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Translating Literary Classical Texts into English from Hermeneutic Circle Perspective

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Abstract

Hermeneutics is meant to address the interpretative problems stemming from traditional and ancient texts, whose meanings, connotations, allusions, and even metaphorical expressions change over time and space. The present study is a mere attempt to reconstruct the historical experience and the culture in which certain literary texts were written in order to realize relatively accurate interpretations for those texts types. In other words, the ancient texts were written during a specific historical period that follows the prevalent cultural, social and historical norms of their time. These cultural, social and historical norms contributed largely to shaping the meaning of these texts, as the texts are not produced in vacuum and their meanings cannot be, at any rate, factored out from its circumstantial realities; there is a mutual relationship between the textual meaning and its cultural milieu. That is to say, are the meanings of the ancient texts changeable over time? Since the cultural, historical, socio political norms are spatiotemporal, the textual meanings are the resultant of an instant process and complicated process of interaction between culture and language, the textual meaning tends to be more vulnerable to changes when travelling from time to time. When the ancient texts travel from the past to the past, they are transplanted into a different culture and received by different recipients. In addition, many lexical items embedded in these traditional texts can lose their old meaning either through pejoration or amelioration, which might be confusing to the modern readers. The cultural values and the occasions of these texts which were used a key clue in decoding the ambiguity no longer exists. Therefore, the idea of getting closer to the authorial intentions has become so abstruse and a difficult task for the contemporary reader to get or even to make sure that his interpretation is true.

Keywords: Hermeneutic circle, interpretation, classical texts

Introduction

The transmission of meaning involves not only linguistic equivalence but also the process of cultural/historical comprehension and interpretation, classical text translation is a contentious topic. Classical texts are, thus, a type of oral storytelling that is preserved in the collective recollections of nations. It is not preserved in archives of documents. As a consequence, it becomes more susceptible to oblivion, loss, alteration, manipulation, and distortion. It differs from the classical and formal language. In other words, classical expressions and terms may have connotations distinct from those of Modern Standard Arabic. Phonological distinctions

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are additionally considered in the process of translating classical texts. The production of a classical text is predominantly influenced by the indigenous culture of that community. It is associated with the history, folklore, and cultural tradition of Saudi Arabia. In other words, classical texts serve as a means of preserving artifacts, local industries, the names of agricultural implements and products, traditional weapons, and more. In order to effectively translate a classical text, one must possess knowledge of the indigenous culture from which it originated and has since developed.

Classical text is a highly contentious term to define due to the challenges associated with documenting and recording classical expressions. Classical expressions are oral, temporally specific, and informal. "Mattiello (2005:67) characterizes it as innovative, colorful, fad-like, lighthearted, and refreshing, with the purpose of either establishing a social identity for the speaker or leaving a profound impression on the hearer." In other words, classical text is predominantly linked to a specific subculture or subgroup of individuals. They utilize an extremely unconventional but generally applicable vocabulary. Consequently, classical textual terms and expressions undergo transient transformations; furthermore, they serve as indicators of the speakers' identities. "It is critical to clarify that all individuals communicate using a classical text." "Classical texts do not represent an unusual, archaic, or rustic mode of communication" (Trudgill 2004:1). Classical text is defined by the Oxford dictionary as "a form of a language spoken exclusively in one area in which the pronunciation, grammar, and vocabulary may differ from those of other forms of the same language."

A classical text is exclusive to a particular community or group of individuals. Thus, it is comprehensible and identifiable to individuals who are geographically adjacent. It functions as a vehicle for the speakers' identities to be expressed. Conversely, it functions as an impediment to exclude outsiders and a cohesive agent for insiders (Anderson and Trudgill 2005:158). Classical terms are elements that are temporally constrained. As a result, their definitions are neither static nor predetermined. On the contrary, it is perpetually subject to change as time passes. "It facilitates the recognition of individuals who share similar age and life experiences" (Munro 1997:27). Unconventional are classical expressions and terms due to the fact that deviation from established linguistic conventions. They are classified as equivocal and private, with distinct and understandable connotations limited to those who employ them in their everyday existence. Therefore, exclusivity constitutes a significant characteristic of classical expressions. The characteristic of playfulness frequently characterizes classical expressions. Frequently, classical expressions are figurative in nature, employing metonymy and puns to convey their intended meaning. The expressions of classical texts are innovative and creative. They have been subjected to the perpetual reproduction and reconstruction process. As a result, a translator might come across expressions and structures that are novel, unprecedented, or new and fresh. In other words, a translator might come across peculiar, extraterrestrial, or unusual expressions.

