



Investigating the Difficulties of Translating the Poem "The Will of Life" of Abu Al-Qasim Al-Shabbi from Arabic into English

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Abstract

The main goal of the research is to find solutions for the difficulties encountered while translating the poetry by Abu Al-Qasim Al-Shabi while accounting for pragmatic effects, cultural implications, and contextual considerations. The study makes use of samples from both qualitative and quantitative categories. The Gricean theory-based qualitative samples (2001) are based on the undergraduate M.A. students at Tikrit University, and the quantitative samples are randomly chosen. and use Newmark's (1988) translational techniques while focusing on Abu Al-Qasim Al-Shabi's poem "The Will of Life".

The differentiation between overt and covert language, the Gricean notion of implicature (both formal and informal), its modern uses, and its connection to the objectives, responsibility, and reasoning of the speaker were all meant to be discussed in this article. We began with the Gricean difference between the implicit meaning of a speech and the proposition it reflects, or between "what is said" and "what is implicated." What is in doubt is the portion of the speaker's meaning that deviates from what is spoken and does not strengthen the sentence's truth requirements. The aim of this research is to convey the target language's pragmatics, cultural effect, and meaning using the poem by Abu Al-Qasim Al-Shabi. .. A few lyrical lyrics from Abu al-Qasim al-Shabi's poem were the subject of the research. This dispels any confusion about these strange yet endearing linguistic collocations. The research shows that the real difficulty in translating an Arabic poetry by Abu Al-Qasim Al-Shabi is choosing the wrong translation method, especially when there are no equivalencies. Because of the pragmatic and cultural implications, translating a source text (SL) written in a highly classical language into the target language (TL) may be difficult. The research identifies acceptable and undesirable translations using a suitable approach and determines workable translation choices for Abu Al-Qasim Al-Shabi's poems.

The study draws on the poetry of Abu Al-Qasim Al-Shabi to shed light on the challenges associated with translating Arabic into English while maintaining the cultural and pragmatic meaning of this poem and eschewing literal translation in favor of communicative translation.

Key word

Poems, Abu Al-Qasim Al-Shabi, pragmatic effect, Gricean theory, Translation.

Introduction

The translation of the Poems of Abu Al-Qasim Al-Shabi presents a substantial problem for M.A. students because of the vast variations between speakers of Arabic and English, specifically when translating from Arabic into English. Furthermore, the target language (TL) and the poems of Abu Al-



Qasim Al-Shabi might mean different things. First, there are the linguistic and cultural disparities, particularly in cases where the target language lacks sufficient vocabulary. Second, according to the pragmatic approach used by the research, the meanings that Abu Al-Qasim Al-Shabi

poems differ, with the former being "what is said" and the latter being "what is implicated"—Thirdly, it is thought that one of the most important factors in translating the poems of Abu Al-Qasim Al-Shabi into the target language artistically is the ambiguity of the situation in which they are utilized.

1.1 Hypotheses of the Study

1. M.A. students struggle to translate the Arabic poem of Abu Al-Qasim Al-Shabi into an English translation that has a pragmatic counterpart because they don't know what a pragmatic meaning is.
2. The ideal method to translate the Poems of Abu Al-Qasim Al-Shabi while avoiding cultural misunderstandings is to follow Newmark's (1988) guidelines.
3. Because they lack an understanding of the cultural and pragmatic background, M.A. students were unable to translate the poem of Abu Al-Qasim Al-Shabi accurately.
4. An inaccurate translation distorts the meaning or message intended.
5. The challenge of translating Abu Al-Qasim Al-Shabi's poetry since doing so literally will dilute their cultural and practical significance

1.2 The Models Adopted

The best analysis of Abu Al-Qasim Al-Shabi's poems could come from commencing the research with the Gricean theory theoretical model. The study utilized the 2002 theory as its framework. Newmark (1988) developed a translation paradigm that he used in his book *A Textbook of Translation*. is the foundation for this investigation.

2.1 Literature Review

The present study sheds light on the challenges associated with translating Abu Al-Qasim Al-Shabi's poetry from Arabic to English from a pragmatic perspective. Adding to this study's challenge is the translation of extremely traditional Arabic words that have no equivalent in the target language.

2.2 Culture and Translation Translation, in the words of Ray (1962: 187), is "the transmission of meaning from one language to another." Translating literally above the word level is, in fact, "the only correct procedure if the SL and TL meanings correspond," and it is "the basic translation procedure, both in communicative and semantic translation, in that translation starts from there," according to Newmark (1988:7), who describes translation as "a craft." Savoury (1968: 34) and Newmark (1982: 7) define translation as "a craft that seeks to substitute a written message and/or statement in another language."

