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Translations of Shakespeare's Sonnet 60 into Arabic: A Transcreative Approach

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Abstract

This paper is extracted from my PhD dissertation entitled "Translations of Shakespeare's Sonnets into Arabic: A Transcreative, Socio-semiotic Approach" which is submitted to Department of English, Faculty of Arts, Sohag University, under the Supervision of Professor Bahaa M. Mazid, Professor of Linguistics and Translation, Faculty of Languages, Sohag University, and Dr. Ismael Abd ELghany, Associate Professor of Literature, Faculty of Arts, Soahg University, 2024. The dissertation deals with three of Shakespearean sonnets translated into Arabic, adopting the theoretical framework of Halliday and Matthiessen's (2014) systemic functional grammar (SFG). The SFG covers transitivity and modality processes. The study concludes that the themes of death, irony, and time are well translated through additions and elisions of the grammatical structures between the two languages within the SFG. This paper discusses Sonnet 60 and presents my translation of the Sonnets (1), (18), and (60). The findings in the current thesis show that the translation processes of English to MSA are stimulated through the processes of addition and omission with the aim of seeking irony through both the so-meant former sonnets between the ST and TT mechanisms. Owing to the similarities between MSA and English, there are some identical structures between the two languages adopting the same structure of NP, VP, and AdjP. The study concludes that the ironical tendency of ST is linguistically translated into Arabic grammatical structure constraints through the SFG's domain namely phraseological and clausal level.

Keywords: Systemic Functional Grammar, Target Text, Translation, MSA, English, Irony



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ترجمات سونيت (٦٠) لشكسبير إلى العربية: مدخل من منظور الترجمة الابداعية

مستخلص الدراسة

نادية موسى سليمان الذياب
مدرس مساعد / جامعة اليرموك

هذه الورقة البحثية مستخرجة من رسالتي للدكتوراه بعنوان "ترجمات سونيتات شكسبير إلى العربية: مقارنة تحويلية، سوسيو-سيمائية"، والتي تم تقديمها إلى قسم اللغة الإنجليزية، كلية الآداب، جامعة سوهاج، تحت إشراف الأستاذ بهاء م. مزيد، أستاذ اللغويات والترجمة، كلية الآداب، جامعة سوهاج، والدكتور إسماعيل عبد الغني، أستاذ الأدب المساعد، كلية الآداب، جامعة سوهاج، ٢٠٢٤. تتناول الرسالة ثلاث سونيتات من سونيتات شكسبير المترجمة إلى العربية، معتمدةً الإطار النظري لقواعد اللغة الوظيفية النظامية (SFG) لهالدياي وماتيبس (٢٠١٤). تغطي هذه القواعد عمليات التحويل والنمطية. تستنتج الدراسة أن مواضع الموت والسخرية والزمن تُترجم بشكل جيد من خلال الإضافات والحذف في البنى النحوية بين اللغتين ضمن نطاق قواعد اللغة الوظيفية النظامية. وتناقش هذه الدراسة السونيت رقم ٦٠ وتقدم ترجمتي الخاصة للسونيتات (١) و(١٨) و(٦٠). وتظهر النتائج في هذه الرسالة أن عمليات الترجمة من الإنجليزية إلى العربية الفصحى الحديثة تُحفز من خلال عمليات الإضافة والحذف بهدف السعي إلى السخرية عبر آليات السونيتات السابقة بين نص المصدر ونص الهدف. وبفضل التشابهات بين العربية الفصحى الحديثة والإنجليزية، توجد بعض الهياكل المتطابقة بين اللغتين، معتمدةً نفس بنية NP و VP و Adj. وتستنتج الدراسة أن الميل الساخر في نص المصدر يُترجم لغويًا مع قيود البنية النحوية العربية من خلال نطاق قواعد اللغة الوظيفية النظامية، ولا سيما على مستوى العبارة والجمل.

الكلمات الرئيسية: القواعد الوظيفية النظامية، نص الهدف، الترجمة، العربية الفصحى الحديثة، الإنجليزية، السخرية.

Translations of Shakespeare's Sonnet 60 into Arabic: A Transcreative Approach

The study asserts some different themes in Shakespeare's poetry and language. There are some "cohesion" and integration between some diverse themes and the applicability of Halliday's (2014, p. 532) systemic-functional grammar (SFG). The SFG contributes to exploring the manipulative power and the persuasive ideologies to detect some different themes in Shakespeare's sonnets such as the use of struggle and immortality against death. In addition, these controversial struggles occur within Shakespearean poetic language. Furthermore, the SFG motivates people to become more systematically aware to nominate and adopt the most appropriate linguistic approaches, regarding diverse themes. This awareness helps the researcher understand some diverse ideologies of a thematic variety through an SFG approach.

Statement of the Problem

Owing to creativity and difficulty of poetic structure, some poets or can express their internal feelings through their poetic craftsmanship. This leads to some significant trends among the intelligentsia to make poetry the mirror through which they can deal with a concern that eventually evolves into a discourse. While some can express their themes explicitly, the poetic language is still the vehicle to express hidden feelings. The ways, in which poets write confessional poems, take on a huge significance among linguists.

Whereas linguistics is related to a wide analytic discipline in dealing with the phenomena of human language, few studies highlight the linguistic relationship to what is lying inside as poets do. A comprehensive analysis is required to understand this deep relationship of language to the outside world. The study of poetry provides an integrative relationship which links language to man's psyche and understands his reciprocal impact i.e. how language influences the way in which people express their notions and ideologies. In the same time, poetry portrays the way that people speak and write.

Research Objectives and Questions (ROQs)

The current study attempts to attain the following points:

- Investigating the theme of procreation and obsession in sonnet (1).
- Exploring paradox in sonnet (18) the ST through transitivity processes.
- Examining the theme of irony in the TT translations of sonnet (60).

The research tries to answer the following questions:

- 1) How procreation and obsession with beauty are linguistically described in sonnet (1)?
- 2) How are immortality and mortality identified in sonnet (18)?
- 3) How is irony realized through the experiential meaning in sonnet (60)?

Research Methodologies

The current chapter sheds light on research methodologies which are associated with the research designation, data collection, and data analysis sampling.

Research Design

A qualitative research is "multi-method in its focus involving an interpretative, naturalistic approach to its subject matter. This means that the qualitative researcher studies things in their natural settings, attempting to make sense of, or interpret, phenomena in terms of the meaning people bring to them" (Denzin and Lincoln, 1994, p. 2). Maanen (1979) in Borg and Gall (1989), points out that the qualitative methods are "an array of interpretative

techniques which seek to describe, decode, translate and otherwise come to terms with the meaning, not the frequency, of certain more or less naturally occurring phenomena in the social world" (p. 9). Linn (1986) points out that "Quantitative research involves systematic measurement, experimental and quasi-experimental methods, statistical analysis and mathematical models" (p.92).

This design is appropriate to the current study as it fundamentally highlights the depiction of some certain themes allocated in some translated sonnets of Shakespeare's poetry within the framework of SFG. The frequency use of different poetic language is to be computed so as to establish the appropriate strategies used in the SFG.

Data Collection

Since the current study highlights some certain themes nominated within poetic language, certain translated sonnets of Shakespeare by some scholars are reviewed to identify what categories of such themes are addressed. It is explored that some translated sonnets of Shakespeare are to discuss some psychological issues in view of the personal experience of the poet. Thereupon, it is decided that these translated sonnets are the most appropriate source for the data required as they involve an appropriate content and a lot of topics related to psychological issues. The study highlights irony, love, mortality, and immortality of verseas allocated in most translations. The translated sonnet selected is "Like as the waves make towards the pebbled shore. Sonnet (60)"

These sonnets are translated by some translators as shown below:

Table 0 Sonnet 60 Different Translators

ST	TT's Translators
Sonnet (60)	Ibrahim Jabra
	Badr Tawfique
	Kamal Abo Deeb
	Abd Elwahid Loaloo
	Marseille Sha'sha
	Mahdy Aly

According to the former table, it is notable that there are thirteen translations half of which are pertinent to sonnet (60). The researcher transliterates the ST's sonnets into the TT's new versions.