According to Jespersen (1922), classical terms and expressions are innovative and inventive. They are referred to by novel terms that possess distinct and unique connotations. Thus, two primary characteristics are associated with classical text. Extra-grammatical morphology constitutes the first, while semantic indeterminacy represents the second. Neologisms serve as representations of extra-grammatical morph structure. Nevertheless, semantic indeterminacy manifests itself in the assignment of entirely unique connotations to words that possess fixed and dominant meaning.

Review of Literature

A significant obstacle encountered by individuals interested in classical text translation is the potential for misinterpretation of classical textual expressions. Translators may inadvertently misinterpret classical expressions due to a deficiency or ignorance of the historical, socioeconomic, and cultural circumstances that contributed to the development of the local classical text in question. The concept is explicated in detail by Faiq in the subsequent passages: The issue of miscommunication arose due to linguistic incompatibilities. Additionally, it emerges from cultural factors. The presence of divergent cultural values and social structures would inevitably result in a state of miscommunication. Distinct cultural values and social structures influence language and imbue it with vitality and significance. The various meanings that language generates are derived from the cultural context in which it operates. Slow cultural change occurs. Nonetheless, this gradual evolution hastens the process of language evolution and change. Consequently, classical text translation should commence with an awareness of the surrounding context that imparts the intended meaning. In other words, classical text rendition involves more than simply deciphering the classical text's language. On the contrary, its objective is to create the conditions that are essential for attaining a process of objective and precise comprehension regarding the cultural context of classical expressions. Put simply, classical terms are not comprehensible or graspable unless one is aware of their context in the world. The significance of words is indeterminate unless one understands their place in the world. Classical text boundaries refer to the geographical boundaries that delineate the areas where a particular language is spoken. Different classical texts are associated with specific geographical regions. Geographic boundaries play a significant role in shaping the distinctive attributes exhibited by each classical text. These geographical boundaries manifest themselves in the form of phonological and cultural distinctions, which cause difficulties for outsiders in terms of comprehension. Moreover, distinct socioeconomic realities gave rise to a unique world formed by the geographical boundaries of each classical text. The classical expressions that result from these spatial-socioeconomic realities have entirely distinct connotations than those found in formal Arabic. The current context of the present study investigates the reason why the translations of two statements that are otherwise identical and share many similarities are rendered differently. Has the translator deciphered the spatial realities or linguistic structures of the two statements? How could an individual who is not native to either Saudi Arabia or Egypt comprehend the semantic distinctions between the two assertions? The response to the aforementioned inquiries can be succinctly articulated by Tymoczko (2016) as he argues that when attempting to communicate the literary works of a marginalized culture to an audience from the dominant culture, translators frequently encounter formidable challenges. These obstacles include difficulties in interpreting material and social cultures (e.g., tools, law, economics, and customs), as well as historical, value, and philosophical aspects; conveying literary elements such as genre, form, performance conventions, and literary allusions; and ensuring the accuracy of translations. The information burden associated with translations of these marginalized texts is frequently substantial due to the aforementioned factors; in fact, it runs the risk of becoming unmanageable. Reception issues pose significant challenges for translated marginalized texts due to the unfamiliarity of the recipient audience with both the literary framework and cultural content of these texts.

Indicative of the second difficulty that can arise from classical text translation are culturally specific elements. The culture-bound elements consist of objects, instruments, tools, proper nouns, and foods that are associated with particular cultures and eras. The threshold is the

difficulty in translating culturally bound elements. To begin with, what strategies might the translator employ to resolve the contentious matters that arise due to the cultural particularities of elements that are bonded to a particular culture? Alternatively stated, how might he or she attain cultural equivalence in the target culture? Furthermore, in what ways might the translator be able to confront the contentious matters that arise from the particular historical milieu of culturally bonded components? How could a translator convey items that are historically constrained across time periods? Lastly, are these culturally imbued elements capable of withstanding the test of time without acquiring fresh significance? A lack of cultural equivalence in the target text may complicate the translation of culture bound-elements into English due to their peculiar cultural specificity. Culture-bound elements may thus present specific incompatibilities for the translator to contend with. "Every text is a reflection of the culture and era in which it was composed" (Oittinen 1997:13). According to Hagfors (2004), the challenges associated with translating classical textual expressions and terms are attributable to their cultural and historical particularities. They are expressed during specific periods in history in order to bridge a cultural chasm over time. Consequently, they exemplify the cultural values that were predominant during that particular era.

Chrif (2003) explains that the pre-Islamic Arabic language is poorly understood. The inherited tradition that provides reliable sources of classical text prior to the advent of Islam for the benefit of modern readers is uncommon and contested. As a result, reliable data regarding the ancient Najd classical texts are lacking, as the pre-Islamic tradition was not recorded in the form of manuscripts, stone engravings, or metal works. The Arabic language originated in the cities of Qurush and Najd. The Najdi classical text had already become established prior to the modern emergence of the classical Arabic language.