Translation is "usually seen as a project for transferring meaning from one language to another," according to Farghal & Shunnaq (1999: 2). According to Aziz's definition from 1989:

2.4 Translation and Pragmatics

Pragmatics majors are more likely to be aware of speech acting techniques and cross-cultural engagement tactics, which they may use to resolve communication problems in strange social situations. Because of this, translators are able to comprehend the many cross-cultural meanings of languages and get acquainted with the various sorts, systems, and practices of other cultures. In this case, any misinterpretation of certain pragmatic traits might lead to problems with pragmatic



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translation (Al-Eryani, 2020:5). The interpreter is driven to use cross-cultural pragmatics skills in order to interpret the message without causing any misconceptions (Ibid: 7).

2.5 The Linguistic Model of Gricean Theory

There is a difference between meaning and assertion (in a sentence), as Grice has noted. Unlike the latter, which is what is implied or communicated by the way a phrase is spoken, the former relates to the statement's conventional meaning.

Grice's theory of meaning is developed as a theory of communication, according to Levenson (1983:101). It has the interesting side effect of demonstrating how communication may occur in the event when normal ways of delivering the intended message are unavailable. Such implicatures are therefore a kind of inference, and a theory of implicature provides an illustration of how non-traditional inferences of this type might be conveyed while meeting the requirements for messages to be delivered as stated in

The Grice Meaning Hypothesis.

Levenson

According to Levenson, implicature sums together the power and substance of pragmatic explanations for language phenomena. The second important aspect of the theory is how individuals utilise language. These seem to be fair guidelines for the skillful and economical use of language in talks to achieve common goals (Ibid:102-103).

2.6 Newmark's The Translational Model (1988)

The translation model and related strategies are based on Newmark (1988). In order to accomplish two goals, the translator first reads the source material, according to Newmark (1988:11); second, they analyse it from the standpoint of a "translator," as opposed to a linguist or critic.

2.6.1 Interpretation: Conversational as opposed to Semantic

Semantically correct translations and communicative translations are quite different. Semantic translation is defined as

, first and foremost, objective and takes certain phrases into account. The author and the original culture are to fault when it is difficult to comprehend the connotative context of the statement. It is more subjective than communicative translation, which stresses the reader's reaction and leaves minimal opportunity for misinterpretation. The second goal of semantic translation is to translate a text while maintaining its vocative effect, making the translated text seem to be an expressive version of the original.

2.6.2 Translation Strategies provides a detailed description of the techniques used in problem resolution (Newmark, 1988:81). One of the most important techniques for translating words and other



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His poems were published in the most esteemed Middle Eastern and Tunisian journals. Jubran Khalil Jubran and Amin al-Rihani are among his influences. Two of his most famous poems, *To the Tyrants of the World* and *The Will to Live* (published in 1933), were repeated as rallying cries in 2011 during protests in Tunisia, then in Egypt and the rest of the Arab world. In turn, prominent Tunisian writers contributed significantly to the spread of revolutionary ideas among the populace. Among these writers, Abu Al-Qassim Al-Shabi stands out as a reformist poet whose adamant opposition to colonialism and dictatorship gained widespread attention. (Raphael,2011: 26).

He actively participated in several literary, social, and political movements. In this context, we could highlight his struggle against French colonialism, his important roles in the founding of the Muslim Youth and Elazitoni University Students' Associations, and his collaboration with *Apollo* magazine. *Al-Khyal al-Sha'ari* and *Prophetic Migration* could be considered Shabi's two most important speeches, as he gave a number of important addresses to achieve his reformist goals (Ramadani,2010: 54).

Al-Shabi belonged to a group of thinkers and artists in the early 1930s, and the nationalist politics of the time had a big impact on their work. When they first met, in the Medina of Tunis, they adopted the Arabic moniker *Taht al-sur*, meaning *Under the Wall*. Their aim was to create a literary and cultural milieu that would promote social justice and economic equity, resist colonialism, and fortify the sense of national identity (Ibid).

Al-Shabi passed away suddenly on October 9, 1934, at the present Habib-Thameur Hospital in Tunis, formerly known as (The Italian Hospital), following a lengthy history of cardiac conditions (myocarditis). A picture of him may be found on the current 10 DT note. Al-Shabi was considered as one of the greatest contemporary Arabic poets by the Egyptian literary critic Shawqi Daif. Al-Shabi was buried in Tozeur, the town in Tunisia where he was born. His mausoleum is open to visitors (Ruthven, 2016 :20–25).