A Synopsis of Translators

Dr. Mahdy Aly is Iraqi. He got his MA and PhD from the UK. Now, he is the head department of English at Sharjah University. He is specialized in applied linguistics. He is interested in translating poetry, theories of translation, and comparative linguistics. His book "*A Translation and an Analysis of the most famous Poems*" contains some sonnets of Shakespeare which is of great concern with the current study. Kamal Abo Deep is a Syrian writer, critic, and translator. He was born in Safina, 1942. He translated many books into Arabic; the most famous of which Shakespearean sonnets. Furthermore, this magnificent book contains all Shakespeare's sonnets translated into Arabic. He is, also, interested in politics in the Middle East.

Dr. Abdelwahid Loaloo is Iraqi. He is polyglot. He got his MA from Harvard University and his PhD from Western Reserve, Ohio. He is specialized in literature especially the Middle Ages. He wrote many books such as *Trends and Movements in Modern Arabic Poetry*, *The Cultural Atlas of Islam*, *Culture and Arts in Iraq*, and *William Shakespeare's Sonnets*. He got the international award of literature in Kuwait (2002) and Jordan (2005). Ibrahim Jabra is a Palestinian artist. He was born in Jerusalem in 1920 and died in 1994. He was interested in many issues pertinent to Palestine. He was, also, interested in translation which is mainly concerned with Shakespearean sonnets. His book "*Forty Shakespearean Sonnets into Arabic*" is very interesting.

Badr Tawfique is Egyptian. He was born in Minya Governorate. He was interested in literature especially Germanic and English. He died in 2014. He studied translation 1981, in Alsun Faculty, Ain Shams University, Egypt. His book "*Complete Shakespearean Sonnets*" is a great source of information for the current study. Mareseille, Sha'sha' is Lebanese. He is a writer and thinker. He is only associated with translating some of Shakespeare's sonnets namely 18, 22, 60, and 74. He is only quoted in Aly's "*A Translation and an Analysis of the most famous Poems*".

Data Analysis Procedures

The study follows comparison and contrast in data analysis in view of the sonnets since they are translated by some translators. Thereby, the study is built on comparison and contrast which highlight similarities and differences in translations. The procedures of data collection are obtained with view of five stages. They are included in selecting the content, the process Types and Participants' elements Analysis, transitivity analysis of the experiential meaning. After collecting sonnets, the stage of selecting the content (an analysis of poetic contents to highlight similarities and differences) is the source of which the research objectives and questions (**ROQs**) are accomplished, hence.

Accordingly, the study component concentration is applied to Transitivity resources which include an analysis of the lexico-grammatical choices at the level of clausal levels. The experiential meaning explores the two fundamental elements in the Transitivity: process categories and their participant roles which are fundamental within the clause (Halliday & Matthiessen, 2014). Clause optional elements, contributing to circumstantial analysis, are included within the study.

Although Mood aspect is essential and concerned with the Interpersonal Metafunction of the clause as exchange in English (Thompson, 2000), the current study is only restricted to lexico-grammatical choices for two reasons. Firstly, clausal structural type, clarified and interpreted by Mood, is not investigated within the scope of the current study. In other words, declarative clauses seize some certain poetic themes since most sonnets are an attempt of introducing enough information and messages to the audience with the aim of making them realize their attitudes on issues. Secondly, the analysis contributes to understanding the speaker's position, affirmation and attitude towards his topics, revealing the speaker's estimation to things recognition (Halliday, 1994).

Any other patterns of clause structure, leading to Textual meaning as a part of SFG, are further discarded in the current study. The analysis of Transitivity is demonstrated

through discursive samples of some certain issues found in the sonnets to understand the poet's experiential meanings.

Data Analysis

Transitivity Analysis

This section is pertinent to an analysis of Shakespeare's sonnet (60) and their counterpart neo-versioned translations.

A Transitivity Analysis of Shakespearean sonnet (60)

Table 11 An SFG of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
make mental	Waves Senser	Towards the pebb'l'd shore,
2. our minutes hasten to their end		
Hasten Mental	Our minutes Senser	to their end place
3. Each changing place with that which goes before,		
	Our minutes Senser	To (compensatory) With + relative clause
4. In sequent toil all forwards do contend		
do contend mental	All Senser	In sequent toil/forwards Place/Time
5. Nativity, once in the main of light,		
	in the main of light, (time)	
6. Crawls to maturity, wherewith being crown'd,		
Crawls Behavioral	Nativity Behaver	to maturity spatial
7. Crooked eclipses 'gainst his glory fight,		
Fight Behavioral	Crooked eclipses Behaver	'gainst his glory Contradict
8. And Time that gave doth now his gift confound.		
Gave / confound Material	Time /his gift Actor /Goal	Now Time
9. Time doth transfix the flourish set on youth		
Doth transfix Material	Time/ the flourish set Actor /Goal	on youth place
10. And delves the parallels in beauty's brow,		
Delves Material	Time/ the parallels Actor /Goal	in beauty's brow Place
11. Feeds on the rarities of nature's truth,		
Feeds Mental	Time Senser	on the rarities of nature's truth

		Genitive
12. And nothing stands but for his scythe to mow:		
Stands Behavioral	Nothing Behaver	but for his scythe tool
13. And yet to times in hope my verse shall stand,		
shall stand Behavioral	my verse Behaver	to times in hope time
14. Praising thy worth, despite his cruel hand.		
Praising Mental	Time/thy worth, Senser/Phenomenon	despite his cruel hand contradict

According to the former table, there are six behavioral, four material, and three mental processes. In the first line, Shakespeare tends to begin with simile portraying the kinesthetic imagery of waves which are orientated to the pebbled shores. Such a behavioral description is depicted by the intransitive verb “make toward” indicating directionality. The second line is an extension of the first one in tracing the comparison between the action of waves and minutes through the intransitive verb “hasten” contributing to incarnating the kinesthetic imagery which increases the personification of minutes like a hasty man.

The third line explores a materialistic activity through the transformational form of the verb “changing” followed by a relative clause. The fourth line expresses a mental description of the waves and minutes; in other words, the intransitive verb “contend” is preceded by the emphatic verb “do”. The special circumstance “in sequent toil” identifies tiredness and exhaust. The sixth line is realized to be a behavioral approach which describes the manner of babies when they crawl to maturity filling them with false thoughts. The 7th line includes another behavioral approach which describes the disputes between man and time. Consequently, Shakespeare portrays lunar imagery pertaining to the noun phrase “crooked eclipses” as man's enemy through “against”.

The 8th line is a materialistic activity in which time is depicted as generous and stinky man in the same time who gives and confounds his gifts. Both verbs “give” and “confounds” contribute to portraying the paradoxical tone indicating the harshness and the severity of time. In the 9th line and the 10th lines, Shakespeare prefers to adopt a materialistic activities; time is superiorly described as an absolute-powered man. In the 9th line, time can physically paralyze and damage the beauty of youth throw the verb “transfix”. In addition, the 10th line explores the kinesthetic power of time through the mono-transitive verb “delve”.

The 11th line describes time as vultures which set on their preys through the intransitive verb “feeds” indicating brutality and violence. The 12th line portrays a kinesthetic imagery through the intransitive verb “stands”; nonetheless, it is preceded by the negative quantifier “nothing” to indicate comprehensibility. In addition, “time” is personified as a hard-hearted man carrying his scythe to mow everything in life.

In the 13th line, Shakespeare challenges time with an immortal element; it is poetry which is immortalized in his poetical lines through the intransitive verb “stand” indicating confrontation and repulsion. The 14th line explores the gerundive form of “praise” to mentally

describe the merits of man. Shakespeare personifies time as a man whose aim is to let people die; such an imagery is investigated in the phrase “despite his cruel hand”.

