Hijazi Love Poetry in English Translation: Cultural and Linguistic Transformations in a Poem by Jamil Buthaynah

شعر الحب الحجازي في الترجمة الإنجليزية: التحولات الثقافية واللغوية في إحدى قصائد جميل بُثينة

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Abstract:

This study examines how the ʿUdhri love poetry of the Umayyad Hijaz is re-presented in English through a comparative analysis of two translations of Jamil ibn Muʿammar's (Jamil Buthaynah's) dāl-rhymed *qaṣīda* beginning "Alā layta rayʿān al-shabāb jadīd": Raymond Farrin's (2011) and Richard Serrano's (2018). Adopting a descriptive contrastive approach grounded in Venuti's distinction between domestication and foreignisation and drawing on Nida's dynamic equivalence and Vinay and Darbelnet's translation procedures, the study analyses the translations across three interrelated literary dimensions: thematic, stylistic, and aesthetic. The thematic analysis addresses undying love and devotion, the pangs of love, and the idealization of the beloved; the stylistic analysis examines diction, syntax, and imagery; and the aesthetic analysis considers verse division, metre, and rhyme. The findings show that both translations preserve the poem's central ʿUdhri themes but differ in how they re-create them. At the macro level of register and overall presentation, Farrin generally retains a foreignising orientation, whereas Serrano tends towards domestication. At the micro level of individual lexical and syntactic choices, however, each shifts between the two, so that their orientations emerge as tendencies rather than fixed strategies. The translators' contrasting critical readings of the poem's coherence are also reflected in their formal presentation of the text. Neither translation reproduces the Arabic metre or monorhyme. The study proposes the thematic–stylistic–aesthetic framework as a model for the contrastive analysis of poetry translation and recommends greater use of English prosodic resources in translating classical Arabic verse.

Keywords: ʿUdhri poetry; Jamil Buthaynah; Arabic–English poetry translation; domestication and foreignisation; Venuti; translation of poetic form

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الملخص

تبحث هذه الدراسة في كيفية إعادة تقديم شعر الحب العذري، الذي ازدهر في الحجاز خلال العصر الأموي، إلى اللغة الإنجليزية؛ وذلك من خلال تحليل مقارن لترجمتين لقصيدة جميل بن معمر (جميل بثينة) -التي مطلعها: "ألا ليت ريعان الشباب جديد". وتستند الدراسة إلى ترجمتي ريموند فارين (2011) وريتشارد سيرانو (2018)، معتمدةً نهجاً وصفياً تقابلياً يرتكز على التمييز الذي وضعه فينوتي بين "التوطين" **(domestication)** و"التغريب" **(foreignisation)**، ومستفيدةً من مفهوم "التكافؤ الديناميكي" لدى نايدا، وإجراءات الترجمة التي اقترحها فيناي وداربلنيه. يحلل البحث الترجمتين عبر ثلاثة أبعاد أدبية مترابطة: البعد الموضوعي، والأسلوبي، والجمالي. يتناول التحليل الموضوعي قضايا الحب الخالد، والوفاء، وآلام العشق، والتصوير المثالي للمحبوبة؛ بينما يبحث التحليل الأسلوبي في المفردات، والتراكيب النحوية، والصور الفنية؛ في حين يركز التحليل الجمالي على تقسيم الأبيات، والوزن، والقافية. وتُظهر النتائج أن كلتا الترجمتين تحافظان على الموضوعات العذرية المركزية في القصيدة، لكنهما تختلفان في كيفية إعادة صياغتها. فعلى المستوى الكلي -فيما يتعلق بالسجل اللغوي وطريقة التقديم العامة- يميل فارين غالباً إلى نهج "التغريب"، بينما يميل سيرانو نحو "التوطين". أما على المستوى الجزئي -أي عند النظر في المفردات والتراكيب النحوية الفردية- فإن كلاً منهما يتأرجح بين النهجين، مما يجعل توجهاتهما أقرب إلى كونها "ميولاً" وليست استراتيجيات ثابتة. كما تنعكس القراءات النقدية المتباينة للمترجمين حول تماسك القصيدة في كيفية تقديمهما للنص من الناحية الشكلية؛ علماً بأن أياً من الترجمتين لم تعمد إلى محاكاة الوزن العربي أو القافية الموحدة. وتقترح الدراسة اعتماد الإطار التحليلي (الموضوعي-الأسلوبي-الجمالي) كنموذج للتحليل المقارن في ترجمة الشعر، كما توصي بضرورة الاستفادة بشكل أكبر من الموارد العروضية في اللغة الإنجليزية عند ترجمة الشعر العربي الكلاسيكي.

الكلمات المفتاحية: الشعر العذري، ترجمة الشعر من العربية إلى الإنجليزية، التوطين والتغريب؛ فينوتي، ترجمة الشكل الشعري

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1. Introduction

The Umayyad era, particularly in the Hijaz region, witnessed a remarkable flourishing of poetry and literature. One of the most prominent poetic genres that gained widespread popularity among both poets and the public was the chaste love poetry, known as ʿUdhri poetry. This genre left a lasting impact on Arab culture and influenced later Arabic literature. It also drew the attention of Orientalists and Western scholars, leading to translations and critical studies of the genre. It is characterized by descriptions of natural beauty, places, and times that remind the poet of his beloved, as well as expressions of the pain of separation and longing. Umayyad Hijazi love poetry developed in two principal forms: the urban ghazal associated with ʿUmar ibn Abī Rabīʿah and the Bedouin ʿUdhri ghazal of which Jamil is the leading representative (Al-Jalabi, 2013). The present study is concerned with the latter.

Jamil ibn Muʿammar, often referred to as Jamil Buthaynah due to his famous love poems dedicated to his beloved Buthaynah, was a 7th-century Arab poet from the ʿUdhra tribe, part of the larger Quḍāʿa tribe, in the Hijaz region of what is now the Kingdom of Saudi Arabia. His love story with Buthaynah is one of the most celebrated in classical Arabic literature, and is a perfect example of ʿUdhri love, which is a form of chaste and idealized love and is often associated with Bedouin culture. Although Jamil is widely regarded as a major figure in the ʿUdhri tradition and classical Arabic poetry in general, most of his work remains untranslated, which leaves a critical gap in the appreciation of his influence. This study focuses on his celebrated dāl-rhymed *qaṣīda* beginning "Alā layta rayʿān al-shabāb jadīd" (أَلَا لَيتَ رَيْعَانَ الشَّبابِ جَدِيْدُ), translated by both Raymond Farrin and Richard Serrano. The poem survives in variant versions; in the text preserved by al-Qālī's al-Amālī (2001, p. 538), which Farrin follows, it opens instead with "Alā layta ayyām al-ṣafāʾ jadīd" (ألا ليت أيام الصفاء جديد). These variants are discussed in Section 5.2.1.