2.8 The literary path

It was taught by Abu Al-Qasim and primarily concentrated on Arabic, but he also studied European and American literature because he was tolerant of various cultures. In February of 1929, Al-Shabi delivered his first literary lecture at the Khaldounia Library on "Poetic Imagination Among Arabs". He reviewed every work of poetry written by Arabs in all countries and throughout history in it. Following that, he began writing for the Young Muslims' Young Origins Council (Raphael,2011: 88).

He cherished being seated among the most well-known Tunisian writers at the Zaytouna mosque when he was a student. He also regularly attended the literary club's discussion conferences, poetry councils, and lectures. He called for the liberation of Arab poetry from all historic relics and mocked Western flags in thought and imagination. He also condemned certain leaders of culture and politics for their inertia-based mindset and for not developing poetry, literature, and creativity. Negative reactions to his presentation found their way into some of his poems, and the split with his fiancée and the death of his father further worsened his psychological state. Conservatives have gone so far as to demand a boycott of him (Raphael,2011: 90).

His varied poetry mostly dealt with nature, spinning, and patriotism. He gained recognition for himself through the Cairo newspaper *Apollo*. After having multiple poems published there, poet Ahmed Zaki Abu Shadi, the magazine's editor-in-chief, asked him to write the preface for his book *The Fountain*. Al-Shabi was a poet who sung of the future and believed in rebirth; he immersed himself in



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their own unique brand of social reality, rejecting imitation and inertia. He thus sang of nature, the motherland, art, revolution, and the resolve to live (Raphael, 2011: 95).

The notable literary line, "If the people once wanted life-"destiny must reply," ("The will of life": I 1-2) from one of the poet's most well-known poems, "The Will of Life," became the most popular catchphrase used by incensed young during the Arab Spring uprisings. Two of his best-known works are "The Diwan of Songs of Life" and "The Poetic Fantasy of the Arabs." He has written some of his autobiography, and several of his poetry and literary essays have appeared in the Egyptian "Apollo" magazine, which helped make him famous throughout the Arab world. (Raphael, 2011: 96).

A new anti-immunization generation emerged in Tunisia with the opening of new Arabic literature schools, such as the Apollo group and the Mahjar school, as previously mentioned in the study, as well as the publication of publications and related pamphlets. Conversely, Abu Al-Qasim Al-Shabi found himself drawn to the Romanticism school. This innovation was based on two changes that occurred during this pivotal period in the history of Tunisian poetry in the sixth century: a shift in the theme and a change in Shabi's technique. He became known as one of the poets' standard-bearers in Tunisia. Even though he didn't live long, he was nevertheless able to have a big impact on religion and its development. Because of how distinctive and appropriate romanticism is in his writings, Abu Al-Qasim Al-Shabi might be considered a romantic poet. To put it another way, Shabi's poetry crosses disciplinary borders, and his romanticism is distinct from other forms of romanticism (Abu Al-Haqah, 1979: 255).

Many exiled writers were drawn to the Romantic movement, which supported romantic concepts with a distinctly sardonic attitude. These writers rebelled against traditional literature and imitation in their poems and prose works. He worked hard, bringing new perspectives to his poetry that go beyond the confines of poetry. Although it isn't the exact form of the statement, it also has to do with how meanings are interpreted and truncated (Abu Al-Haqah, 1979: 256).

There is no doubt that Al-Shabi studied both new and old poetry and literary works that were translated from the West into Arabic. He also cherished the views of Gibran Khalil Gibran, the head of the Rabat al-Qalamiyyah, and Abbas Mahmoud Akkad, one of the founders of the Madrasah. Additionally, with the advent of contemporary newspapers and their pamphlets, a new generation was born in Tunisia that is opposed to imposition. Shabi could not understand the shame of continuously being under interrogation at the beginning of his study of the language; Instead, he believed that copying others is a flaw (Ibid). His unique character, which is heroic and admirable, as well as his sad and tortured soul, are the effects of the social, economic, and political circumstances (Mandoor, 1983: 22).

Shabi has focused especially on two things: his patriotic poetry and his elegy to life's will. It is played as the national anthem of Tunisia and other Arab countries, and it has garnered positive reviews throughout most of the Arab world. In this sense, two notable poems are Tunis Al-Jamilah (Beautiful Tunis) and Among Other Topics of Diwan Ghani al-Hayat. Love-related topics are covered in the poetry "Iha Al-Hab" (Oh Love) (Ramadan, 2010 :143).

