though of the same color, the tastes contradict
Prayers to my lord return the sunlight
Oh Knower of all visible and hidden intentions

3. Shepard of Policy

Get up and bring me some paper

I will continue writing

About the nobility of our political leader

Who will keep the Union in order

God will keep his head lifted

And he will trample the resistance

Footnote: This Qasida is dedicated to Sheikh Zayed on the anniversary of the United Arab Emirates; May the hand of God with all

4. Trusting in God

Trust in God, and time runs backward

And ends at the point of what is most preoccupying you.

There is nothing but crooked lines written on the board

Your mistakes are what afflict you and your mistakes are not given

Gentleness with the knowing and patience with the worn

He will praise you for paying attention when he remembers your name

Carry in the valley that which afflicts you.

Truth is an attribute among the most well-known of your qualities

And make your exaltedness among man even wider

Keep a watch over your duty and do not close up your right hand

Drop your guard and expose your cheeks to blows

You do not approach it or support it

Avarice does not desire confusion and mourning

Harmful food like a bite full of thorns

All noble people are the object of his (sword)

Praise worthy and soothing in his determination to discern you

May the most high God make me lovable

From His determination to make blessings of what is left of me

Let the fire of their hearts melt the gown

If they strove with their hearts they would break open the wire screen

5. To Sheikh Zayed

Mount the red one, messenger

The lines are paralyzed

Greet the head of the tribe and tell him

Advise your brothers of this matter for me

Radio London has broadcast all of the news

The islands and Oman are included

To the islands a solution has come to the afflictions

To Oman has come that which will relieve her worries.

Give a loaf of bread to your neighbor; help him rejoice

Give something to your neighbor and work with him to roast it

You can rest easily within your spirit now from every ill

With this action the gossip can be put to rest

This advice is from a friend who has been guided

And has from his heart given an oath

*A Qasida (poem) on the Occasion of the Union (of the Emirates)

6. The Union

Oh people of the Gulf, it has concluded

The Union has been achieved

He has governed with his opinion

Has firmly tread it into the ground

And there is no need for the Sheikh to dwell

At the land's edge

Vita

Reed A. Al Qassimi holds a B. A. in Mass Communication, concentration Public Relations, and Minor in Translation Studies from the American University of Sharjah. She joined the MATI program in Spring 2013.