1.1 Research Problem

Translating Hijazi love poetry, especially from the ʿUdhri tradition, presents significant challenges. The complex linguistic structure of classical Arabic poetry and its culturally specific elements of Hijazi Bedouin life make it difficult for English translators to fully capture three key interrelated dimensions of the original text: its thematic content, its stylistic features and its aesthetic form, along with the intense emotions and cultural context they carry.

1.2 Research Questions

(1) How do Farrin and Serrano re-present the major thematic dimensions of Jamil Buthaynah's poem?
(2) To what extent do their translations reproduce the poem's stylistic and aesthetic features, including imagery, repetition, parallelism, metre, rhythm, and rhyme?
(3) What translation strategies do the translators employ to balance loyalty to the Arabic source text with accessibility for English readers?

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2. Literature Review

Jamil ibn Muʿammar is "rightly regarded as the greatest representative" of ʿUdhri love poetry (Jayyusi, 1983, p. 421). The term "ʿUdhri" derives from the Banū ʿUdhra tribe, Jamil's tribe, whose stories of passionate yet unattainable love became characteristic of the genre. Intense suffering, chastity, fidelity, and devotion are among its defining features. Al-Yūsuf (1982) notes that "intense pain comes before chastity as the primary criterion of ʿUdhri poetry" (p. 32). Alharthi (2021) further emphasizes the physical and psychological suffering of the ʿUdhri lover and argues that such suffering culminates in a conception of love as enduring beyond separation and death (p. 211). Similarly, Kanani (1948) identifies intensity, despair, chastity, and faithfulness as principal characteristics of ʿUdhri ghazal (p. 275). He illustrates these ideals through his discussion of Jamil's unwavering devotion to Buthaynah (p. 283).

Arabic scholarship has examined Jamil's poetry from several perspectives, including poetic diction, emotional sincerity, discourse and structure, the role of place, stylistic distinctions, and critical reception Abdul-Hassan & Ramadan, 2023; Al-Ghaban, 2019; Al-Jalabi, 2013; Al-Sumaydai, 2012; Ibrahim et al., 2022; Mohammed, 2021). Jayyusi (1983) additionally discusses the idealization of Buthaynah, describing her as an embodiment of unchanging beauty and "ideal of womanhood" (p. 426). Such scholarship establishes the thematic and stylistic significance of Jamil's poetry. It also places it within the broader tradition of Umayyad Hijazi love poetry.

Recent scholarship on the translation of Arabic poetry has increasingly addressed the challenges of transferring imagery, prosody, and aesthetic effects into English. Lahiani (2022), examining multiple translations of lines from Labīd's *Muʿallaqa*, emphasizes the translator's responsiveness to the source text's aesthetic message. Al-Jabri (2024), in a study of English translations of selected *Muʿallaqāt*, focuses particularly on rhyme, metre, and other sound features. He finds that the translations largely neglect the original prosodic qualities, and they often employ literal translation and free verse. Although Al-Jabri's study concerns a different genre, its attention to prosodic and aesthetic loss is relevant to the present study's examination of poetic form. Halimah (2021), meanwhile, proposes a collaborative methodological framework for translating Islamic Arabic poetry that seeks to balance fidelity with poetic quality.

Broader translation-studies scholarship also provides a theoretical basis for examining literary and cultural transfer. Thinking Arabic Translation (Dickins et al., 2017) focuses on issues of poetic function and phonic effects relevant to the translation of verse, while The Routledge Handbook of Translation and Culture (Harding & Carbonell Cortés, 2018) provides perspectives on cultural representation and resistance. Moving Boundaries in Translation Studies (Dam et al., 2019) adds to current debates concerning the boundaries and approaches of translation studies. The Routledge Handbook of Arabic Poetry (Fakhreddine & Stetkevych, 2024) likewise

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provides a broad contemporary scholarly context for the study of Arabic poetry and its cultural and theoretical dimensions.

Overall, existing research shows that suffering, chastity, loyalty, and idealization are central to ʿUdhri poetry, with Jamil Buthaynah highlighted as one of its main representatives. Studies of Arabic poetry in translation have also increasingly examined the transfer of imagery, prosody, and aesthetic effects. To the best of our knowledge, however, these two strands of scholarship have not yet been brought together in a comparative examination of English translations of Jamil's ʿUdhri poetry. The most closely related works are the translators' own: Serrano (2018) discusses his translation of the poem in a scholarly essay, and Farrin (2011) analyses the poem's structural and thematic coherence alongside his translation. Insufficient attention has thus been paid to how translators negotiate the relationship between the thematic ideals of ʿUdhri love and the stylistic and aesthetic features through which those ideals are constructed in Arabic. The present study addresses this gap through a comparative analysis of Farrin's and Serrano's translations of Jamil's dāl-rhymed *qaṣīda*.

3. Research Methodology

The study employs a descriptive contrastive approach to examine two English translations of Jamil Buthaynah's poem in relation to the Arabic original. Venuti's (1995) distinction between domestication and foreignisation provides the main theoretical framework for interpreting the translators' orientations and strategies. The analysis is organized around three interconnected literary dimensions:

1. **Thematic**: The analysis examines how undying love and devotion, the pangs of love, and the idealization of the beloved are constructed in the Arabic original and reproduced, transformed, or attenuated in each translation, including the rendering of culturally specific ʿUdhri conventions embedded in these themes.
2. **Stylistic**: The analysis examines diction, syntactic structures, and imagery in the original and the two translations.
3. **Aesthetic**: The analysis examines the treatment of the original poem's formal structure and monorhyme in the English translations, with particular attention to verse division and rhyme and to how these features are either preserved, adapted, or dropped.

The primary data comprise the Arabic original and two English translations of the poem, one by Richard Serrano and the other by Raymond Farrin. Secondary sources include works on translation theory, classical Arabic poetry, ʿUdhri love poetry, and Jamil's poetry, particularly scholarship concerning the poem under investigation. Translations drawn from primary sources are documented in the text. Unless otherwise indicated, translations from secondary Arabic sources are the researchers' own.