Moghadam claims that a detailed examination of Shabi's writings identifies several motifs that convey dissatisfaction with the status quo. His poetry now truly sounds more like long, continuous streams of sound. His anger stems from the unpredictability of life and the ongoing sadness he experiences every day. In Shabi's late eighteenth-century manuscript "Poets of Maghreb Al-Aqsa," he



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is referenced. For the poets who wrote during these enormous crises, the austerity of political dictatorship was like a straw, and this led to the austerity of Neoclassicism (Moghadam,1966: 104).

One faces the immediate risk of losing their identity as a result of coming into contact with a significant number of unfamiliar individuals. The romantic mindset would wish to approach this situation in two different ways. He honors nature as a place where individuals can find spiritual serenity in the first place, and he also recognizes himself in it. According to other association members, they are seeking safety in the realm of the simply individual. Romantics are conscious, but they have also learnt to accept the unpredictability of their period and place. They had learned from the unpredictability of their time and location that a person's life could only have meant if they consistently worked toward achieving admirable goals. Napoleon's combative attitude and efforts notwithstanding (Ibid :108).

All romantics agree that the poet's imagination, thoughts, and feelings are what make up poetry's essential elements rather than the outside world. First-person lyrical songs, which were once regarded as a minor form, are now regarded as poetic as a result. Romantic literature is immensely creative, and the students here are impulsive, creative, and unrestrained. Three characteristics stick out above the rest: being very supernatural and paying great attention to a feeling of symbolism (Abjadian ,1964:49).

Arabic Literature's Romantic Doctrine

The rigid traditional writing that Arab writers inherited from the age of decline has disgusted them since the eighteenth-century AD. (El-Ashmawy,1999:95). In order to restore the lost splendor of old Arabic poetry and close the gap with authentic Arabic literature, the pioneers of the literary revival movement of the nineteenth century looked to the early Arabic poetry traditions, especially those of the prosperous Abbasid era.

Since the seventeenth century AD, Arab writers have been repulsed by the stiff traditional style that they inherited from the period of decline. The early nineteenth-century pioneers of the literary revival movement looked to the early Arabic poetry traditions, especially those of the affluent Abbasid era, in an attempt to bring back the lost magnificence of old Arabic poetry and bridge the gap with true Arabic literature (Ibid).

From then on, the poetic renaissance was greatly influenced by the work of Mahmoud Sami Al-Baroudi, since the Baath movement (revival) continued, with a whole school led by Ahmed Shawqi (1886–1932 AD), comprising Hafez Ibrahim (1872–1932 AD), Ali Al-Jarim (1881–1949 AD), and Marouf Al-Rusafi (1877–1945 AD). This school pushed for the restoration of the past literary legacy's magnificence and the cessation of its lifeless duplication and stagnation (Ibid:96).

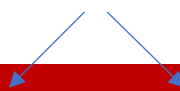
Chapter Three

Approach and Information Evaluation

Introduction:

In this chapter, the study examines the research technique and data analysis mechanism using the Grice method and the Newmark tactics. This paper examines the process of translating pragmatic linguistic collocation from the Arabic language, specifically the Arabic poem by Abu Al-Qasim Al-Shabbi, into English. It also identifies the challenges encountered by translators in interpreting these linguistic collocations, as well as their solutions. Research Question: a summary of Grice's classifications based on what is stated and implicated

What is communicated





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What is said

What is implicated

Al Shabi's Poem:

"The Will of Life"

I TL

The darkness must clear, the shackle must be broken, and destiny must intervene if the people one day desired life ("The Will of Life": I 1-4).

I
The Fates will react appropriately when individuals choose a good and deserving life. The darkness will part and their bonds will shatter. Someone who lacks enthusiasm for life. Alas for the person who loses interest in life. Iconic emptiness will give him a smack. The cosmos has informed me in this way. Its hidden Spirit has so hinted at Deep in the ravines, the winds howled. Under the woods, over the peaks of the mountains. When I set high standards for myself, I set aside my fear and embrace optimism, not running from difficult situations or dodging blazing fires.

("The Will of Life": I 1-8)

The poet opens his poem with two verses that describe how they became famous and well-known, which stayed with them forever and did not fade, as revolutionaries sang about it throughout Tunisia's colonial history and until now (Ahmed, 1972:25).