Table 2 Jabra Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
كما تتدافع الأمواج نحواً لشاطئ و الحصى		
tatada:faʔ	ʔalʔamwa:ɖʊ	nafiwa ʔaʃʃa:tʔiʔi
Behavioral	Behaver/behavior	Location
2. So do our minutes hasten to their end;		
هكذا تتعجل السير دقائقنا نحو غايتها،		
tataʔaɖʒal	daqa:ʔiqona/ʔassaira	nafiwa ʔaya:tiha
Behavioral	Behaver/behavior	Manner
3. Each changing place with that which goes before,		
كل تتبادل المكان مع التي سبقتها،		
tataba:dalo	koʊ/ʔalmaka:na	maʔa ʔallati: sabaqataha
Material	Actor/Goal	Contingency
4. In sequent toil all forwards do contend.		
جاهدة إلى الأمام جميعاً في كفاح يتوالي.		
yatawala	ɖʒamiʔa	fi: kifa:hin /ɖʒahidatan
Behavioral	Behaver/behavior	Manner
5. Nativity, once in the main of light,		
حالما يرى الطفل واضحة النهار		
yara	ʔatʔʔifolo /wadʔihato ʔannahar	fi:lama
Mental	Senser/Phenomenon	Manner
6. Crawls to maturity, wherewith being crown'd,		
يزحف نحو النضج، و حين يتكلم بالنضج		
yazhafu /yatakalalo	ʔatʔʔifolo	nafiwa ʔannodʔɖʒi
Behavioral	Behaver/behavior	Manner
7. Crooked eclipses 'gainst his glory fight,		
تتصارع الكسوفات اللئيمة ضد مجده،		
tatasʔa:raʔʊ	ʔalkusofato ʔallaʔi:mato	dʔida maɖʒdihi
Behavioral	Behaver/behavior	Manner
8. And Time that gave doth now his gift confound.		
و إذا الزمن الذي أعطى، يخطب الآن عطيته.		
ʔatʔa /yaxbotʔʊ	ʔazzamanʊ	RCL
Material	Actor/Goal	Contingency
9. Time doth transfix the flourish set on youth		
فهو يشق عنقوان الشباب بسهمه،		
yafaqqu	howa /ʔonfowana ʔaʃʃaba:bi	bisahmihi
Material	Actor/Goal	Contingency
10. And delves the parallels in beauty's brow,		
و يحفر الأثلام على جبين الجمال،		

yahföru	höwa / ?al?aðla:ma	?ala: dʒabini ?aldʒama:li
Material	Actor/Goal	Contingency
11. Feeds on the rarities of nature's truth, ويتغذى على كل ما ندر من حقائق الطبيعة،		
yatayaða:	höwa	?ala: + RCL /min haqa:ʔiqi
Mental	Senser	Extent /Contingency
12. And nothing stands but for his scythe to mow: ولا ينتصب شيء غلا ليحصده بمنجله.		
yantasʔibu	ʃayʔu	bimandʒalihi
Behavioral	Behaver/behavior	extent
yafisʔudohu	ʃayʔu/-hu	bi
Material	Actor/Goal	Contingency
13. And yet to times in hope my verse shall stand, ولكن شعري، رغم يده القاسية، سيبقى،		
sayabqa:	ʃiʔri:/	royma yadahu
Relational	Carrier /Attribute	Contrast
14. Praising thy worth, despite his cruel hand. حتى آخر الدهر بمزايك يتغنى.		
yatayana:	ʃiʔri:	bimaza:ya:ki
Behavioral	Behaver/behavior	extent

According to the above-mentioned table, it is explicit that there are seven behavioral, five material, and two mental processes. Within the first line, Jabra prefers to parallelize the TT to the ST; in the sense that, he tends to begin his translation with a PP to retain the figurative language “simile”. In addition, waves are likened to people escaping from smoothing dangerous through the intransitive verb "tatada:fa?". This intransitive verb contributes to portraying the kinesthetic imagery of moving waves. In the 2nd line, the poet keeps in touch with the behavioral process through the action verb " tataʔadʒal" which refers to hastening and rapidity. The lexeme "?assaira" is asserted in its personification to a man walking. However, the poet tends to divide this kinesthetic imagery between two diverse imageries of the waves and minutes through the intransitive verb "tatada:fa?" and " tataʔadʒal". In addition, the final destination of both imageries is portrayed; whoever, it is heterogeneous in both. The first one is known to be in " ?aʃʃa:tʔiʔi" and " ʔaya:tiha". However, the second one is the goal.

The third line includes a materialistic approach in which both imageries move in a parallel line with its precedents waves to resemble each other; however, our minutes resemble their precedent ones. The circumstantial contingency highlights such an approach. The 4th line is emergent with a behavioral mediations through the bellicose imagery of fighting and struggling. The poet prefers to portray this image through combining the noun “toil” and the intransitive verb “contend” to the equivalent "kifa:fin". However, he violates the ST; he begins with an adverb which modifies the two aforementioned imageries. In the ST, Shakespeare prefers to begin with a PP. The emphatic particle "dʒamiʔa" identifies plurality.

The 5th line demonstrates a mental approach through the mono-transitive verb "yara:". However, in the ST's poetical line, no process is attested. The poet, successfully, manages to portray such a visual imagery through this verb. In addition, the NP "nativity" is peculiarly translated into "ʔatʔiflo". Therefore, the poet defamiliarizes his translation; the PP, in the ST, is translated into a NP composed of an indefinite noun to a definite noun operating as a genitive phrase. The NP "light" is linguistically translated into two NPs in Arabic. In the 6th line, the poet restore for his behavioral viewpoint towards man especially in creeping for reaching maturity. The manner adverb continues to such a phenomenon which identifies directionality. In addition, there are two action verbs; the first of which is intransitive; however, the second one is passive which is realized to be intransitive. The 7th line includes a behavioral tendency to advocate the personification of "ʔalkosofato" which is portrayed as a "ʔallaʔi:mato". The poet ironically portrays man as a successful one who seeks to trace glorifications; however, he is struggled and fought by some "ʔalkosofato ʔallaʔi:mato". The manner adverb reinforces such a struggle.

The 8th line regains its materialistic activity since the thematic role is pertinent to "ʔazzamano" and two transitive verbs which refer to paradoxical themes. The subject is, linguistically, modified by a relative clause which identifies the perfective form of "ʔatʔa:"; nonetheless, it is contracted by the imperfective aspect of "yaxbutʔo". The perfective form of the verb contributes to personifying "ʔazzamano" as a generous man who is accustomed to giving and endowing. Nonetheless, the kinesthetic imagery is turned from generosity to stinginess.

The 9th line configures another materialistic approach in which the independent pronoun operates as the subject, followed by a mono-transitive verb. The elliptical clause in the ST is linguistically translated as "ʔonfowana ʔaffaba:bi" which is a genitive phrase; however, the poet defamiliarizes his translation through adding the contingent adverb "bisiha:mihi" which has no equivalent in the ST. However, the addition contributes to personifying and portraying time as a hard-hearted hunter. The 10th line continues it's a materialistic approach through the mono-transitive verb "yafiforo" which contributes to personifying time as a gravedigger. Furthermore, the poet defamiliarizes his translation with the NP "ʔalʔaθla:ma" which is unfamiliar in Arabic. The kinesthetic imagery is also recreated through the contingent circumstance "ʔala: dʒabini ʔaldʒama:li" to expand the metaphorical imagery.

In the 11th line, the poet successfully expands the metaphorical imagery of time; nonetheless, in this line, he portrays time as predator which sets one its preys through the mental process which is incarnated in the intransitive verb "yatayada:". In addition, the circumstantial extent of the Senser is, linguistically, embedded by a relative clause which identifies the rarities of nature. The 12th line includes two processes: behavioral and material. The behavioral process is evident in the verb "yantasʔibu" which is negated in its imperfective form. Nevertheless, the materialistic activity is existent in "yafisʔudoho" ; in other words, the quantifier "nothing" in the ST is deconstructed into the negative particle + a noun "subject" separated by the imperfective form. The exceptional particle refers to the severe function of the behavioral activity. The kinesthetic imagery of the "bimandʒalihi" identifies death and mutability since it is used for harvesting.

In the 13th line, the poet adopts a descriptive scene through the copulative verb "sayabqa:". The thematic role of the carrier is restricted to "ʃiʔri:" which is in safe from harvesting. The relational process is reinforced by the contradictory manner included in "royma yadahu" contributing to personifying and portraying time as a stony-hearted man. In the 14th line, there is a behavioral tendency appraisal from time towards the beloved. In a strange way, the poet prefers to transmit the last time phrase “despite his cruel hand”. In the 13th line, however, he tends to retard the 13th line “yet to time in hope” to the 14th line "yatayana:". The auditory imagery is, successfully, portrayed in the verb "bimaza:ya:ki" which expands personification of time as a singer’s nice voice.