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4. Theoretical Framework

This study takes Venuti's (1995) distinction between domestication and foreignisation as its principal translational theoretical framework, providing a macro-level basis for interpreting the translators' orientations toward the cultural and literary particularities of Jamil's poem across the three dimensions outlined above. Nida's (1964) concept of dynamic equivalence provides a complementary perspective on the preservation or transformation of semantic and emotional effects, while Vinay and Darbelnet's (1995) translation procedures assist in identifying specific linguistic transformations. Together, these perspectives provide a systematic basis for the descriptive comparative analysis of Farrin's and Serrano's translations. Cultural transformations are examined chiefly through the thematic dimension and the rendering of ʿUdhri conventions. The linguistic transformations are scrutinised through the stylistic and aesthetic dimensions, from diction and syntax to verse form and rhyme.

5. Analysis

This section presents the comparative analysis in three parts, corresponding to the dimensions outlined in Section 3. Section 5.1 examines how the poem's principal themes are rendered in the two translations; Section 5.2 analyses their stylistic representation through diction, syntax, and imagery; and Section 5.3 considers their treatment of the poem's aesthetic form, including verse division, metre, and rhyme.

5.1 Thematic Transformations

Three interrelated themes are particularly prominent in Jamil's poem: undying love and devotion, the pangs of love, and the idealization of the beloved.

Undying love and devotion constitute the poem's dominant concern, as the speaker remains faithful despite separation and unrequited yearning. Equally important is the lover's suffering, which appears as anguish, helplessness, and psychological vulnerability. The poem also idealizes Buthaynah, presenting her as an exceptional figure whose beauty and companionship transcend ordinary standards. The following analysis examines how these themes are constructed in the Arabic original and reproduced, transformed, or attenuated in Farrin's and Serrano's translations. Because this analysis is concerned with whether the translations reproduce the emotional effect of these themes as well as their semantic content, it draws on Nida's (1964) concept of dynamic equivalence, which prioritises the target reader response through functional adequacy rather than through formal equivalence alone. These three themes were identified as the poem's dominant concerns, drawing on Alharthi's (2021) account of the immortality of love in ʿUdhri poetry, Al-Yūsuf's (1982) claim that intense pain precedes chastity as the primary criterion of ʿUdhri poetry, and Jayyusi's (1983) account of the beloved's idealization in ʿUdhri verse. For each theme, two lines are selected from the poem based on their rhetorical clarity and thematic prominence, providing a clear basis for evaluating each translator's choices.

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5.1.1 Undying Love and Devotion

The poem develops the theme of undying love and devotion in the line, فلا أنا مردودٌ بما جئت طالباً ... ولا حبها فيما يبيد يبيد (Al-Qālī, 2001, p. 538). While the first hemistich presents the beloved's aloofness and the speaker's inability to attain what he seeks, the second shifts the focus to the thought of his imperishable love, using two rhetorical devices. The two hemistichs are syntactically parallel, beginning with the negative particles فلا and ولا and following a comparable subject–predicate structure. This parallelism generates rhythmic balance, contrasting the speaker's unfulfilled longing with the enduring nature of his love. The lexical repetition of يبيد ("perish") further intensifies this contrast: the verb evokes the perishability of other things. However, its repetition within a statement denying that the beloved's love can perish draws attention to its enduring nature, aligning its rhetorical structure with the underlying theme of an imperishable love that endures despite separation and unfulfilled desire.

Farrin (2011, p. 103) conveys the line's central meaning. His translation preserves the themes of the beloved's aloofness and the speaker's enduring love, but loses much of the rhetorical structure through which the permanence of love is maintained in the source text. His translation omits both the syntactic parallelism and the repetition of يبيد, and thus leads to weakening the contrast between the speaker's unfulfilled longing and the enduring nature of his love. This practice results in the reduction of the line's rhythmic and emphatic force as well. Serrano (2018, p. 161), by contrast, retains the repetition through "perish" and recreates a degree of parallelism through "not … nor," preserving more of the source text's rhetorical emphasis on endurance. His phrases "that which I came seeking" and "that which perishes," however, sound archaic and thus detach the target reader from the poet's immediate voice. In this instance, Farrin prioritizes fluency at the expense of rhetorical patterning, while Serrano preserves more of the source text's formal structure at some cost to emotional immediacy. This translational practice marks a departure from their prevailing translational strategies (see Section 5.2.1).

Another line develops the theme of undying love by presenting it as a sacred and binding commitment witnessed and sanctioned by God: وقلت لها بيني وبينك فاعلمي من الله ميثاقٌ له وعهود ... (Al-Qālī, 2001, p. 538). The expression من الله ميثاقٌ له وعهود gives the relationship moral and spiritual authority. ميثاق ("covenant") evokes a binding agreement, while عهود ("pledges'') reinforces the seriousness and durability of the commitment. Their semantic reinforcement strengthens the speaker's assertion of fidelity, presenting love as more than a private emotion: it assumes the character of a sacred and enduring obligation. The reference to God further elevates the commitment beyond ordinary romantic attachment. The imperative فاعلمي also enhances this effect by giving the speaker's assertion an emphatic and solemn tone. The line therefore constructs undying love not simply as emotional constancy but as a devotion consecrated by covenant and oath.

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Both translations preserve the line's central conception of love as a binding commitment. Farrin (2011, p. 103) retains this semantic reinforcement of ميثاق and عهود through "oaths and a divine pact," preserving their religious resonance and the solemnity of the commitment. Serrano (2018, p. 161) similarly renders the pairing as "a pact and vows," maintaining its semantic and thematic function. Both, however, translate فاعلمي as "know that," conveying its propositional meaning and as a result weakening the urgent and solemn Arabic imperative and flattening its emotional charge. In Nida's (1964) terms, both renderings achieve formal equivalence with the verb's propositional content but fall short of dynamic equivalence. Both translations successfully preserve the theme of love as a sacred and enduring commitment, but both fall short of reproducing the emotional weight that carries the rhetorical force of the original Arabic.

5.1.2 Pangs of Love

The theme of the pangs of love lies at the heart of the ʿUdhri tradition. One of the lines in which Jamil exemplifies this theme is خليليّ ما أخفي من الوجد ظاهرٌ ... ودمعي بما أخفي الغداة شهيد (Al-Qālī, 2001, p. 538). The line presents suffering as so intense that it cannot remain concealed. The paradox of concealed suffering becoming visible is reinforced by the repetition of أخفي ("I conceal"); and thus presents the pangs of love as beyond the lover's ability to suppress. More crucially, الوجد (*al-wajd*) denotes painful yearning, heartache, or anguish associated with love and separation, giving the line a more intense emotional register than the general term "passion." The speaker's tears become involuntary evidence of suffering.