The poet draws a connection between a nation's resolve and will to change and its eventual liberation and salvation. As though the idea of fate in this context relates to the statement made by the Almighty, "God does not change the condition of a people until they change what is in themselves" (Al-Ra'd 11) this change necessitates faith, assurance, and petition. The poet then assumes a wiser role, speaking to creatures and paying attention to the natural world's whispers, which inspire optimism and hope while also attempting to restore the nation's glory. He took on the role of a doctor, diagnosing the illness and simultaneously prescribing medication and treatment; this is an emotive approach that appeals to the emotions before the intellect, as did poet Elia Abu Madi in his poem Smile (Ahmed, 1972: 28).

SL

إذا الشعب يوماً أراد الحياة = فلا بُدَّ أن يستجيب القدر
ولا بُدَّ لليل أن ينجلي = ولا بُدَّ للقيد أن ينكسر
ومن لم يعانقه شوق الحياة = تبخر في حرها وأنذر
قوئل لمن لم تشقه الحياة = من صفعة العدم المنتصر
كذلك قالت لي الكائنات = وحدتني روحها المستتر
وَدَمَدَمَتِ الرِّيحُ بَيْنَ الفِجَاجِ = وَفَوْقَ الجِبَالِ وَتَحْتَ الشَّجَرِ
إِذَا مَا طَمَحْتُ إِلَى غَايَةٍ = رَكِبْتُ المُنَى وَنَسِيتُ الحَذَرَ
وَلَمْ أَتَجَنَّبْ وَغُورَ الشَّعَابِ = وَلَا كِبَةَ اللَّهَبِ المُسْتَعِرِ



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فَوَيْلٌ لِّمَنْ لَمْ يَشْفُقْهُ الْحَيَاةُ = مِنْ صَفْعَةِ الْعَدَمِ الْمُتَّصِرِ

Table NO.1 ("The Will of Life": I 1-8)

Translators NO.	TT	Strategy	Appropriateness
First	So, woe to the one whom life has not made difficult. From the slap of victorious nothingness	Paraphrasing	+
Second	Woe to the one who is not tired of life From the slap of fate	Modulation	-
Third	Curse is he who is not given life From the victor's slap	Synonym	-
Fourth	Damn those who are not given life From the slap of the hater and the victor	Synonym \ Deletion	-
Fifth	Woe unto him who loses interest in life Victorious void will deal him a slap	Functional equivalence	+

Suggested Translation

Woe unto him who loses interest in life

Victorious void will deal him a slap

Discussion

It is evident that the subjects have used various approaches. 30% of Subjects Nos. 2, 3, and 4 were unable to translate the Arabic phrase above and used the translation approach of modification and synonym.

Subject No. (1,5)20% used functional equivalency and paraphrasing techniques to successfully convey the cultural connotation and pragmatic meaning of translating the poem by Abu Al-Qasim Al-Shabbi. TL

II A person who detests climbing mountains will spend his days and nights in pits and ditches. In my heart, the blood of youth cried forth. Unusual winds howled and roared within my chest. I listened to the thunder peel intently. I paid attention to the sounds of the rain and wind. "Do you hate people?" I questioned the Earth Mother. She said, "I bless ambitious and



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Aspiring individuals
 Keeping close those who face risk
 But curse those who lead antiquated, stone-age lives.
 Satisfied with a lifeless, boring existence
 Look! Despite appearances, the cosmos is alive and loves life. It despises the dead.
 There are no dead birds in the sky near their hearts.
 Bees also don't drink nectar from dead blooms.

("The Will of Life": II 9-16)

SL

وَمَنْ لَا يُحِبُّ صُعُودَ الْجِبَالِ = يَعِشُ أَبَدَ الدَّهْرِ بَيْنَ الْخَفَرِ
 فَعَجَّتْ بِقَلْبِي دِمَاءَ الشَّبَابِ = وَضَجَّتْ بِصَدْرِي رِيحَ آخِرِ
 وَأَطْرَفْتُ ، أَصْغِي لِقَصْفِ الرُّعُودِ = وَعَزَفَ الرِّيَّاحِ وَوَقَعَ الْمَطَرِ
 ” وَقَالَتْ لِي الْأَرْضُ - لَمَّا سَأَلْتُ : ” أَيَا أُمَّ هَلْ تَكْرَهِينَ الْبَشَرَ؟
 أَبَارِكُ فِي النَّاسِ أَهْلَ الطُّمُوحِ = وَمَنْ يَسْتَلِدُّ رُكُوبَ الْخَطَرِ“
 وَأَعْنُ مَنْ لَا يُمَاشِي الزَّمَانَ = وَيَقْنَعُ بِالْعَيْشِ عَيْشَ الْحَجَرِ
 هُوَ الْكُونُ حَيٌّ ، يُحِبُّ الْحَيَاةَ = وَيَحْتَقِرُّ الْمَيِّتَ مَهْمَا كَبُرَ
 فَلَا الْأَفْقُ يَحْضُنُ مَيِّتَ الطُّيُورِ = وَلَا النَّحْلُ يَلْتَمُ مَيِّتَ الزَّهْرِ