Venuti (1995,1996 and 1998) argues for domestication versus foreignization to translate classical expressions and terms. Domestication is defined as an ethnocentric reduction of the source text to the cultural values of the target language, while foreignization is known as "an ethnodeliant pressure on those (cultural) values to register the linguistic and cultural difference of the foreign text, sending the reader abroad It is a strategy that aims at domesticating the source in the target text world (Venuti 1995:20). In translating classical terms and expressions, domestication is to reduce the strangeness and peculiarities of the foreign text to the target language readership. However, foreignization is to retain something of the foreignness of the original text. In this way, translation strategies oscillate between the assimilation of the original text in the target text or the transplantation of the original text into the target language. Venuti (1992) regards the translation process as a kind of reconstruction the foreign text into the body of the target language:

Constantly influencing the production, circulation, and reception of texts, the reconstruction of the foreign text in accordance with hierarchies of dominance and marginalization...Whatever distinction the translation conveys is now imprinted by the target-language culture, assimilated into its canon and taboos, codes and standards.

The objective of translation is to recreate the cultural other in a manner that is similar, recognizable, and even familiar. However, this objective invariably runs the risk of completely domesticating the foreign text, particularly in projects that are extremely self-aware and in which translation serves an imperialist appropriation of foreign cultures for domestic economic, cultural, and political agendas (Venuti 1992:196).

Translator resembles the artist who portrays a natural scene or a human image. It is clear that the portrait will not be identical to the original scene. However, he/she depicts such an image

in his mind before transposing it in his portrait. The process of mental depiction requires deconstruction of the original image, followed by a process of reconstruction. The process of reconstruction should follow the norms and the canons of the target language. That is to say, the translator has to manipulate the source text to be fit for the original; the process of recalling the cultural and historical background of the source text has to be coupled with a kind of adaptation. The idea of the cultural adaptation focuses on removing the foreignness and strangeness of the original text in the target language. To achieve this end, it restricts the problems of the rendering classical textual expressions and terms embedded in texts to the ability of the translator to engulfing the cultural gap between the source and the original text. It suffices itself to deal with the cultural problems of translation at the expense of other problematic issues arising when translating classical texts such as mis/understanding, mis/interpretative, textual, intertextual, contextual and paratextual problems. Using foreignization makes the translated ambiguous and unclear for the target readership, which is considered to be the easiest strategy for a translator to render classical textual terms transplanting them into the body of the target text. These transplanted organs may be incoherent with new linguistic structure in which they were embedded. Therefore, the target readership is faced with a hybrid and inhomogeneous text whose textual, linguistic and semantic structure is not consistent. Using both domestication and foreignization left several questions unanswered: how could the translator verify that he avoids misunderstanding and misinterpreting the classical expressions and terms in his text? How could the translator address the problematic issues arising when translating the oral expressions and terms, which are apt for rapid lexical semantic change? How could the translator communicate strange items and tools to the contemporary audience? Does he/she render them from a present or from an ancient worldview? The present study is not able to provide answers for all of these questions. However, it tries to find an answer for some questions and shed light onto the others. Attempting to answer these questions, the present study applies hermeneutics as an approach for handling the problematic issues arising when translating such classical textual texts.

Theoretical Framework: Utilizing Hermeneutics Theory of Translation as a Classical Text Translation Strategy

The translation strategy suggested for classical text translation is founded on the hermeneutical concept of translation. This study operates under the assumption that a hermeneutic circular approach can resolve the numerous challenges associated with translating traditional texts that contain cultural markers, classical textual terms and expressions, and culturally bound elements. These challenges are categorized as textual, paratextual, contextual, historical, and cultural, and necessitate a comprehensive translation approach.

Comprehension and management of texts originating from antiquity or distinct cultures necessitate an initial stage of comprehension prior to translation. This comprehension must be succeeded by interpretation. At first glance, certain hermeneutical terminology, such as "true prejudice," "false prejudice," "historicity of text," "traveling text," and "interpretation." appear to lack relevance in the context of translating such texts.

A- Linguistic comprehension: Schleiermacher (1977) elucidates that the process of translating necessitates not only a literal comprehension of the text but also a psychological reconstruction of the author. "This psychological aspect entails immersing oneself in the imaginative faculties of the initial author, which is colloquially referred to as "the authorial intent" (Schleiermacher: 88). This rationale substantiates the translator's obligation to grasp the authorial intent rather than the textual content itself.