Farrin (2011, p. 103) preserves the line's central paradox, effectively conveying the tension between concealed emotion and its outward manifestation, but his rendering of *al-wajd* as "passion" weakens its specific sense and the intensity of the pain it expresses. He also omits the lexical repetition of أخفي, losing the rhetorical reinforcement of the speaker's struggle to conceal his suffering. Serrano (2018, p. 161) similarly renders *al-wajd* as "passion," but his insertion of "[*wajd*]" partially compensates by retaining the cultural and semantic markedness of the Arabic term. Like Farrin, however, he omits the repetition of أخفي, reducing some of the line's rhythmic and emphatic force. Both translations therefore represent the basic thematic content by maintaining the contrast between concealed and visible suffering. Where Farrin gains semantic fluency at the expense of lexical specificity, Serrano shows greater sensitivity to the term's cultural markedness by retaining '*wajd*', although neither translation fully reproduces its painful specific emotional force. Measured against Nida's (1964) dynamic equivalence, neither rendering elicits in the English reader the response of pained yearning that *al-wajd* evokes in Arabic, although Serrano's bracketed term at least signals that something has been lost.

A second line foregrounds the psychological and social dimensions of the lover's suffering: وإن قلت ردي بعض عقلي أعش به ... مع الناس قالت ذاك منك بعيد (Al-Qālī, 2001, p. 538). Here, love has affected the speaker so profoundly that he seeks not merely emotional relief but the restoration of his ability to live among others. The

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Arabic *ʿaqlī* (“my mind/reason”) suggests psychological instability, while أعش به ... مع الناس expresses a desperate desire to regain enough composure to resume ordinary social life. The beloved’s response, ذاك منك بعيد (“that is far from you”), intensifies his helplessness by dismissing even the possibility of recovery. The line thus extends the theme of the pangs of love from emotional anguish to psychological instability and social isolation.

Farrin (2011, p. 103) captures the line’s profound suffering and intensifies the speaker’s desperation through “implore,” a modulation of the neutral قلت (“I say”). This choice sharpens the emotional contrast between the lover’s helpless situation and the beloved’s cold indifference. His “give me back,” however, is less suggestive of the psychological restoration implied by ردي. Serrano’s (2018, p. 161) “restore” more effectively transfers the sense of recovering what has been lost, but his rendering of *ʿaql* as “wits” narrows the term’s psychological scope. Moreover, the rendering “so that I may live among people” weakens the urgency of أعش به ... مع الناس, which implies a desperate desire to resume ordinary social life after prolonged suffering. Farrin thus intensifies the emotional desperation of the plea but weakens its sense of restoration whereas Serrano chooses to maintain the sense of restoration.

5.1.3 Idealization of the Beloved

Jamil frequently idealizes Buthaynah through imagery drawn from graceful creatures and radiant or precious objects, including the gazelle, oryx, moon, stars, and gems. These comparisons associate her with beauty, purity, radiance, and perfection and sometimes place her above conventional standards of beauty. Two lines in the poem exemplify this idealization. Consider سبتني بعيني جؤذر وسط ربرب ... وصدر كفاثور اللجين وجيد (Al-Qālī, 2001, p. 539). The first half employs the gazelle image, long celebrated in Arabic poetry as a symbol of beauty and grace, especially when imagined within a herd, signifying distinction and superiority. The second half elaborates on other features, particularly the neck and bosom as further sources of enchantment. More significantly, the opening verb سَبَتْنِي (*sabatnī*), derived from سبى (“to capture”), constructs a metaphor of emotional captivity: the speaker becomes the involuntary captive of the beloved’s beauty. Combined with the gazelle image, the metaphor transforms physical beauty into an intense force of enthrallment, presenting Buthaynah not merely as beautiful but as irresistible, exceptional figure. For Jamil, Jayyusi (1983) observes, “Buthaynah becomes the ideal of womanhood. Time cannot touch her, nor can her beauty and perception change” (p. 426).

Farrin’s (2011, p. 105) rendering of the metaphor (سبتني) as the conventional expression “captivated” works well. The similes likening the beloved's eyes to a young gazelle's and her bosom to a silver tray draw much of their poetic force from the Hijazi cultural context that produced them. Within Arabic poetic convention, the gazelle carries established associations with beauty and grace, while the silver tray can evoke value, brilliance, and refinement. These associations, however, may not carry the same weight for a reader of the target language. In the source text, the simile linking the beloved's bosom to a silver tray leaves the basis of comparison unstated.

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The source text leaves it to its reader's cultural and aesthetic competence to interpret the imagery and bridge the gap. Farrin, by contrast, makes this basis explicit by adding the adjective "shiny" to the silver tray image. Additionally, whereas the source text leaves the beloved's neck undescribed, the translator adds the qualifiers "elegant" and "comely." This choice both enhances the visual imagery and strengthens the poem's central theme of idealizing the beloved. Without these additions, the image would retain the interpretive gap that the source convention leaves the reader's cultural background knowledge to fill. Farrin's explicitation minimises interpretive ambiguities by supplying what the source leaves implicit. In Venuti's terms, this is a domesticating move: it accommodates the target reader rather than requiring that reader to supply the cultural associations the Arabic assumes. Serrano (2018, p. 162) likewise retains the central metaphor and similes. Like Farrin, he adds "smooth" to the silver "plate," but his omission of any reference to the beloved's neck (جيد), a prominent aesthetic locus in Arabic poetic convention, weakens the physical attraction conveyed by the original. His restructuring of the opening as "With the eyes of a wild calf" also foregrounds the eyes as the immediate source of captivation, whereas the Arabic incorporates the eyes, bosom, and neck into a unified description of the beloved's beauty. The result is that Farrin strengthens the idealized depiction through addition and explicitation, whereas Serrano's omission and restructuring weaken some of its completeness.

Another line extends the idealization of Buthaynah beyond physical beauty by presenting her as an exceptional companion: فمن يعط في الدنيا قريناً كمثلها ... فذلك في عيش الحياة رشيد (Al-Qālī, 2001, p. 539). The conditional structure frames companionship with a woman like Buthaynah as a rare bestowal, while رشيد ("rightly guided") depicts the relationship in terms of ethical guidance and integrity. Her companionship is thus presented as a condition of a wise and rightly lived life. The repeated ف in فمن and فذلك creates phonetic cohesion between condition and consequence, reinforcing this connection. The line therefore extends idealization from physical attributes to the beloved's value as a life-defining companion.