Table NO.2 ("The Will of Life": I 1-8)

Translators NO.	TT	Strategy	Appropriateness
First	The wind roared between the windows	Paraphrasing	+
Second	The wind whispered between the windows	Literal	-
Third	The wind said between the windows	Shifting	-
Fourth	The wind screamed between the windows	Shifting	-
Fifth	The winds howled in the deep ravines	Functional equivalence	+

Discussion

It can be noted that the subjects have applied different strategies. Subjects No. (2,3,4) 30% failed in translating the above Arabic term and adopted the strategy Literal and shifting of translation.

Subject No. (1,5)20% succeeded in rendering the cultural connotation and pragmatics meaning of translating the Poem of Abu Al-Qasim Al-Shabbi by using Functional Equivalence and Paraphrasing strategies.

III



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If not for my soft motherly heart
Graves will loathe admitting corpses into their
folds
The curse of victorious void will be upon him
So, woe unto him who loses interest in life
Heavy with sorrow and boredom
Once on an autumn night
And lulled sorrow into exhilaration
I was intoxicated with the stars' glittering light
The bloom and freshness of life?
I asked the night: "Will Life ever bring back to
wilted blossoms?
Neither the lips of darkness muttered
Nor the nymphs of dawn recited their lyrics
The forest whispered gently to me
And spoke in melodious strains
Winter comes befogged with clouds
Bleak with rain, heavy with snow
The charm of tender twigs snuffed out
The beauty of flowers and fruit extinguished
The grace of meek and doleful eventides gone
The appeal of scented meadows no more

("The Will of Life": III 17-26)

However, a glimmer of hope that resurrects the seeds buried by the heavy rains emerges from the womb of suffering and oppression, and a new generation of revolutionaries emerges to restore the nation's independence and glory. A struggle takes on inside the poet between his memories and ego throughout that time. A decent life based on freedom, justice, and dignity has always been his dream; however, the darkness of the colonizer dispelled the beauty of these dreams and turned them into terrible pains and nightmares, which were made worse by the poet's illness, which cast a pall over him

1 ولولا أُمومة قلبي الرُّؤوم = لما ضَممت الميت تلك الخفر
فَوَيْلَ لِمَنْ لَمْ تَنْشُفه الحَيَاة = مِنْ لَعْنَةِ العَدَمِ المُتَنَصِّرِ!
وفي أُنبله مِنْ لَبالي الخريف = مُثَقَّلَةً بِالآسَى وَالصَّخْرِ
سَكَرَتْ بِهَا مِنْ ضِيَاءِ النُّجُومِ = وَغَنِيَتْ لِلْحَزَنِ حَتَّى سَكَرَ
سَأَلْتُ النُّجُومَ: هَلْ تُعِيدُ الحَيَاةَ = لِمَا أُدْبِلُهُ رَبِيعَ العُمُرِ؟
فَلَمْ تَتَكَلَّمْ شِفَاهُ الظُّلَامِ = وَلَمْ تَتَرَنَّمْ عَذَابِي السَّخِّ وَقَالَ لِي الغَابُ فِي رَفِيَّةٍ = مُحَبَّبَةً مِثْلَ حَفَقِ الوَتْرِ
يَجِيءُ البَيْتَاءُ ، بَيْتَاءُ الصَّبَابِ = بَيْتَاءُ التَّلُوجِ ، بَيْتَاءُ المَطَرِ
فَيَنْطَفِئُ السَّخْرُ ، سِيخِرُ العُصُودِ = وَسِيخِرُ الرُّهُورِ وَسِيخِرُ التَّعْرِ
وَسِيخِرُ المَسَاءِ الشَّجِيِّ الوَدِيعِ = وَسِيخِرُ المَرْوَجِ الشَّهِيِّ العَطْرِ



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(Ahmed, 1972: 20). He so employs a lot of interrogative language, giving the impression that I am connecting the past to an unclear present and a less certain future (Ahmed, 1972:21).