Table 3 Tawfeeq's Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
مثلما تتلاحق الأمواج نحو الشاطئ المفروش بالحصى،		
tatala:faqu	ʔalʔamwa:dʒu	nafwa ʔaffa:tʔiʔi
Behavioral	Behaver/behavior	Location
2. So do our minutes hasten to their end;		
تسرع أيضاً دقائقنا إلى نهاياتها؛		
tusriʔu	daqa:ʔiquna	ʔila: nihaya:tiha
Behavioral	Behaver/behavior	Manner
3. Each changing place with that which goes before,		
تحل كل منها مكان التي مضت قبلها،		
tahulo	kolon /maka:na	minha RCL
Material	Actor/Goal	Contingency
4. In sequent toil all forwards do contend.		
في جهد متتابع وتنافس بينها جميعا في حركتها إلى الأمام		
takono	dʒamiʔa/fi fiarakatiha	ʔila: ʔalʔama:mi
Relational	Carrier/Attribute	Location
5. Nativity, once in the main of light,		
بعدما يأتي الوليد إلى نور الحياة،		
yaʔti:	ʔalwali:du	ʔila: nu:ri ʔalfaya:ti
Behavioral	Behaver/behavior	Manner
6. Crawls to maturity, wherewith being crown'd,		
يحبو حتى ينضج، فإذا ما تَوَجَّهَ الأيامُ،		
yafbu / yandʔodʒa	ʔalwali:du
Behavioral	Behaver/behavior	..
tawadʒathu	ʔalʔaya:mu
Material	Actor/Goal	Contingency
7. Crooked eclipses 'gainst his glory fight,		
أنشبت مخالِبُ الخسوف الخراب فيما له من البهاء،		

ʔanfabat	maxa:libu ʔalxos:fi /ʔalxara:bi	mina ʔalbaha:ʔi
Material	Actor/Goal	Contingency
8. And Time that gave doth now his gift confound.		
والزمن الذي وهب، يدمر الآن ما له من العطاء،		
wahaba	ʔazzamano	
Mental	Senser	
yodammiro	ʔazzamano/RCL	ʔalʔa:na
9. Time doth transfix the flourish set on youth		
يستلب الزمانُ زهرة الشباب من نطاقها		
yastalibu	ʔazzamano/zahrato	mina nit'a:qiha
Material	Actor/Goal	scope
10.And delves the parallels in beauty's brow,		
ويحفر خطوط التجاعيد المتوازية في جمال الجبين،		
yahforo	ʔazzamano/xot'o:ta	fi: ʔaldzama:li
Material	Actor/Goal	scope
11.Feeds on the rarities of nature's truth,		
يقتات بالكائنات النادرة التي بلَّغَتْ في الطبيعة حدَّ الكمال،		
yaqtatu	ʔazzamano	bilka:ʔina:ti
Mental	Senser	Role
balayat	ʔalka:ʔina:to/ fiadda	fi: ʔat't'abi:ʔa
Material	Actor/Goal	scope
12.And nothing stands but for his scythe to mow:		
ولا شيء ينهض لمواجهة منجله القهار:		
yanhad'o	ʔaya	limowadzaha mindzalaho
Behavioral	Behaver/behavior	Manner
13.And yet to times in hope my verse shall stand,		
لكن الأمل في الأزمنة المقبلة يشدُّ شعري بالتحمل،		
yaʃfiado	ʔalʔamal'o/ʃiʔri:	bittafmoli
Material	Actor/Goal	scope
14.Praising thy worth, despite his cruel hand.		
مُثنيا على فضائلك، رغم يده القاسية		
		royma yadaho
		Contingency

Regarding the former table, there are eight material, five behavioral, and two mental processes. In the first line, the poet tends to retain the linguistic structure of the ST's simile in the TT. The kinesthetic imagery is reinforced by the intransitive verb. However, the NP "the pebbled shore" is translated into NP and a PP which are included in a noun + an adjective + a preposition + a noun. The 2nd line expands the kinesthetic imagery; however, it is attributed

to time. The metaphor is expanded through the intransitive verb. The manner adverb identifies its final destination.

The 3rd line configures a materialistic approach through the mono-transitive verb which is followed by its subject. The goal of such a materialistic activity is post-modified by a relative clause whose embedded verb is conjugated in the perfective form. The 4th line investigates a descriptive case through the relational tendency of the nominal clause. It is noted that the poet adds some lexemes. The three lexemes have no original equivalents in the ST. Nonetheless, the behavioral process in the ST is linguistically translated into a relational tendency. In addition, there is retention of the PP between the ST and the TT.

The 5th line demonstrates a behavioral process which describes the birth of babies into life. The PP in the ST is translated the same in the TT; however, the lexeme has no equivalent in the ST. The 6th line contains two processes: behavioral and material. The behavioral process is evident in the two intransitive verbs "yafibū" and "yandʿoḍḍa" which portray two frequent stages. The materialistic activity is present in the mono-transitive verb "tawadḡathū" which is featured by the dependent object pronoun. The lexeme "ʔalʔaya:mō" is not present in the ST. The 7th line includes a materialistic activity in which the thematic role is linguistically embedded in a NP; it is composed of a noun + a noun operating as a genitive phrase.

The goal of the materialistic activity is demonstrated in the lexeme "ʔanʔabat" which is unfamiliar in his translation. The heterogeneity of the metaphorical imagery in "maxa:libu ʔalxosō:fi" indicates an aviary; to illustrate, the "ʔalxosō:fi" is likened to raptures and vultures which set on their preys. The carnivorous imagery is ascribed to the lunar sphere. Furthermore, the intransitive verb "fight" is translated into a mono-transitive verb. The 8th line includes two processes: mental and material. The mental process is dedicated to the verb "wahaba" which is included in the relative clause post-modifying the subject "ʔazzamanō". However, the materialistic activity is restricted to the mono-transitive verb "yodammirō" which is included in the ruin and devastation. Therefore, the paradoxical tone is far-fetched.

The 9th line is emergent with a materialistic activity in which "ʔazzamanō" is described as a thief who steals the prime of youth. Although there is a nice-fetched imagery of time in the translation, the equivalent of "transfix" is unfamiliar. Besides, the PP "mina nitʿa:qiha" is unfamiliar. The 10th line, also, testifies another materialistic activity in which time is metaphorically depicted as a gravedigger. Peculiarly, the poet defamiliarizes his translation through the modified NP "xotʿo:ta" which is the equivalent only for one lexeme "parallels".

The 11th line includes two processes namely mental and material. The first one is included in the intransitive verb "yaqta:to" which is metaphorically compared to animal and bird imageries. In other words, the heterogeneous comparison of the combinatorial context alludes to the savagery and the brutality of time. However, the VP "feed" indicates human and pets. As for the materialistic approach, the PP "fi: ʔatʿtʿabi:ʔa" is the subject of the mono-transitive verb "balayāt" which is the resumptive pronoun through the enclitic /-t/ indicating the 3rd person pronoun singular feminine (Mohamed, 2000). Nevertheless, the goal of such an implicit thematic role denotes the superiority and optimality of these rarities. The poet tends to translate the simple PP into a modified PP in Arabic.

The 12th line conforms to a behavioral approach through the verb "yanhadʔu". The exceptional particle is deleted in the TT to denote the superiority and absolute power of the scythe invincibly described as "ʔalqaha:r". The 13th line includes a materialistic activity which calls for honing and encouragement. However, the poet prefers to add some lexical words to depict the extended imagery. The thematic role is devoted to the NP "ʔiʔri:" calling for hope and optimism. The last line describes time as a harsh man whose cruelty surpasses everything.