Farrin (2011, p. 105) preserves the central proposition but attenuates some of its elevated force. "Someone like her" for كمثلها conveys the comparison but can sound relatively ordinary in English. Moreover, "for a companion" does not capture the full intrinsic and elevated value of قرين . His "rightly guided" for رشيد preserves the basic meaning but loses some of its broader moral resonance; and the loss of the repeated ف weakens the line's formal cohesion. Serrano (2018, p. 163) likewise conveys the core meaning but narrows some of its nuances. His "is given" for يعط weakens the sense of rare bestowal, while his rendering of قرين as "wife" gives the relationship a more explicitly matrimonial orientation. "Life well led" for رشيد conveys moral well-being but reduces its broader spiritual effect. Furthermore, its idiomatic phrasing weakens the original's elevated, proverbial cadence. Farrin's version mainly reduces the line's rhetorical and evaluative elevation, while Serrano's more noticeably domesticates its sense of exceptional bestowal and elevated companionship.

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The analysis of how the two translations render the poem's themes shows that both Farrin and Serrano preserve its central vision of ʿUdhri love: the poet's steadfast devotion, his suffering, and his idealization of the beloved are clearly expressed in both translations. They diverge in how these themes are conveyed. Translating ʿUdhri poetry involves more than transferring the semantic content of love and suffering; it requires negotiating between the culturally embedded conventions of the Arabic tradition and the stylistic expectations of English poetic discourse, particularly where rhetorical structures serve to intensify emotional experience. Nor does either translator adhere to a single orientation: each translator moves between domesticating and foreignising choices from line to line. It is in this dynamic negotiation that the two translations differ most, as the following sections show.

5.2 Stylistic Representations

At its most basic level, style refers to a "perceived distinctive manner of expression… what makes styles distinctive is the choice of items, and their distribution and patterning" (Wales, 2014, Style entry). The task of the poetry translator is especially demanding "because poetry is among the literary genres most susceptible to semantic losses during translation" (Slimani, 2023, pp. 43–44). This paper, therefore, recognizes the linguistic limitations and the challenges faced by non-poet translators attempting to convey the form and structure of classical Arabic poetry, such as Jamil's poetry. However, its methodological concern lies not in assessing personal poetic abilities, but rather in examining the translators' orientations, strategies, and methods.

Under this section, three elements are examined in translation against their original manifestations: diction, syntax and imagery. They distinguish a poet's style. The creative stylistic power of the original, as Friedrich (1992) argues, "has to become visible in the translation; it even has to regenerate itself as the creative force of style in the target language" (p. 16). This view aligns closely with Venuti's concept of foreignisation, which forms the critical framework of this paper. Venuti's approach is "more about preserving what constitutes the literary rather than merely mimicking the foreignness of the original text" (Boase-Beier, 2014, p. 14).

5.2.1 Diction and Voice

Jeffries (2006) emphasises the linguistic range of diction, noting that diction "covers everything that might be included in a more linguistic account under the heading of lexical semantics" (p. 647). It is through diction that a poet shapes both the semantic content and the effect of the poem.

The Arabic expression "ألا ليت" (alā layta) (Al-Qālī, 2001, p. 538) in the opening line of Jamil Buthaynah's poem functions as a rhetorical device of *tamannī* (wishful longing). It combines "ألا" (alā), a vocative particle that signals attention and urgent emotions, with "ليت" (layta), which expresses a deeply desired and unreachable wish. In translation, two renderings have been proposed: "Alas, would that" (Farrin, 2011) and "If only" (Serrano, 2018). It is true that both preserve the

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rhetorical force of *tamannī*, but they are different in their stylistic effect. "Alas, would that" is marked by its highly elevated and archaic tone that echoes the classical nature of the source text, whereas "If only" adopts a more contemporary idiom, more accessible and immediate for modern readers. The two translators, however, work from different versions of the poem, which present subtle differences in diction, syntax, and imagery. Serrano translates from Gabrieli's edition, which, he notes, is itself one of al-Qālī's versions of the poem (Serrano, 2018, p. 165).

Let us scrutinise the two versions of the opening line:

Source Text 1: أَلَا لَيْتَ رَيْعَانَ الشَّبَابِ جَدِيدُ ... وَدَهْرًا تَوَلَّى يَا بُثَيْنَ يَعُودُ (Serrano, 2018, p. 162)

Source Text 2: ألا ليت أيام الصّفاء جديد ... ودهراً تولّى يا بثين يعود (Farrin, 2011, p. 102)

Serrano's source text 1 above shows بُثَيْن *bunayn*, but he interprets it correctly as Buthayn, the diminutive form of the poet's beloved. His translation "If only the first flowering of youth could be renewed, and the time that turned and fled, O Buthayna, returned" thus adopts a corrective strategy that connects the text with its emotional and thematic context. By rendering "alā layta" as "If only" and employing expressions such as "first flowering of youth" and "turned and fled," Serrano prioritizes modern poetic fluency and domesticates the imagery for contemporary English readers.

Farrin's translation of the second variant, source text 2 above, as: "Alas, would that the days of carefree pleasure were new, and that a bygone time, O Buthayna, would return" adopts a slightly archaic, lofty tone. By retaining "Alas, would that" and rendering أيام الصّفاء as "carefree pleasure," Farrin foregrounds the solemnity and rhetorical weight of the original. This foregrounding illustrates how foreignising strategies preserve the author's classical diction and its embedded cultural connotations.

And in his translation of the line خَلِيلَيَّ ما أُخْفِي مِنَ الوَجْدِ ظاهِرٌ ... وَدَمْعِي بِما أُخْفِي الغَداةَ شَهِيدُ (Al-Qālī, 2001, p. 538),Serrano (2018, p. 161) writes, "O my two friends, the passion [*wajd*] I hide is obvious; my tears are witness to what I hide this morning." Here Serrano departs from his dominant strategy of domestication by retaining the transliterated *wajd*. This foreignising choice indicates other meanings associated with the term's semantic range like painful yearning, heartache, and anguish. They are all associated with love and separation, which the English word "passion" alone cannot capture. The bracketed term *wajd* in the translation is likely to serve readers with some knowledge of Arabic more than general English readers, for whom it may interrupt the reading of the verse. Serrano's mixing of strategies thus becomes a strategy in its own right, used by him particularly where an Arabic term carries a cluster of correlated meanings.

An additional point concerns the culture-specific word جهاد as noun and جاهد as a verb: يقولون جاهد يا جميل بغزوةٍ ... وأيّ جهادٍ غيرهن أريد (Al-Qālī, 2001, p. 539). Farrin

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(2011, p. 105) renders it as: 'They say to me, "Jamil, go off, wage jihad!" Yet what jihad except the one for the ladies would interest me?' By comparison, Serrano (2018, p. 163) translates: 'The men say, "O Jamil, take up arms and wage holy war!" but why would I want holy war not waged against women?'