Wilhelm Dilthey (1990) Posits That Historical Comprehension is a Crucial Instrument for Translating Social Science Texts. To Comprehend a Text, One Must Examine It Within the Context of a Particular Historical Era

C- Understanding the world of the text: Martin Heidegger (1962) explains that any translation should be focused on translating the thoughts of the author. He adds that translation may enhance the thought expressed in the source language. For him, understanding and translating author's thought is not based on understanding the text but the reflection and shadow of the text in the present world. Texts are meaningless in themselves but they derive their significance and meaning from their reflection in the world. The idea of understanding does not lie in thinking, but in coping with things. Human being does not understand a computer but he/she knows how to use a computer through practice, then he/she may try to understand it or not. Subsequently, the objects which have no existence in reality are unknown to human being. This result would present a good solution to translating traditional objects and culture-bound elements and ancient items. That is to say, any translation has to fit his text for the present actualities. The ancient culture-bound objects have to be reinvented to fit for the present. A translator has to search for the present objects, which are similar to the ancient objects, or replace their function to present comprehensible and realistic translation that mimics reality. He has to bridge the gap between the present and the past.

D- Presuppositional Understanding: Circular Understanding-prejudiced Understanding: The Following Are the Words That Gadmer (1975) Uses to Describe His Concept of Understanding

When an individual endeavors to comprehend a text, they perpetually engage in projection of meaning. Specifically, they assign significance to the entire text as soon as a preliminary meaning materializes. Once more, the preliminary meaning is projected. A New meaning emerges solely due to the reader possessing specific expectations regarding a particular meaning while reading the text. "Comprehension of what is there" (315) requires the individual to devise this forward-projection, which is continuously revised in light of what emerges as the reader delves deeper into the meaning.

Gadmer's idea of circular interpretation argues that text interpretation is related to the changing interpretative tradition. The idea of recapturing an original meaning of a text is deceptive reality. "The experience of hermeneutical truth can be compared to the experience of play, in which, when one plays a game, the player is not controlling the game but rather the game transcends the player" (1975:60) Thus, the translator is unable to get the authorial intentions of the original author. The hermeneutic truth lies in the fact of historiography. All knowledge is historically relative, so interpretive knowledge is so in particular. Understanding a written text requires to put it into its historical world, which in turn reconstructs the social, political, economic reality of the author, reflecting their past correlations in the way of "immediately mirroring the present in the past and the past in the present" (Gadmer,1976:133). Understanding is renewable and generative, as there is no ending point to understanding. Every understanding is related to new understanding, which is a circular process par excellence. Spitzer (1984) introduced the hermeneutics circle to modern critical theory in as he writes: "It results from the relationship between parts and wholes: any part can be explained only in relation to the whole, but the latter must be "presupposed" in building up relationships between parts (190) Ibn al-anbari (1987) explains that the Arabic discourse interprets itself through understanding smaller parts from understanding larger ones and vice versa. Arabic texts cannot be interpreted from just reading the parts but it requires reading the whole tradition, as one lexical item may signify various

senses; however, after reading the whole text, one can reach a conclusion that it signifies only a specific and definite meaning. Meaning can only be contextually determined. Bassnett and Lefevere (1990) articulate how hermeneutics theory could be efficient in translating traditional texts: Reconstruction is an inherent aspect of the translation process; no text can be translated without a multifaceted undertaking involving reading, rereading, reworking, rethinking, reshaping, and ultimately rewriting. The target audience of the translation will likely lack access to the source material and thus rely on the translator to convey its meaning. However, it is inevitable that the translator, being a product of his or her own thoughts, will inevitably rewrite the text.

So understanding should have prejudices, which can be mitigated via understanding the linguistic hermeneutics. All understanding is rooted in language. However, such understanding derives its logic and objectivity from being aware of its cultural experience and historical reality as "language allows being to show itself... and being is accessible only through our finite and historically conditional language (Gadamer, 1975:177). Nothing can be called an objective interpretation as the intellectual could not circumvent falling into the trap of prejudices due to the "human history and overhastiness" (Gadamer, 1975:264). "The overcoming of all prejudices, this global demand of the enlightenment, will prove to be itself a prejudice, the removal of which opens the way to an appropriate understanding of our finitude, which dominates not only our humanity but also our historical consciousness" (Gadamer, 1975:277). Subsequently, the process of interpretation is best described as subjective; hence text understanding is different from critic to critic as what is believed to be as inseparable horizons of text and reader can be fused and linked.