Table 4 Deeb's Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebbl'd shore,		
كما تتحرك الأمواج مندفعة نحو الشاطئ		
tataharaku	ʔalʔamwa:dʒu	nafiwa ʔaffa:tʔiʔi
Behavioral	Behaver/behavior	Location
2. So do our minutes hasten to their end;		
تندفع دقائقنا متجهه نحو نهايته		
tandafiʔu	daqa:ʔiqona	nafiwa niahiya:tiha
Behavioral	Behaver/behavior	Manner
3. Each changing place with that which goes before,		
وكل منها تتبادل الموقع مع التي تمضي قبلها		
tataba:dalo	kolo/ ʔalmawqiʔa	maʔa + RCL
Material	Actor/Goal	Contingency
4. In sequent toil all forwards do contend.		
و بكدح متجدد تتبارى كلها إلى الأمام		
tataba:ra	koluha	ʔila: ʔalʔama:mi
Behavioral	Behaver/behavior	Location
5. Nativity, once in the main of light,		
و الطفولة ما أن تبرز إلى خضم النور		
tabrozʔu	ʔatʔʔofolatu	ʔila: xidʔimi
Behavioral	Behaver/behavior	Location
6. Crawls to maturity, wherewith being crown'd,		
حتى تزحف نحو النضج حيث ، و هي تتوج،		
tazhafa	ʔatʔʔofolatu	nafiwa ʔannudʔdʒi
Behavioral	Behaver/behavior	Location
7. Crooked eclipses 'gainst his glory fight,		
تحارب ضد هالة مجدها الأنواء الملتوية		
tofa:ribʔu	ʔalʔanwa:ʔu	dʔida ha:la maʔdʒiha
Material	Actor/Goal	Manner
8. And Time that gave doth now his gift confound.		
و الزمن الذي أعطى يدمر الآن ما كان قد أهده		

ʔatʔa /yudammiru	ʔazzamanu	ʔalʔa:na
Material	Actor/Goal	Time
9. Time doth transfix the flourish set on youth		
إن الزمن ليخترق الزدهار الذي يزين الشباب		
yaxtariqo	ʔazzamanu/ʔalʔizdihara
10.And delves the parallels in beauty's brow,		
و يغرز الأخاديد المتوازية في جبين الجمال		
yayrizo	howa/ ʔalʔax:di:da	ʔala: dʒabini ʔaldʒama:li
Material	Actor/Goal	Location
11.Feeds on the rarities of nature's truth,		
و يقات على الأشياء النادرة في حقيقة الطبيعة		
yaqtato	howa	fi: ʔatʔʔabi:ʔa
Mental	Senser	Location
12.And nothing stands but for his scythe to mow:		
و ال شيء ينتصب إل ليحصده منجله		
yantasʔibo	ʔayʔo	bimandʒalihi
Behavioral	Behaver/behavior	Extent
yafisʔodoho	ʔayʔo/-ho	bi
Material	Actor/Goal	Contingency
13.And yet to times in hope my verse shall stand,		
و مع ذلك فإن شعري سينتصب بأمل في وجه الزمنة		
sayantasʔibo	ʔiʔri:	biʔamalin
Behavioral	Behaver/behavior	Extent
14.Praising thy worth, despite his cruel hand.		
متغنيا بسمو قدرك، رغم يد الزمن الفاتكة		
	royma yadaho	
	Contingency	

According to the former table, there are eight behavioral, six material, and one mental process. In the first line, the poet describes the state of wave movements according to a kinesthetic imagery. The poet tends to parallelize his translation between the ST and the TT through the commencement of the simile. Furthermore, the poet personifies waves like a hasty man who moves rapidly. The action of waves identifies a final determined path. In the 2nd line, the poet continues the descriptive state; however, this state is compared to time in which "daqa:ʔiqona" also stampedes. The poet parallelizes the circumstantial manner of the 2nd line to the 1st one; nonetheless, the end is the determined path of time. The line explores a kinesthetic imagery of moving and stampeding of minutes.

The 3rd line includes a materialistic activity in which there is a replacement of its location through its antecedent. The relative clause identifies similarity. This materialistic activity contributes to depicting the kinesthetic imagery of the comparison between waves

and minutes. The 4th line configures a behavioral tendency of describing waves as a tired man who struggles for survival. The kinesthetic imagery is tested through personification; the circumstance expresses both location and manner. The 5th line includes a behavioral process. The light imagery is configured through the manner circumstance; in addition, the infancy is post-modified by a relative clause which refers to out-coming of light. Nevertheless, the 6th line is acknowledged as an extension of a behavioral tendency. The poet personifies, kinesthetically, the infancy as a baby creeping towards "ʔannodʔdʒi". The kinesthetic imagery is accomplished through the intransitive verb "tazʔafa". Furthermore, the locative site of such imagery identifies its directionality.

The 7th line explores a materialistic activity through the mono-transitive verb "toʔia:ribo" expressing its kinesthetic attitude. The direct object expresses severity and hardships through the unfamiliar NP "ʔalʔanwa:ʔo" which is a peculiar word since its meaning is unknown for most people. The 8th line is an extension of a materialistic tendency in which "ʔazzamano" is personified as a man giving things through the mono-transitive verb "ʔatʔa". However, there is a paradoxical tone included in the VPs "yodammiro" and "ʔatʔa". The thematic role of the actor is included in the NP "ʔazzamano" which is post-modified by the RCL. The adverbial time "ʔalʔa:na" identifies immediacy.

The 9th line is, also, an extension of the materialistic activity in which the kinesthetic imagery is depicted by the NP "ʔazzamano" which is the subject. There is a contradictory viewpoint extended by penetrating flourishing. The poet strangely translates the VP translation into "yaxtariqo" which is to somehow away from its original meaning in the ST. The 10th line is an extension of the materialistic activity included in the mono-transitive verb "yayrizo" which expresses pinning. This verb contributes to portraying the kinesthetic imagery which is also extended to the metaphor of the circumstantial location "ʔala: dʒabini ʔaldʒama:li". The 11th line is a mental activity in which time is resembled to a predator which is described in both olfactory and kinesthetic ways through the VP "yaqtato". There are two PPs which configure nature and rarities.

The 12th line includes two processes: behavioral and material. The behavioral approach is included in the VP "yantasʔibo" referring to strength; nonetheless, the material process is included in the VP "yafisʔodoʔo" to express its kinesthetic imagery. The 13th line is an extension of a behavioral description. The only repelling against time is "ʔiʔri:" which is kinesthetically personified as a hard item. The 14th line contains a metaphorical imagery which personifies time as a hard-handed man who is cruel.

Table 5 Loaloo's Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
كما تتسارع الأمواج نحو شاطئ الحصى		
tatasa:raʔo	ʔalʔamwa:dʒo	nafwa ʔajfa:tʔiʔi
Behavioral	Behaver/behavior	Location
2. So do our minutes hasten to their end;		
كذلك تسرع أيامنا نحو نهايتها		
tosriʔo	ʔayyamona	nafwa nihaya:tiha
Behavioral	Behaver/behavior	Location

3. Each changing place with that which goes before, و كل تتبادل موقعها مع ما سبقها		
tataba:dalo	kolo/ mawqa?iha	ma?a ?allati: sabaqataha
Material	Actor/Goal	Contingency
4. In sequent toil all forwards do contend. في جهد متلاحق في اندفاع إلى الأمام جميعا		
takono	dzami?a/fi dzohdin	?ila: ?al?ama:mi
Relational	Carrier/Attribute	Location
5. Nativity, once in the main of light, و إذا يخرج الوليد إلى منبسط النور		
yaxrudzu	?ilwali:do	?ila: munbasat'i nu:ri
Behavioral	Behaver/behavior	Location
6. Crawls to maturity, wherewith being crown'd, يزحف نحو البلوغ الذي يتتوج به		
yazhafu /yatawadzu	howa	nafwa ?albiloyi
Behavioral	Behaver/behavior	Location
7. Crooked eclipses 'gainst his glory fight, فتختصم الكسوفات الحاقدة على بهانه		
taxtas'imu	?alkusofatu ?alfia:qidatu	?ala: baha:?ihi
Behavioral	Behaver/behavior	Location
8. And Time that gave doth now his gift confound. و الزمن الذي وهب يعود الآن لتدمير هديته		
wahaba	?azzamanu	?al?a:na
Behavioral	Behaver/behavior	Time
9. Time doth transfix the flourish set on youth فالزمن يتغلغل في الزهو الذي يزين الشباب		
yatayalyalo	?azzamanu	fi: ?azzahwi
Behavioral	Behaver/behavior	Location
yuzzayinu	?azzamanu ?azzahwi
Material	Actor/Goal
10.And delves the parallels in beauty's brow, الجمال جبين في الأخاديد ويحفر		
yahifuro	howa / ?al?ax:di:da	fi: dzabini ?aldzama:li
Material	Actor/Goal	Location
11.Feeds on the rarities of nature's truth, و يقتات على نفاثات اكتمال الطبيعة		
yatayaða:	howa	?ala: ?at'i'abi:?a
Behavioral	Behaver/behavior	Location
12.And nothing stands but for his scythe to mow: و لا شيء يعطو إلا ليحصده منجل الزمان		
ya?lu:	jay?u	
Behavioral	Behaver/behavior	