TL

وَمَنْ لَا يُجِبُّ صُعُودَ الْجِبَالِ = يَعِشُ أَبَدَ الدَّهْرِ بَيْنَ الْخَفَرِ
فَعَجَّتْ بِقَلْبِي دِمَاءُ السَّبَابِ = وَضَجَّتْ بِصَدْرِي رِيَّاحُ آخِرِ
وَأَطْرَقْتُ ، أَصْغِي لِقَصْفِ الرُّعُودِ = وَعَزَفَ الرِّيَّاحِ وَوَقَعَ الْمَطَرِ
”وَقَالَتْ لِي الْأَرْضُ - لَمَّا سَأَلْتُ : ” أَيَا أُمَّ هَلْ تَكَرَّهِنَّ الْبَشَرُ؟
أَبَارِكُ فِي النَّاسِ أَهْلَ الطُّمُوحِ = وَمَنْ يَسْتَلِدُّ رُكُوبَ الْخَطَرِ“
وَالْعَنُ مَنْ لَا يُمَاشِي الرِّمَانَ = وَيَقْنَعُ بِالْعَيْشِ عَيْشَ الْحَجَرِ
هُوَ الْكُونُ حَيٌّ ، يُجِبُّ الْحَيَاةَ = وَيَحْتَقِرُ الْمَيِّتَ مَهْمَا كَبُرَ
فَلَا الْأَفْقُ يَخْضُنُ مَيِّتَ الطُّيُورِ = وَلَا النَّحْلُ يَلْتَمُّ مَيِّتَ الرَّهْرِ

فَلَا الْأَفْقُ يَخْضُنُ مَيِّتَ الطُّيُورِ = وَلَا النَّحْلُ يَلْتَمُّ مَيِّتَ الرَّهْرِ

Table NO.3 ("The Will of Life": II 9-16)

Translators NO.	TT	Strategy	Appropriateness
First	The horizon does not embrace dead birds Nor do bees sting dead flowers	Paraphrasing	+
Second	The horizon does not contain dead birds Nor do bees kiss dead flowers	Literal	-
Third	The horizon does not hug dead birds bees don't sting dead flowers	Shifting	-
Fourth	The horizon does not take dead birds Nor do bees approach dead flowers	Shifting	-
Fifth	The skies hold no dead birds close to their bosom Nor do bees sip nectar from lifeless flowers	Functional equivalence	+

Discussion

It can be noted that the subjects have applied different strategies. Subjects No. (2,3,4) 30% failed in translating the above Arabic term and adopted the strategy Literal and shifting of translation.

Subject No. (1,5)20% succeeded in rendering the cultural connotation and pragmatics meaning of translating the Poem of Abu Al-Qasim Al-Shabi by using Functional Equivalence and Paraphrasing strategies.

IV

2Branches wither and fall with their leaves

² وَتَهْوِي الْعُصُونُ وَأَوْرَاقُهَا = وَأَزْهَارُ عَهْدٍ خَبِيبٍ نَضِيرِ
وَتَلْهُو بِهَا الرِّيحُ فِي كُلِّ وَادٍ = وَيَذْفُضُهَا السَّبِيلُ الْآيَ غَيْرِ
وَيَفْقَى الْجَمِيعَ كَحُلْمٍ يَبِيعُ = تَأَلَّقَ فِي مُهْجَةٍ وَانْتَدَّرَ



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Blossoms of happy and love-filled life drop too
The winds scatter them in vale and valley
Rushing waters bury them on the way
All lost to sight as a beautiful dream
Momentarily glowing, soon to disappear without a
trace
Will yet survives
Seeds bearing the essence of a beautiful faded life
And earthly phantoms that vanished in droves
So will the memory of seasons and life's visions
From beneath the soil and snow
All from beneath the clouds
Clasping the green, fragrant heart of Spring
Will revive and embrace the never boring breath of
life
Dreaming of bird songs
Of aromas and savory fruit
("The Will of Life": IV 27-34)

The poet's will to live comes from the bottom of him. The lyric in our possession amply illustrates the poet's deep yearning and regret for the splendors of his people and home, which is touched upon in the study. On a gloomy night, the hand of colonialism will not be able to stop him in originality or antiquity (Ahmed, 1972:33). The poet awaits the great awakening, which he preferred to formulate collectively (awakenings), because any deep slumber is followed by awakening and awakening, and any stagnation and stagnation are followed by movement and activity. This is because the issue is the issue of an entire people, and unity is an unbreakable stick and an invincible force, and upon it the plot of the colonizer is disappointed (Ahmed, 1972: 34).