Discussion and Analysis

Najd Classical text is an oral form of speech that is transmitted through imitation and repetition from generation to generation. It is transmitted orally and through folklore and poetic forms such as Nabati poetry. Furthermore, classical texts are utilized to express the identities of traditional industries, artifacts, crafts, and cultural heritage. The development of classical text vocabulary and expression is constrained by both temporal and cultural factors. The meanings and comprehension of classical text words are swiftly transformed over time due to the influence of their environment. There are two significant phases of development in the Najd classical text: the first occurred prior to the discovery of petroleum, and the second occurred afterward.

According to Anis (2003), the Bedouin clans, prior to the discovery of petroleum, led a nomadic and solitary existence. Put simply, the geographical isolation fostered a sense of disconnection among various generational cohorts. The adolescent and the elder were socially isolated. The state of isolation hindered their complete access to the classical expressions and vocabulary possessed by their parents. The precise transmission of classical text expressions across generations was ineffective. Moreover, the challenging living conditions endured by the Bedouin tribes, coupled with their preoccupation with survival, had a detrimental impact on their interpersonal relationships with their offspring, consequently leading to a decline in the linguistic proficiency of subsequent generations. Numerous classical words were mispronounced by the children, causing their meanings, morphological structures, and semantics to evolve over time. The offspring were incapable of perfecting their parents' classical texts. Thus, classical expressions reproduction and the emergence of new terms occurred continuously. As a result, the transmission of classical text expressions from the elder to the younger generation is not possible with precision.

Classical Arabic expressions undergo a process of evolution and meaning modification due to the influence of various social and cultural factors. The rate at which classical expressions and terms undergo semantic change is accelerated by a number of factors. Classical expressions, by virtue of their oral character, underwent verbal transmission from one generation to the next, thereby traversing time and space. As a consequence, even the most minute phonological deviation has the potential to alter and distort classical expressions, leading to semantic distinctions. Thus, a single classical expression can potentially convey two distinct meanings.

According to Al-Asfhani (2009), a renowned classical Arab linguist, synonyms in the Arabic language can only be presented convergently. Synonyms are limited in scope in his opinion, as they are constrained to the same ecological domain. He explains that the following conditions must be met for the process of forming synonyms to be valid: A-A relative condition of identification and coincidence in meaning must exist between the word and its synonym.

B. The synonyms must be classified within the same limited scope as the term. C- The term and its synonym ought to be associated with the identical historical era. Therefore, synonyms associated with antiquity or remote historical periods are no longer applicable when attempting to define a contemporary word. In other words, synonyms must pertain to the same specific local culture and be associated with the same historical era. Hence, the matter concerning synonyms in the Arabic language, particularly when translating classical texts, constitutes a complex and troublesome aspect of translation.

Certain classical terms and expressions are obscure and unintelligible, necessitating their comprehension and interpretation in Arabic. To do so, one must seek out the most similar synonyms. Alternatively stated, an intralingual translation strategy could be suggested to clarify the equivalence and vagueness of the meaning of certain lexical items in Arabic by substituting a well-known synonym prior to translating the term into English. Nevertheless, as stated by Al-Asfhani, the synonyms must be derived from the exact same historical era and a confined environment. This elucidates the reason why the intralingual translation strategy might prove inadequate as interpreting and explaining in the same source language is an exceedingly complex undertaking that necessitates the consideration of numerous factors in addition to linguistic ones. Similarly, renowned classical Arab linguist Abu Ali al-Faris (1991) refuted the notion that synonyms exist in the Arabic language. It may be possible to gain clarity on the matter by recollecting the subsequent anecdote. Abu Ali Alfarsi responded to him, "I knew only one name, and that was the word "sword," when he was in the presence of Saif Al-dwala at Halab with a gathering of Arab linguists and a renowned Arab linguist, Ibn Khalawayh, who claimed to know more than fifty synonyms for the word "sword." This account was narrated by Ali Al-faris. Nevertheless, the remaining fifty names are not synonymous; rather, they refer to qualities and characteristics ascribed to the sword that, over time, have come to be recognized as synonyms. For instance, the Arabic word "Sayf" (sword) is known as "Yamānī" (Yamani) and "Muhannad (Indian)." A diachronic study of such two words reveals that Yamānī is not another name for the sword but it is a quality attributed to it, which means that this sword is manufactured in Yamane. With the progress of time, the quality is converted into name or synonym. Muhannad means that the sword is manufactured in India. With the passage of time, it has been turned into a new name, instead of being a quality or a characteristic attributed to the sword. Such a linguistic phenomenon can be easily traced in the Saudi classical text, as sometimes, there may be a difficulty to find synonyms across different classical texts and in the formal Arabic language. Such idea stirs up a new problem in the issue of translating classical texts: That is to the say, it limits the process of translating Arabic classical text to its

speakers because they are capable of understanding the marginal significance of the words, which is totally different from the central significance.