yafis'udohu		mindzalahu /-hu	
Material		Actor/Goal	
13.And yet to times in hope my verse shall stand,			
و مع ذلك أمل أن يعلو شعري بوجه الأزمان			
ʔamolu	Complementary Clause	biwadzhi ʔalʔazmani	
Mental	Senser/Phenomenon	Location	
14.Praising thy worth, despite his cruel hand.			
مادحا سجايك، على الرغم من يدها القاسية			
ʔala: ʔarroyimi min yadaha: ʔalqa:siyati			
Contingency			

Regarding the former table, it is noted that there are four processes: nine behavioral, four materialistic, one mental, and one relational. In the first line, the poet tends to adopt the parallel structure of the waves, indicating their kinesthetic imagery through beginning with the simile; however, he prefers to make these waves hasten to the shore which is pebbled. The poet translates the PP which is composed a preposition + a V-ed adjective + a noun, into a PP. However, the v-ed adjective is translated into a genitive phrase. The intransitive verb contributes to personifying waves like a hasty man.

The second line includes a behavioral approach; in the sense that, the poet compares time to waves through the intransitive verb "tosriʔu". The circumstantial event indicates a location through which "ʔayyamona" goes toward a specific route. The third line explores a materialistic activity through the action verb "tataba:dalu". There is another a materialistic activity included in the mono-transitive verb "sabaqaha". This line indicates parallelisms between the same action of waves and the same movements of time. The 4th line includes a relational process in which the nominal clause identifies the concurrent action of the wave through a kinesthetic imagery. These waves are, also, personified as stampeding people who go forward in groups.

The fifth line identifies a behavioral approach through the intransitive verb "yaxrodzu". The poet prefers to translate the PP, a preposition + definite article + of phrase, into a PP, a preposition + a noun + a noun (genitive phrase). Within this line, the poet tends to violate the syntactic structure. In addition, his translation indicates the breadth of light. In the 6th line, the poet continues his behavioral approach of the baby who crawls towards maturity. The poet personifies "ʔalbilu:yi" as location in which he is crowned through the relative clause "yatawadzu". The 7th line indicates the struggling thoughts of "ʔalkusofat" which are his main rival. The intransitive verb indicates the personified imagery of "ʔalfia:qidato". This lunar imagery indicates superiority. The poet, ironically, expresses the struggle and disputes between the two sides through the locative circumstance "ʔala: baha:ʔihi". The poet personifies these eclipses as an envious man.

The 8th line expresses a materialistic approach which the poet portrays a contradictory imagery of "ʔazzamanu"; it is described once as generous and one as stingy and devastating. The poet personifies "ʔazzamano" as a man who adores damage and destruction. The poet prefers to translate "gave" as "wahaba" nonetheless, the mono-transitive verb "confound" is translated into a PP which identifies manner. The PP "litadmi:r" identifies deformity and

distortion. The 9th line includes two processes: behavioral and material. However, the mono-transitive verb “transfix” is linguistically translated into the intransitive verb "yatayalyalo". In addition, the relative clause includes a materialistic activity embedded in the mono-transitive "yuzzayino". In addition, the PP “on youth” is peculiarly translated into "ʔazzahwi". Nonetheless, the lexeme “youth” is translated into the RCL which acts as the direct object.

The 10th line expands its materialistic approach through the mono-transitive verb "yahforo" which denotes digging. This verb contributes to portraying and personifying "ʔazzamano" as a gravedigger. The locative circumstance "fi: dʒabini ʔaldʒama:li" expresses its destination. The 11th line explores a behavioral approach in which "ʔazzamano" is depicted a brutal animal which feeds on its preys. In addition, the lexeme “rarities” is translated into "ʔannafa:ʔis" demonstrating precious and valuable things. The 12th line includes two processes namely behavioral and material.

As for the behavioral process, it consists of the intransitive verb "yaʔlo:" referring to dominance and altitude. The mono-transitive verb "yahsʔodohʔ" is attached to the third person singular masculine which refers to negative engenderment particle. This figurative imagery is explored in the verb "yahsʔodohʔ" indicating reaping and harvesting; it is time for death to end everything on earth. However, the 13th line confronts such ferocity through the intransitive verb "yaʔlo:" indicating superiority. Only poetry is immortal since it is not submitted to mutable principles. The complementizer clause identifies the direct object of the mono-transitive verb "yaʔlo:". The last line depicts time as a savage-handed man who intends to kill everything before his eyes.

Table 6 Aly's Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
كالموج في جريه للشاطئ الحصب		
kalmawdʒi	fi: dʒaryihi	liʒa:tʔ ʔalhasʔibi
Role	Manner	Location
2. So do our minutes hasten to their end;		
تمضي دقائقنا والعمر يختزل		
tamdʔi:/yaxtazilo	daqa:ʔiqona/ʔalʔomoro	
Behavioral	Behaver/behavior	
3. Each changing place with that which goes before,		
إذ موجة تقتفي أخرى وفي دأب		
taqtafi:	mawdʒaton / ʔoxra:	fi: daʔabin
Material	Actor/Goal	scope
4. In sequent toil all forwards do contend.		
بعض يسابق بعضاً عليها تصل		
yosa:biqo	baʔdon / baʔdan	
Material	Actor/Goal	
5. Nativity, once in the main of light,		
يأتي الوليد كقرن الشمس في الأفق		

yaʔti:	ʔalwali:du	kaqarini ʔaʃʃamsi
Behavioral	Behaver/behavior	Matter
6. Crawls to maturity, wherewith being crown'd,		
حتى إذا ما ارتقى نحو الذرى حُجبا		
ʔirtaqa	howa/hudʒuban	nafiwa ʔadḏura:
Behavioral	Behaver/behavior	Location
7. Crooked eclipses 'gainst his glory fight,		
إن الكسوف خصيم النور والألق		
yakonu	ʔalkusu:fa/xasʔimu ʔannuri wa ʔalʔalqi	
Relational	Carrier / Attribute	
8. And Time that gave doth now his gift confound.		
والدهرُ يأخذ ما أعطى وما وهباً		
yaʔxuḏu	ʔaddahru/ RCL	
Mental	Senser/Phenomenon	
9. Time doth transfix the flourish set on youth		
والدهرُ يسلبنا إشراقه العمر		
yaslobu	ʔaddahru	-na: ʔifra:qata ʔalʔumori
Material	Actor	Goal Beneficiary
10. And delves the parallels in beauty's brow,		
يستخلف الحسن بالتجعيد والهزم		
yastaxlifo	ʔaddahru/ ʔalhūsna	bittadʒaʔidi wa ʔalharami
Material	Actor / Goal	Accompaniment
11. Feeds on the rarities of nature's truth,		
يقتات مما بنا بالأنفيس النضر		
yaqtatu	ʔaddahru +RCL	bilʔanfusi ʔannadʔiri
Behavioral	Behaver/behavior	Reason
12. And nothing stands but for his scythe to mow:		
لا شيء في مأمن من سيله العرم		
yakonu	la ʃaya / fi: maʔmanin	min saylihi ʔalʔarimi
Relational	Carrier / Attribute	Reason
13. And yet to times in hope my verse shall stand,		
لكن شعري بوجه الدهر ينتصب		
yantasʔibu	ʃiʔri: / RCL	biwadʒhi ʔaddahri
Behavioral	Behaver/behavior	Extent
14. Praising thy worth, despite his cruel hand.		
يغذيك عمراً بعمر الدهر يُحَسَّب		
yuyaḏdi:	ʃiʔri:	-ka ʔumoran biʔumori ʔaddahri

According to the aforementioned table, there are four processes: five behavioral, five materialistic, one relational, and one mental. In the first line, there are no processes; in other words, Aly prefers to adopt PPs in his translation. That is to say, the intransitive verb "make" is translated into the NP "ḏʒaryihi". However, there is a well-built kinesthetic imagery of

"kalmawdʒi" when they run towards the shore; the poet, successfully, resembles waves to a horse galloping. In the 2nd line, the poet introduces the first processes: behavioral. The poet personifies "daqa:ʔiquna" like a man walking; in addition, he adds the nominal clause "ʔalʔomuro yaxtazilo" which is not found in the poetical line of the ST.