Farrin and Serrano adopt different strategies here: fidelity to cultural diction versus accessible interpretation. Farrin keeps the cultural load of the noun jihad and renders the imperative *jāhid* (جاهد) as "wage jihad," so that the term reappears across the two hemistichs. Serrano also preserves the repetition, but through "holy war," which favours clarity for modern readers. Yet this choice reduces the term's multiple meanings. The root *j-h-d* denotes striving and exertion, the very sense on which the poet's reinterpretation depends. Both translators succeed in conveying the poet's reinterpretation, but through different interpretive capacities. Farrin's "the one for the ladies" keeps the sense of striving for women, whereas Serrano's "holy war not waged against women" reconceptualises it as combat against them, shifting the beloved from object of devotion to adversary. As Jeffries (2006, p. 650) observes, "every time a writer has a free choice to make, the choice he or she makes is significant."

5.2.2 Syntax and Poetic Structure

Poetry in Arabic is marked by a unique structure, particularly classical poetry. Jamil Buthaynah's work is no exception in this regard. Structures, though unique in classical Arabic poetry, remain translatable through a wide range of strategies that keep the salient syntactic features and their flavour intact as much as possible.

One important salient feature of the poem is the direct speech between the poet and his beloved. The dialogue forms much of the syntactic structure of the poem.

Line 3 of the source text is: وما أنس ملا أشياء لا أنس قولها ... وقد قرّبت نضوى أمصر تريد (Al-Qālī, 2001, p. 538). In this intricate line, the narrative style dominates the syntax except for the clause "أمصر تريد" (*'Amṣira turīdu*). In the Arabic text, this is not marked as direct speech but is instead merged into the narrative structure of the line. When transferred into English, however, translators frequently change this embedded form into direct dialogical speech, marked by quotation marks. Farrin (2011, p. 102) translates: "Whatever I forget, I shall never forget her words to me after my travel-worn camel had drawn near: 'Is Egypt your destination?'" Similarly, Serrano (2018, p. 161) renders it as: "Whatever things I may forget, I will not forget the words she spoke when she allowed my worn-out camel near: 'To Egypt bound?'" Both translation versions highlight how the syntactic form is turned from being narrative-embedded speech into direct dialogue.

The most elaborate case comes in lines 7–8:

إذا قلت ما بي يا بثينة قاتلي ... من الحب قالت ثابت ويزيد

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وإن قلت ردي بعض عقلي أعش به ... مع الناس قالت ذاك منك بعيد

(Al-Qālī, 2001, p. 538)

The Arabic presents a dialogical rhythm through syntax alone: the poet's speech (إذا قلت … وإن قلت, *idhā qultu … wa-in qultu*) is directly followed by the beloved's replies (قالت … قالت, *qālat … qālat*), without quotation marks.

In English, Farrin (2011, p. 102) translates: "If I protest to her, 'What I feel inside, Buthayna, is killing me!' she says to me, 'It is fixed there, and growing.' And if I implore her, 'Give me some of my sanity back, so I can live happily with other people,' she replies, 'For you, that is a remote possibility.'"

Serrano (2018, p. 161) renders them: "When I said, 'O Buthayna, the passion [*wajd*] in me is my murderer,' she said, 'It will always be so and only get worse.' If I said, 'Restore but some of my wits so that I may live among people,' she would say: 'Far from it!'"

Both translators make use of quotation marks and thus cause the alternating voices to sound unmistakably dialogical. This sharp segmentation creates a dynamic, almost dramatic back-and-forth exchange, whereas the Arabic preserves a subtler alternation through its verbal structure alone.

These examples show that both Farrin (2011) and Serrano (2018) regularly recognize the direct speech's centrality in the poem. Their strategy of rendering embedded utterances as quotation-marked dialogue ensures clarity and preserves the dialogic force of the original, which has its own aligned units of expression. "This alignment relies on repetition and symmetry within grammatical structures" (Bou Iqal, 2016, p. 327).

Again, the source text is frequently marked by departures from canonical word order, including parenthetical interposition type of inversion (التقديم والتأخير, *al-taqdīm wa-al-ta'khīr*), a salient syntactic feature that serves specific poetic purposes. For instance, in line 35 the poet states: ألم تعلمي يا أمّ ذي الودع أنني... أضاحك ذكراكم وأنت صلود (Al-Qālī, 2001, p. 539).

Serrano (2018, p. 163) translates: "Don't you know, O Mother of the cowry-charm, that I laugh remembering you, despite your hardness?" His translation maintains the vocative effect of the phrase "يا أم ذي الودع" (*yā Umm dhī al-wada'*) and preserves its marked syntactic sequence by employing parenthetical insertion ("O Mother of the cowry-charm"). By contrast, Farrin (2011, p. 106) renders the same line as: "O Umm Dhi al-Wad' Buthayna, don't you know that I laugh and smile at the thought of our times together–when you were stingy?" Farrin normalizes the syntax by putting the vocative phrase in the front: "O Umm Dhi al-Wad' Buthayna." He further expands it by inserting the beloved's explicit name. This normalizing strategy in his translation changes the distinct linear structure and turns its initial immediate emotion into a neutral one.

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5.2.3 Imagery and Figurative Language

A key aspect of the poem's style is its use of figurative language and imagery. Figurative expression is not peculiar to Arabic: Slimani (2023) observes that metaphor is a feature of human cognition and is found in the literatures of all languages (p. 51). What poses difficulties for the translator is not figurative language as such, but the culturally specific images through which it is realized. Such imagery departs from ordinary usage, and thus it must first be interpreted correctly, and then must be conveyed to target readers in a way that deciphers the message and makes them familiar with its conventional usage.

When dealing with such imagery, translators' strategies vary: they may omit an image judged untranslatable, reduce it to its sense, or seek to preserve its significance by recreating it in new stylistic patterns. The last of these accords with Bonnefoy's (1992) view that the "translator needs ... to test the ontological necessity of his new images even more than their term-for-term ... resemblance to those of the original poem" (p. 188).

Jamil ibn Muʿammar's poetry makes evident the inseparable link between imagery and poetic style: his figurative expressions are not merely ornamental but central to the verse's stylistic identity. Lines 31 and 36 of the poem illustrate distinct yet complementary uses of imagery that shape the reader's experience of the poet's expression of love. The same lines also highlight how translation strategies can either preserve or alter these stylistic effects: In line 31, the poet dramatizes the paradoxical and dynamic nature of his passionate love: يَموتُ الهَوى منّي إذا ما لَقيتُها ... وَيَحيا إذا فارَقتها فيَعود(Al-Qālī, 2001, p. 539).