Concerning the Figurative Application of Classical Expressions

A significant distinction can be observed between formal Arabic language usage and classical textual expressions, with the former frequently incorporating metaphorical emancipations from the classical Arabic language. Therefore, in order to comprehend classical expressions and terms, one must retrace their steps back to the historical milieu in which the initial words originated. Nevertheless, regaining the term's ancient meaning is an incredibly difficult endeavor. This can be explained by a multitude of factors. To begin with, lexical objects undergo transformations as they traverse both temporal and spatial dimensions. Numerous times during such a voyage does the meaning of a given term alter. Arabic is replete with instances of semantic transformation. The text is filled with words whose modern definitions are diametrically opposed to their definitions in classical Arabic and pre-Islamic Arabic. These terms are exclusively available in obsolete dictionaries that have been superseded in modern times. Ancient words that are no longer in use are resurrected to impart an entirely new meaning to commonplace speech.

The term "central significance" denotes an archaic or comparatively conventional definition of the word that can be ascertained by consulting dictionaries. The marginal significance pertains to the metaphorical or figurative connotation of a specific term, which is acknowledged solely within a restricted community. It is primarily associated with classical texts and culturally specific elements. The marginal importance

Those who are interested in translating Arabic classical texts into English, specifically the Saudi classical texts, face a formidable obstacle in the form of words. For example, the central significance of the Arabic word "Bṭḥ" is to "knock someone down." The adjective of this word is "Mbṭḥ" whose classical meaning is "someone who is knocked down." However, the contemporary meaning is totally different from the central significance, or the dictionary meaning, which means "someone who is injured in his head." This is called marginal significance, which is mainly associated with classical words and informal language. What is remarkable is that such a marginal significance of the word Mbṭḥ has converted into a central significance and became well-established in the Modern Standard Arabic that has substituted the Classical meaning. In such a condition, depending on the Arabic dictionaries as the sole source for interpreting the ambiguous and vague classical terms for rendering does not adequately address the problematic issues relating the translation of classical terms and it often causes mistranslating the Arabic meaning into English. There is a remarkable difference between "injured in his head" and "someone laid down." There are other examples which may help reveal the serious problems of translating the Arabic classical texts, particularly Najdi ones. Another example is the Arabic word "Bāykh," an informal Arabic classical expression, which means "silly." However, this word in the classical Arabic means "to calm down or be extinguished". For example, "John calmed down" and "the fire is extinguished." The contemporary meaning of the word "Bghdd" is "coquetry" whose use is confined to woman. However, this word originally means "civilized" as Baghdad was an example of the civilization in the early Islamic state. Accordingly, it became as an evidence of civilization and modernity. The word "Qummāsh" originally means "barbaric people, bad-nature people". However, the contemporary meaning of this word is "cloth." Obviously, the classical words deviate from their original meaning in the formal Arabic language. In addition, the meaning of the Arabic words change over time. This change is consistent with the socio-economic realities of each society. In other words, there is a clear reciprocal relationship between language and world.

Challenges in Translating Nabati Poetry

Nabati poetry is a kind of poetry that is written in the widely spoken vernacular language of Saudi Arabia. The original birthplace of Nabati poetry is Najd, an expansive region including the middle Arabian plateau and its surrounding territories. According to Swoayn (1:1985), all famous Nabati poets originate from Najd, and the language used in this poem aligns with the informal speech of that area. Nabati poetry is a robust and energetic portrayal of the Najdi legacy, with some of its recognized experts still alive in the current day. The language, imagery, structure, and form of the text are readily comprehensible to the elder generation in Saudi Arabia who personally experienced its creation. The challenges that arise while translating Nabati poetry include several variables, including social, historical, cultural, etymological, and linguistic factors. The recent changes in the socioeconomic reality of Saudi Arabia have had a severe impact on the life and energy of its poetry heritage, which may be attributed to sociological difficulties. "The contemporary generation lacks the ability to comprehend the language employed in this poetry or to value its distinctive style and vivid imagery" (1985:2). The conventional practices and lifestyles provide a source

The Sources of Inspiration for Nabati Poetry Have Been Eradicated, Including the Previous Tribal Structure and the Wide Nomadic Lifestyle

Another serious issue that arises from Nabati poetry is the use of historical-cultural references. Nabati poetry is an oral art form that primarily depicts the pre-modern Arabian lifestyle. Hence, the text is rich in references to specific historical events and cultural symbols. To fully appreciate its worth and recognize its genuine artistic merit, one must not only be familiar with its everyday language but also understand the way of life that shaped its most prominent features. The presence of linguistic and vernacular elements in poetry is a significant challenge when attempting to translate the aesthetic language of the poems. The poetic message is communicated by the imagery, reverberations, meanings, and connections they inspire. Translating Nabati poetry is very challenging due to the cultural complexities involved. The translator tries to convey the significance across two distinct languages as well as across two disparate and remote cultures and customs. Swoayn (1885) elucidates the challenges associated with translating Nabati poetry, which are exemplified as follows:

English lacks parallels for Arabic terminology and idioms. Moreover, Western readers have difficulties in understanding the nomadic lifestyle and desert environment due to the complex ideas, imagery, and metaphors linked with it. Nabati poetry has many common borrowings, religious allusions, and historical references that need detailed explanations for anyone who are not experts in the field to understand. The Nabati poet assumes that his audience have extensive knowledge in the art of making.

The Purpose of this Study is to Evaluate the Translation of a Nabati Poem Written by بداح العنقري, a Well-Known Traditional Poet from Najd. The Evaluation of the Translation Focuses on Addressing the Following Inquiries?

Which approach did the translator use throughout the translation process?

How did the translation deal with the difficulties posed by the historical change in the meaning of words, the differences in vocabulary between Modern Standard Arabic and Classical Arabic, the use of metonymy and figurative language in Nabati poetry, and the Western readers' lack of knowledge about cultural, social, religious, and desert references?

Alsowayn, a renowned Saudi scholar, made significant contributions to the Arabic literary world by doing extensive research on Nabati poetry in both Arabic and English. In his work, "Nabati Poetry: the Oral Tradition" (1985), he translated and evaluated a collection of historically and culturally significant poems written in the ancient Najdi form. In this context, the evaluation of his translation of one of Badah Alankry's poems focuses on its capacity to address the previously listed inquiries.

Quotations extracted from the authentic Arabic manuscript:

We sought sustenance and provisions from God.

The camels were ridden by the travelers.

We focus on the most important issues.

We rode the horses swiftly.

The task has to be completed promptly.

The prayer times are divided into five daily intervals.

From the start, it is evident that the translation is purely literal, without lyrical language and artistic qualities. The translator abstains from altering the aesthetic and rhetorical qualities of Nabati poetry, which are shown in its vibrant portrayals of Bedouin existence, culturally important aspects, arid landscapes, and unique lifestyle. Furthermore, the original content is not culturally adapted in order to make it accessible and comprehensible to the target audience.

This is abundantly evident in the text. 1-Indeed, I have often embarked on raids and successfully returned from them. The phrase "How often have I ridden a fleet mount" is a direct translation of the Arabic language. The phrase "returned from a raid" employs poetic and metaphorical language, a characteristic often seen in poetic diction. The text fails to stimulate the reader's imagination about the presence of a conflict or battle. The Western reader's imagination is not stimulated to go beyond their own world, envisioning the Arabian desert with its hidden mysteries and captivating Bedouin culture. The verb "to return" lacks imaginative connotations and is not often connected with terms related to "war" and "fighting". The poet aims to elucidate his identity as a knight who engaged in hit-and-run tactics. He is an experienced equestrian. The term "fleet" does not align with the customary practices and instruments of warfare often seen among tribal societies. Put simply, the vocabulary included in the translation must be suitable for the specific historical era in which the poem was composed. Furthermore, it is important that the word choices be neither unfamiliar or unclear to the modern reader. The Oxford English dictionary defines "fleet" as a collection of armed ships or a formation of airplanes or buses traveling in unison. It is clear that this term was not used in the native groups.

Moreover, the translated sentence avoids any effort to bridge the cultural gap between the Oriental text and the Western reading. The author refrains from modifying the original material in order to make it comprehensible and unambiguous for contemporary readers. The reason for this is because a literal translation accurately delivers the content of the text without considering culturally specific paralinguistic factors. Hence, this sentence is most precisely expressed as: "By God, I delivered numerous strikes."

The poet's exact translation lacks the ability to effectively communicate the genuine essence of the original work, resulting in a perplexing and unfamiliar experience for readers from the

western culture. Figurative language and references to the desert are excluded, as are definitions. The poem's second line reads, "On numerous occasions, I have ascended onto the saddle!" On several occasions, I have traveled in the late afternoon while on route to engage in raiding activities! The user's text is written in a language that is not recognized.