In the 3rd line, the poet uses a materialistic activity through the mono-transitive verb "taqtafi:". There are no exact equivalents for the ST; however, his translation is characterized by eloquence and clarity. In the 4th line, the poet tends to parallelize his translation. Nevertheless, the poet uses a desiderative tendency. Both the 3rd and the 4th lines portray a kinesthetic imagery of the waves through personification. Some lexemes in the ST are not found in the TT.

The 5th line includes a behavioral approach through the intransitive verb "yaʔti:". In addition, the simile used contributes to the analogy in which man's birth is likened to "kaqarini ʔaʃfamsi" which is a heterogeneous imagery. However, the poet, in every line, tries to add some lexemes as "filʔofuqi:" which is, to somehow, equivalent to the "main of light". In the 6th line, the poet continues his behavioral approach. The poet prefers to sum up the ST's poetical line; although he keeps away from the ST's lexemes, he gives a comprehensive meaning of the line. The poet translates "maturity" as "ʔaḏḏura:" expressing superiority and dominance. In the 7th line, the poet tries to personify "ʔalkoso:fa" as a rival who fights against "ʔannori wa ʔalʔalqi" which are domesticated words.

In the 8th line, there is a contradictory approach through the action verbs "yaʔxuḏu" and "wahab". Both verbs contribute to portraying the personification through a mentally-drawn process. Such a process is, also, activated by the embedded clause. In the 9th line, the poet depicts "ʔaddahr" as a thief through a materialistic activity included in the di-transitive verb "yaslobo". The poet prefers to translate "time" as "ʔaddahr" which demonstrates his eloquence and his effect by the Holy Quran. In addition, the poet keeps away from some lexemes namely "transfix", flourish" and "youth". Since the VP "transfix" identifies the hindrance of movements, the poet tends to translate it as "yaslobo" moving its essential meaning to the meaning of robbery and theft. The 10th line includes a materialistic activity; however, the poet continues his alienated lexemes. In other words, the VP "delve" meaning to "dig" is translated into "yastaxlif" which means replacement. Furthermore, he alienates the rest of the line into estrange lexemes.

The 11th line resembles the savagery and brutality of "ʔaddahr" since the intransitive verb "yaqtato" depicts it as vultures which are dedicated to preying. In addition, the poet alienates his translation into precious and valuable items through "ʔanfosi ʔannadʔiri"; however, there is a complete loss of "nature's truth". In the 12th line, the poet describes the state of death harvesting to a farmer. Nonetheless, the poet strangely translates the NP "scythe" into "saylihi" which identifies his influence by of the Holy Quran over the poet as stated in "saylihi ʔalʔarimi". The particle of the negative engenderment refers to comprehensibility.

The 13th line explores a behavioral approach through the intransitive verb "yantasʔibo" which is retarded in the clause. The beginning of the contrast particle "lakin" denotes the explicit paradox between the mutability of everything in comparison with the immortality of poetry. In addition, the extensive circumstance of the PP indicates the

kinesthetic imagery of fighting against "wadʒhi ʔaddahri". The 14th line testifies a materialistic approach in which the di-transitive verb "yoʒaḏḏi:" is followed by two objects: goal and beneficiary. The quality circumstance, included in the PP, identifies the mutability of time; nonetheless, there is no juxtaposition of the gerundive from "praising" which is translated into "yaftasib".

Table 7 Marseille's Translation of Sonnet (60)

Process	Participants	Circumstances
1. Like as the waves make towards the pebb'l'd shore,		
كما تنداح الأمواج صوب الشاطئ المرصوف بالحصى،		
tandafuṣ	ʔalʔamwa:dʒu	sʔawba ʔaʃfa:tʔiʔi
Behavioral	Behaver/behavior	Location
2. So do our minutes hasten to their end;		
هكذا تهرول دقائقنا إلى نهايتها،		
toharwilo	daqa:ʔiqona	ʔila: nihaya:tiha
Behavioral	Behaver/behavior	Manner
3. Each changing place with that which goes before,		
كلّ منها تحلّ محلّ سابقتها،		
tahilo	kolon/mafiilla sabiqitiha	minha
Material	Actor/Goal	Contingency
4. In sequent toil all forwards do contend.		
بعناءٍ مستمر تتنافس كلها إلى الأمام.		
tatanafasu	koluha	biʔana:ʔin mustamir
Behavioral	Behaver/behavior	Manner
5. Nativity, once in the main of light,		
عندما يأتي الوليد إلى عالم النور،		
yaʔti:	ʔalwalido	ʔila: ʔalimi ʔanno:ri
Behavioral	Behaver/behavior	Manner
6. Crawls to maturity, wherewith being crown'd,		
يدبّ نحو البلوغ، حيث به يتوجّ،		
yadobbu	ʔalwalido	nafiwa ʔalboluʔi
Behavioral	Behaver/behavior	Manner
7. Crooked eclipses 'gainst his glory fight,		
بينما تقاتل تألقه خسوفات مقوّضة.		
toqa:tolo	xosu:faton moqawadton / taʔloqoho	
Material	Actor/Goal	
8. And Time that gave doth now his gift confound.		
والزمن الذي وهب، يتلف الآن هباته		
yatlifo	ʔazzamanu/hibatiho	ʔalʔa:na
Mental	Senser/Phenomenon	Time
9. Time doth transfix the flourish set on youth		

طاعنا الازدهار المنصب فوق الشباب،		
tʔa:ʔana	ʔalʔizdiharʊ ʔalmonasʔabʊ/-na	fawqa
Material	Actor/Goal	Contingency
10. And delves the parallels in beauty's brow,		
حافرا الأخاديد على جبين الجمال		
fiɑ:firan	hʊwa/ʔalʔax:di:da	ʔala: dʒabini ʔaldʒama:li
Material	Actor/Goal	Contingency
11. Feeds on the rarities of nature's truth,		
متغذيا من ندرات كائنات الطبيعة الكاملة.		
mʊtʔaʔdiyan	min nadira:ti ka:ʔina:ti	
Mental	Role	
12. And nothing stands but for his scythe to mow:		
لا شيء يصمد أمام منجله الذي يحصد:		
yasʔmʊdʊ	la ʃaya	ʔamama mindʒalahi
Mental	Senser	Role
13. And yet to times in hope my verse shall stand,		
ومع ذلك أمل أن يستمر شعري في الزمن الآتي		
ʔaʔmalʊ	ʃiʔri:/Complementary Clause	fi ʔazzamani
Mental	Senser	Time
14. Praising thy worth, despite his cruel hand.		
مطريا قدرك رغم يده القاسية.		
mʊtʔriyan	hʊwa/qadraki	rʊyma yadahʊ
Mental	Senser/Phenomenon	Contingency

According to the former table, there are five behavioral, five mental, and four material processes. In the first line, it is noted that the poet tends to parallelize his translation with the ST. To clarify, he begins with the simile particle as it is in the ST. However, he alienates his translation with the intransitive verb "tandaʃʊ" which is not familiar for most people. Furthermore, the modified attributive adjective "pebbled" is translated into "marsʔʊ:f" which is strangely formulated. Innovatively, the use of locative circumstance "sʔʊba ʔaʃʃa:tʔiʔi" indicates the accuracy and specification of wave movements.