Farrin (2011, p. 105) renders the line as: "My passion dies when we meet, and revives when we part." Serrano (2018, p. 163) translates: "My longing [*hawā*] dies when I see her, and when I part from her, it revives, returning." Both translators preserve the personification and antithesis. However, each one of them changes the quality of the image. Farrin omits فيعود ("and so it returns"), losing the cycle of death, revival, and return, while Serrano preserves it through "returning" but inverts the order of the second hemistich, breaking its parallel with the first. Even faithful translation of semantic content may weaken or shift the stylistic image as is evident herein.

In line 36 (absent from Farrin's version), personification and animate imagery depict *al-hawā* as a living entity as well: عَلِقتُ الهَوى مِنها وَليداً فَلَم يَزَل ... إلى اليَومِ يَنمُو حُبُّها وَيَزيدُ (Gabrieli, 1939, p. 71)

Serrano (2018) renders it as follows: "I was caught by longing [*hawā*] for her when just a boy, and my love [*ḥubb*] for her has never to this day stopped growing and increasing" (p. 163). The Arabic traces love through a life cycle: عَلِقتُ marks its inception, وَليداً places that inception in the poet's childhood, and يَنمُو وَيَزيدُ extends it into continuous growth, sustained by فَلَم يَزَل إلى اليَومِ ("has never ceased to this day"). Serrano reproduces this progression closely: the term "caught" conveys the

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involuntary nature of the attachment, and the verb phrase "has never to this day stopped" captures the unbroken continuity of it. The phrase "growing and increasing" preserves the two linked verbs of organic growth. His bracketed *hawā* and *ḥubb* also make the lexical distinction between the Arabic terms, passion and love visible. In so doing, Serrano preserves both the vitality of the imagery and its poetic quality.

5.3 Aesthetic Form in Translation

Any approach to the aesthetics of classical Arabic poetry in translation must consider the formal principles that underlie its artistic coherence. Jeffries (2006) notes that "the structuring of poems by rhyme, meter, and stanza length has traditionally been a very tangible mark of its separateness from other genres" (p. 645). Three interrelated dimensions are relevant to translating classical Arabic poetry. First, the *bayt* (verse) serves as a fundamental unit of metrical and rhetorical organization. It often functions as a relatively self-contained unit of expression. The preservation of its integrity raises the question of whether translators retain the original verse divisions or reorganize them into a more continuous, prose-like form. Second, rhythm and metre contribute significantly to the poem's aesthetic character. However, their transfer into English yields challenges because Arabic and English have different metrical conventions. Nicholson (1922, p. viii) observes that

As a rule, the poetry has been turned into verse, which can give the artistic effect better than prose ... [However,] few Arabic or Persian poems are wholly suitable for English verse: we must decide what to translate, and especially what not to translate, before considering how it shall be done. [Emphasis added]

Third, rhyme is the main factor behind the musicality of the poem: its preservation, modification, or omission is a real issue in translation. Enani (2023, p. 135) emphasizes the aesthetic value of rhyme: he recommends that a rhymed verse ought to be translated into a rhymed verse in the target language, and that applying this principle when we translate from Arabic into English requires consideration of the differences between the two poetic traditions. Taken as a whole, verse structure, rhythm and metre, and rhyme provide an analytical framework for comparing how Farrin and Serrano represent the poem's formal and aesthetic qualities in English.

A valid analysis of translation should consider not only the translation text but also the interpretational values that shape its form. Farrin (2011) looks at the poem as "structurally and thematically a coherent whole" (p. 102), identifying it as a *qaṣīda* (قصيدة) whose constituent parts form a unified poetic structure. According to this critical contention, he groups his numbered lines into stanzas that reflect this perceived organic unity. Serrano (2018), by contrast, questions the text's poetic status, describing it as "simply … not a poem" (p. 171), and presents it as an unbroken sequence of 39 numbered lines of free verse without grouping them into stanzas. Their contrasting approaches illustrate how the translational perceptions of a source text's organic unity can shape the formal organization of poetry in translation and its aesthetic representation.

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Another structural artistic feature lies in the splitting of each line into hemistichs, which in Arabic are called *al-ṣadr* (the first half) and *al-ʿajuz* (the second half). The following lines, 20 and 21, provide a vivid illustration of this artistic character.

وهل أهبطن أرضاً تظلّ رياحها ... لها بالثنايا القاويات وئيد

وهل ألقين سعدي من الدّهر مرةً ... ومارثّ من حبل الصّفاء جديد

(Al-Qālī, 2001, p. 539)

Farrin (2011, p. 105) translates these lines as follows:

Whether I will ever descend into a valley, down through narrow passes where the wind whistles;

And whether, in the rest of my life, I will ever encounter a good day, when the frayed rope of happiness is new again.

Serrano (2018, p. 162) renders the same lines in a different way as follows:

Will I alight in a land whose winds persist howling over abandoned highland paths?

And whether I, one fated time, will truly meet with my good fortune, so that the worn bond of sheer friendship (*ṣafā*) will be renewed.

Neither translator attempts to reproduce the aesthetic metrical form of the original verses. Instead, each verse's two hemistichs are fused syntactically into a single continuous sentence in translation. It is evident that this fusion serves as an alternative strategy to preserve the thematic vision of each verse. It comes, however, at the cost of a feature that Al-Jihad (2007) regards as central to the poeticity of classical Arabic verse: the bipartite symmetry of the *bayt*, which he describes as "part of the effectiveness of Arab poetic consciousness in providing the utmost degree of order and regulation within the domain of language" (p. 108). Because classical Arabic poetry is grounded in a highly regulated system of rhythm and metre (*al-ʿarūḍ*) that cannot be directly mirrored metrically in English, translators often seek alternative formal devices. Nevertheless, certain English translations manage to echo the structural or aesthetic elements of the source form, thereby conveying its poeticity and exemplifying a "certain type of aesthetic excellence qua writing… reminiscent of the poet's distinctive skill" (Kriegel, 2023, p. 51).

The translation produced by the Orientalist Reynold Alleyne Nicholson (1868–1945) serves as an excellent example of this approach (as cited in Khulusi, 1982, pp. 27–28):

ألا ليت ريعان الشباب جديد ودهراً تولى يا بثين يعود

Oh, might it flower anew that youthful prime

And restore to us, Buthayna, the bygone time!