The aesthetic and lyrical appeal of Arabic poetry is stripped of its literal significance and poetic attributes. It transforms it into a style of writing characterized by ordinary language and sentence structure. In ancient Arabic, the term "akwārhn" specifically denotes camels. However, the phrase "climbing into saddle" implicitly alludes to the horse, since the term "saddle," known in Arabic as "al-Sarrāj," specifically denotes a supporting framework that is attached to the back of a horse, rather than a camel. Put simply, the saddle is not securely attached to the camel's back. Instead, it is securely attached to the rear of a horse. Therefore, the reader will readily comprehend that the rider positioned themselves on the rear of a horse. Arabic has a more extensive lexicon compared to English. It has a wide range of vocabulary and diction that allows for precise referencing of distinct meanings associated with various terms. For instance, *Alsrj* is a term that specifically denotes a horse saddle. Nevertheless, *al-Riḥal* specifically denotes the saddle used for camels. Nevertheless, in the English language, the term "saddle" is used to denote the item that is securely attached to the rear of any animal. Due to the English people's lack of use of camels in combat or transportation, their mental representation is more inclined towards horses rather than camels. An alternative view is that the lexical term "Akwār," originally referring to a group of camels, has undergone diachronic development to now denote a group of horses. Nevertheless, this perspective lacks linguistic evidence, as concluded by the researcher. Consequently, it may be shown in the following manner: On several occasions, I engage in horseback riding to return home after a battle in the afternoon.

The translator interprets the third line as: "I have frequently wielded the Indian sword!" On several occasions, I have participated in the distribution of livestock that were stolen from those who lacked determination. However, the translator adheres to a literal translation methodology, since he merely delivers the surface-level meaning. The poet's intention is not to imply that he physically wielded the blade. Nevertheless, he asserts that his exceptional prowess in swordsmanship enables him to emerge victorious in several fights, so securing triumph for his tribe and allowing them to partake in the spoils of war. The translation erroneously renders the term *Alhnādy*. *Alhnādy* was used throughout the pre-Islamic period as a term to denote the sword made in India. Over time, the characteristic has transformed into a synonym. In other words, the term *Alhnādy* (Indian) is used interchangeably with the term "al-Sayf" (sword). Hence, it is unnecessary to refer to the Indian sword, since it pertains to an antiquated depiction of a weapon that is no longer in existence. The term "*Almṣālyḥ*" originates from the formal Arabic word "*al-Maṣlaḥah*," which signifies a profit, interest, or anything of value. Nevertheless, within this particular situation, this term has assumed an alternative meaning distinct from that of advantage or personal gain. It refers to the posterior region of the body.

The translation used a literal methodology, prioritizing the transfer of the most superficial significance and falling short in conveying the author's intended message. Moreover, the translator does not provide practical answers to the difficulties that emerge when translating a work that includes traditional textual terms. Firstly, he ignores the historical development of the meaning of the terms he used. Furthermore, his translation neglects to consider the intended significance conveyed by the author.

In Conclusion

The author's translation of formal Arabic language and expression disregarded the metaphorical connotations of certain terms, choosing instead to provide a literal and unadorned translation of metonymic idioms. The text failed to effectively communicate culturally specific elements and religious and cultural references. Additionally, it did not address the differences between the Orient and the Occident. The author did not modify or adapt the source text to ensure its accessibility and clarity to the reader. The study indicates that using the hermeneutical philosophy of translation might provide resolutions to several challenging problems that arise while translating Najd Classical material. To bridge the cultural divide between ancient texts and contemporary realities, one might use Heidegger's notion of reflective translation as elucidated in his work "Being and Time." Heidegger argues that a genuine translation must accurately convey its essence and the temporal context in which it exists. Given the transient nature of the world, it becomes necessary to periodically re-translate historic works to ensure their comprehensibility for future generations. Text has a changeable nature, devoid of rigidity or fixity. The only location suitable for static and fixed text is inside museums, where they are used to preserve old antiquities and serve as a reminder of historical events. Nevertheless, individuals seldom use texts as a means of recollecting their prior experiences. Texts serve the purpose of enlightening our intellect and elevating our spiritual essence. Religious materials, such as sacred scriptures, have the purpose of enhancing our conduct, encouraging our cognitive processes, and enhancing our present-day existence. Hence, when writings are detached from their context, they inherently forfeit their noble purpose as agents of change. Furthermore, the issue of semantic shift may be effectively addressed by using Gamder's notion of biased comprehension as elucidated in Truth and Method. He thinks that the translation of conventional materials must be adjusted to the current context. The translator's comprehension and interpretation of the translated material are inevitably influenced by their own circumstances and perspectives, both intentionally and subconsciously.

To summarize, texts effortlessly cross time and space, willingly adapting linguistically and culturally to many locations and eras. Words evolve throughout time in order to acquire modern meanings that align with current reality, as seen from a linguistic perspective. From a cultural standpoint, outdated cultural norms are revised to align with the current geographical circumstances; otherwise, these writings would lack importance or seem incongruous with the present era.

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