In the 2nd line, the poet tends to align the comparison of "daqa:ʔiqʊna" to wave movements. In a behavioral description, Marseille personifies minutes like a hasty man, in a kinesthetic imagery. The manner of circumstance specifies its end. In the 3rd line, the poet tends to implement a materialistic activity through the replacement of waves and minutes in a parallel method. The use of the goal indicates the desire of attaining their antecedents. The fourth line, however, exemplifies the kinesthetic imagery through the intransitive verb "tatanafasʊ". Furthermore, the poet succeeds in incarnating these waves in the figurative imagery of personification. The poet prefers to alternate the mono-transitive verb "confound" into a PP: a preposition + a noun + an adjective.

The fifth line explores a behavioral description through the action verbs "yaʔti:" which is inflected in its imperfective form. In addition, the PP "in the main of light" is translated into "ʔila: ʔalimi ʔannʊ:ri". Peculiarly, the poet tends to add the lexeme "ʔalimi"

which has no equivalent in the ST. The 6th line includes another behavioral approach in which the kinesthetic imagery is well-used and portrayed through the intransitive verb "yadobbu" which is alienated in such a translation. The circumstantial manner of "nafwa ʔalboluyi" identifies the specification and directionality of the aim. The 7th line includes a materialistic approach i.e., the thematic role of the actor is included in the NP "taʔloqohu" which is the subject. However, the use of the verb "tuqa:tolu" is, to somehow, a close equivalent for "fight". The poet tends to translate the lexeme "glory" as "taʔloqohu" indicating sublimity.

The 8th line, mentally, describes "ʔazzamanu" which is personified as a generous and stingy man in the same time; the thematic role of eth Sensor "ʔazzamanu" is post-modified by the relative clause which contributes to personifying it. In addition, the main verb indicates the ruin and damage through the circumstantial time "ʔalʔa:na". The 9th line contains a materialistic activity; in other words, the poet, strangely, translates the mono-transitive verb "transfix" into "tʔa:ʔana". Nonetheless, the use of the attributive adjective "ʔalʔizdiharo" denotes coronation.

The 10th line includes a syntactically-derived noun. In other words, the poet tends to use the gerundive form of the verb "delve"; however, in Arabic. This line is realized to be the exact equivalent since every lexeme has its equivalent in Arabic. The 11th line regains its mental description another time. In other words, the poet, successfully, tends to operate the derivative form of the gerundive pattern. This linguistic form contributes to depicting the brutality and savagery of time as vultures.

The 12th, 13th, and 14th lines include mental tendencies. The 12th line indicates the absolute power of "mindʔalahi" which denotes a hard-hearted famer; in addition, the relative clause post modifies it ironically to express death and mutability. Nonetheless, in the 13th line, there is only one thing that fights against the scythe; it is poetry. That is to say, poetry is immortal. Such a theory is, linguistically, formulated in the complementizer clause. The last line contains a well-built imagery through the use of the derivative pattern of the gerundive form. In addition, the poet manages to personify "ʔazzamanu" as a severe man who has coarse hands.

Conclusion

This section sheds light upon findings in the light of ROQs, conclusions, and recommendations for further research.

Findings in the Light of Objectives and Research Questions (ROQs)

The study has three objectives and three questions outlined in this paper as "Examining the theme of irony in the TT translations of sonnet (60)." It answers the following question:

How is irony realized through the experiential meaning in sonnet (60)?

The objective and the question are emphasized within the current study so as to show integration between the different themes of the sonnets tendencies demonstrated in the neo-versioned translations through systemic-functional linguistic approach. The theme of irony is linguistically apparent through the mental process which is strengthened by the presence of some verbs "make", "hasten", "contend", "feed", and "praise". These verbs contribute to portraying and personifying time as a killer who get rid of everything. The ironical tendency

is well depicted through the 12th line which gives time the absolute power, personified as a farmer carrying a sharp scythe in his hands.

The study conforms to the applicability of Halliday's (2014) transitivity in the sonnets of William Shakespeare and their neo-versioned translations in Arabic. In accordance with transitivity, the study investigates how translators recreate the experiential meaning of in their translation.

In accordance with the Shakespearean sonnet (60), Tawfique, Jabra, Marseille, Aly, Loaloo, and Deep have the ability to interpret the experiential meaning through allocating and nominating some of the lexicogrammatical choices which they employ with the aim of recreating the image of irony. Based upon Halliday's theoretical framework, the lexicogrammatical choices, pertaining to both the poet and the six translators, are discussed and compared according to transitivity with the aim of examining how they are rendered and explored into the Arabic translation.

The study shows that the six translators can portray the image of irony and gloom as configured by Shakespeare in the ST's sonnet. In accordance with the entire poem, the total number of the processes is not the same to the TT. More accurately, the number of each process category exceeds the ST's lines, even if Deep tends to employ transitivity shift especially in the case of material processes. However, Aly tends to accomplish some replacements of mental processes with material processes, to somehow, in which the speaker represents the actor of some mono-transitive verbs, which implies emphases on the syntactic structure he employs whereby the speaker is the Goal.

This prominent difference is demonstrated in translating the material processes. However, Tawfique tends to retain the material processes almost as implemented by Shakespeare with few modifications. In accordance with the mental processes, both Jabra, Marseille, Aly, and Loaloo demonstrate no essential distinctions in introducing the meaning into Arabic, except that Aly and Loaloo tend to keep in parallelism with the behavioral processes in comparison to the ST to emphasize the speaker's irony and gloom. Nevertheless, Loaloo demonstrates preferentiality for exploring nominal clauses marking the syntactic structure of a Subject + a Predicate.

Recommendations for Further Research

The researcher recommends a study to be investigated upon lexical-functional grammar (LFG) on translating poetic texts especially on English texts. There are more and more to be conducted in the translation process. LFG interprets both morphological and syntactic features through constituent structure and functional structures.

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Appendix – My own translations of sonnets 1, 18, and 60

Sonnet 1

وإننا لنبتغي من أحسن الخلق تكاثراً
فأصل الجمال في هذا النوع باقياً.
وبمرور الزمان سيفنى الكبير
ليحمل ذكراه الوريث الصغير
أغرك جمال عينيك وبريقهما
لتجعل من ذاتك وقود لهيهما
اتراك تصنع من الفيض الوفير غيضاً
وتجعل من نفسك عدواً وطيبتك شراً
فانت الآن زينة الكون البهية مطلقاً
يا أحق من جاء بالربيع الطلق مبشراً
أندع نطفتك مدفونة في صلبك دهرأ.
وتضيق أيها الفتى الغض جمالك بخلاً .
اشفق على الكون قبل أن يقضي عليه هذا القتر،
وسيحرم الكون من نصيب جمالك انت والقدر

Sonnet 18

هل لي أن اشبهك بيوم صيفي؟
بل يفوقه حسناً جمالك الندي
وبراعم أيار تذروها الريح العتي
ووقت الصيف سرعان ما ينقضي
وشعاع شمسه بطل تارة بوجه بهي
وتارة يتلاشى نوره الوضاء الذهبي
ولا بد للجمال ان ينقص رونقه وينتهي

بالصدف أو فعل الزمن الأهوج القوي
ولكن جمال صيفك الاخاذ باق ابدي
لن ينقص جمالاً ومكانة ولن يختفي
مادام قد خلده الزمن في شعر أزلي
ويعجز الموت ان يجرك لعالمه الخفي
فما دامت الانفاس تلفظ والعيون ترى
سيفيقك شعري الخالدحياً فوق الثرى

Sonnet 60

تتلاطم الأمواج لشاطئ الحصى
وتتسارع الأعمار نحو المنتهى
وتتغير المواقع وتتعاقد الخطى
وتندافع للعناء سلسلة تلو الأخرى
ويطل الوليد بأنوار الهدى
ليصير شاباً بالتاج يتحلى
فتمكر النحوس والمجد يفنى
ويسترد الزمان ودیعة اعطى
وتطعن بهجة الشباب وتؤذى
وتجاعيد في الجبين الجميل تسعى
والزمن على نواذر الجمال يتغذى
ومنجله يجر الجميع لساحة الردى
ولكن هذا الشعر سيدوم ويبقى
سيشيد بمجدك رغم سعيه الأشقى

د. ناديا الذياب