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As noted earlier, classical poetry like that by Jamil Buthaynah is marked by a fixed rhyme scheme. Consider these lines as preserved in al-Qālī's *Kitāb al-Amālī* (2001, p. 538), which exemplify this idiosyncratic feature of classical Arabic poetry:

ألا ليت أيام الصّفاء جديد ... ودهراً تولّى يا بثين يعودُ

فنغنى كما كنّا نكون وأنتم ... صديق وإذا ما تبذلين زهيدُ

This presentation makes visible the *bayt*'s bipartite structure and, more importantly, the monorhyme (*qāfiyah*) in "دُ" (*-du*) that unifies the poem. Such rhyme schemes are not ornamental but rather central to the aesthetic and artistic functions of classical Arabic poetry.

By contrast, in the English translations of these lines by Farrin (2011) and Serrano (2018), this organizing principle is abandoned. Farrin (2011, p. 102) translates the opening verses as follows:

1 Alas, would that the days of carefree pleasure were new,

and that a bygone time, O Buthayna, would return.

2 Then we would be completely satisfied, as we once were,

when you were a true friend, and what you gave generously was a trifle.

Serrano (2018, p. 161) renders the same verses as follows:

1. If only the first flowering of youth could be renewed,

and the time that turned and fled, O Buthayna, returned.

2. We could continue on contented as we were,

you a true friend though you gave me but little.

Ultimately, both translators give semantic fidelity and idiomatic English expression some priority over formal equivalence, producing versions that communicate the meaning, but unfortunately sacrifice the auditory cohesion of the original. This is a matter of translational strategy rather than linguistic impossibility: although a sustained monorhyme is difficult to reproduce in English, particularly for non-poet translators, Nicholson's (1922, p. 24) translations show, as in the example shown earlier, that rhyme can be retained or adapted in English renderings of Arabic verse. The effect of the translators' choice is that English readers encounter the poem without one of its key aesthetic dimensions.

Farrin and Serrano employ distinct strategies to render the aesthetics of Jamil's poem into English. Neither translator maintains the bipartite symmetry of the *bayt*: even when their lineation separates the hemistichs, each verse is rendered as one continuous sentence. Farrin further groups his lines into numbered stanzas, reflecting his reading of the poem as an organic whole, whereas Serrano presents an unbroken sequence of numbered free-verse lines and retains a considerable amount of transliterated terms that interrupt the flow of the English verse. Both translators

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succeed in conveying meaning but not the bipartite line structure, and neither attempts a creative transposition of the original rhyme scheme. Their translations underscore how the translators' critical readings of the poem and their priorities concerning form and readability shape the translational strategies and the final translation product.

6. Conclusion

The aim of this study was to scrutinise the re-presentation and re-creation of Jamil's ʿUdhri poetry in English. To fulfil its aim and achieve its objectives, the study employed a descriptive contrastive approach grounded primarily in Venuti's theory of domestication and foreignisation, with related translational concepts and perspectives. The analysis focused on Farrin's and Serrano's English translations of Jamil's celebrated dāl-rhymed *qaṣīda* beginning "Alā layta rayʿān al-shabāb jadīd" (أَلَا لَيْتَ رَيْعَانَ الشَّبَابِ). It examined the poem through three interconnected literary dimensions: thematic, stylistic, and aesthetic. The thematic analysis focused on undying love and devotion, the pangs of love, and the idealization of the beloved. The stylistic analysis examined diction, syntax, and imagery, while the aesthetic analysis addressed verse division, rhythmic and metrical patterns, and rhyme. This multidimensional systematic treatment enabled the study to examine the translations as literary re-creations rather than merely as transfers of linguistic meaning.

The analysis reveals that both translations preserve the poem's central ʿUdhri themes of devotion, suffering, and idealized love, yet the literary orientations of the two translators result in distinct re-creations of the source text. Neither translator applies a single strategy consistently. Their dominant practices emerge at the macro level of register and overall presentation, whereas departures from them occur at the micro level of individual lexical and syntactic choices. Farrin's translational practice is overall oriented by his tendency toward foreignising: he attempts to manifest most of the poem's elevated diction and its solemn classical style, as well as its cultural expressive orientation. When he chooses to domesticate, he makes some implicit meanings explicit and, in some places, he chooses to prioritise fluency over the source text's formal patterns. Serrano's translational practice is oriented toward domestication: he often exhibits a dominant tendency toward a more fluent and accessible register. When he chooses to foreignise, he performs that selectively, retaining the culturally charged terms through transliteration. The two translators' practices are therefore best understood as being guided by prevailing interpretive tendencies negotiated dynamically line by line rather than as fixed strategies.

More significantly, the analysis indicates a correspondence between the translators' critical understandings of the original and their treatment of its aesthetic structure. Farrin's conception of the poem as an organically unified composition is reflected in his more cohesive and thematically guided stanzaic organization. On the other hand, Serrano's view of the poem as lacking such organic unity corresponds to an unbroken sequence of numbered lines without stanzaic grouping. The translations therefore constitute not merely different linguistic renderings of the same poem, but

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distinct interpretive re-creations shaped, in part, by their respective readings of its form and coherence.

At the formal level, neither translation reproduces the Arabic *ʿarūḍ* or monorhyme *qāfiyah* through direct equivalence; both instead employ free-verse lineation in negotiating the relationship between source-text form and English poetic expression. Overall, the findings suggest that the cultural and linguistic transformations undergone by Jamil's poetry in English are shaped not only by the translators' linguistic and cultural choices but also by their critical orientations toward the poem and their respective priorities concerning poetic form, cultural representation, and target-reader accessibility.

The study recommends a multidimensional approach to poetry translation based on three interconnected dimensions–the thematic, stylistic, and aesthetic–as a useful framework and model for future scholarship. Further comparative studies can utilise it to offer critical assessments of classical poetry in English translation with alternatives. The study further recommends greater attention to the target language's prosodic resources. Where exact reproduction of Arabic metre and monorhyme is impracticable, their complete abandonment need not be the only strategy: English rhythmic, metrical, and rhyming resources may offer functional or aesthetic parallels, as demonstrated by Nicholson. Finally, future research in the Hijazi literary culture ought to expand beyond poetry and broaden its scope to explore more of its literary representations in English translation through other literary genres as well.

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العام	2022	2023	2024	2025	2026
معامل أرسيف	0.1954	0.3759	0.3068	0.5978	0.4135
معامل التأثير العربي	1.73	1.25	1.55	1.59	1.58