SL

وَلَوْلَا أُمُومَةٌ قَلْبِي الرَّؤُومُ = لَمَا ضَمَمْتَ الْمَيِّتَ تِلْكَ الْحَفْرَ
”فَوَيْلٌ لِمَنْ لَمْ تَشْفُهُ الْحَيَاةُ = مِنْ لَعْنَةِ الْعَدَمِ الْمُتَنْصِرِ
وَفِي لَيْلَةٍ مِنْ لَيْالِي الْخَرِيفِ = مُتَقَلِّبَةً بِالْأَسَى وَالضَّجَرِ
سَكَّرْتُ بِهَا مِنْ ضِيَاءِ النَّجُومِ = وَعَنْيْتُ لِلْحُزْنِ حَتَّى سَكِرَ
سَأَلْتُ الدَّجَى: هَلْ تُعِيدُ الْحَيَاةَ = لِمَا أَدْبَلْتَهُ رَبِيعَ الْعُمُرِ؟
فَلَمْ تَتَكَلَّمْ شِفَاهَ الظَّلَامِ = وَلَمْ تَنْرَنْمِ عَدَارَى السَّحَابِ وَقَالَ لِي الْعَابُ فِي رَقَةٍ = مُحَبَّبَةٍ مِثْلَ خَفَقِ الْوَتْرِ
يَجِيءُ الشِّتَاءُ، شِتَاءُ الضُّبَابِ = شِتَاءُ التَّلُوجِ، شِتَاءُ الْمَطَرِ
فَيَنْطَفِئُ السِّحْرُ، سِحْرُ الْعُصُونِ = وَسِحْرُ الرَّهُورِ وَسِحْرُ النَّمْرِ
وَسِحْرُ الْمَسَاءِ الشَّجِيِّ الْوَدِيعِ = وَسِحْرُ الْمُرُوجِ الشَّهِيِّ الْعَطْرِ

وَتَبَقَى الْبُدُورُ الَّتِي حَمَلَتْ = دَجِيرَةٌ عُمُرٍ جَمِيلٍ غَبِرَ
وَذَكَرَى فُصُولَ ، وَرُؤْيَا حَيَاةٍ = وَأَشْبَاحَ دُنْيَا تَلَاشَتْ رُؤْمَ
مُعَاقِفَةً وَهِيَ تَحْتَ الضُّبَابِ = وَتَحْتَ التَّلُوجِ وَتَحْتَ الْمُنْدَرِ
لَطِيفَ الْحَيَاةِ الَّذِي لَا يُمَلُّ = وَقَلْبَ الرَّبِيعِ الشَّدِيدِ الْخَضِرِ
وَخَالِمَةَ بَأْغَانِي الطَّيُورِ = وَعَطْرَ الرَّهُورِ وَطَعْمَ النَّمْرِ



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Table NO.4 ("The Will of Life": III 17-25)

Translators NO.	TT	Strategy	Appropriateness
First	And had it not been for the motherhood of my compassionate heart	Paraphrasing	+
Second	And if it were not for the motherhood of my emotional heart	Functional equivalence	+
Third	And had it not been for the motherhood of my yearning heart	Shifting	-
Fourth	And if it were not for the motherhood of my tender heart	Shifting	-
Fifth	And had it not been for the motherhood of my transparent heart	Literal	-

Discussion

It is evident that the subjects have used various approaches. Thirty percent of the subjects (3,4,5) were unable to translate the Arabic phrase and used a literal and changing translation method. Subject No. (1,2)20% was successful in conveying the pragmatic meaning and cultural connotation.

of translating the Poem of Abu Al-Qasim Al-Shabi by using Functional Equivalence and Paraphrasing strategies.

TL

وَتَهْوِي الْعُصُونُ وَأُورَاقُهَا = وَأَزْهَارُ عَهْدِ حَبِيبِ نَضْرٍ
وَتَلْهُو بِهَا الرِّيحُ فِي كُلِّ وَادٍ = وَيَذْفُنْهَا السَّيْلُ أُنَى عَبْرٍ
وَيَفْنَى الْجَمِيعُ كَحُلْمٍ بَدِيعٍ = تَأَلَّقَ فِي مُهْجَةٍ وَأَنْدَثَرَ
وَتَبَقَى الْبُدُورُ الَّتِي حُمِلَتْ = دَخِيرَةٌ عُمُرٍ جَمِيلٍ غَبِرٍ
وَذَكَرَى فُصُولٍ ، وَرُؤْيَا حَيَاةٍ = وَأَشْبَاحَ دُنْيَا تَلَاثَتْ رُؤْمَرٍ
مُعَانِقَةً وَهِيَ تَحْتَ الصَّبَابِ = وَتَحْتَ التَّلُوجِ وَتَحْتَ الْمَدَرِ
لَطِيفِ الْحَيَاةِ الَّذِي لَا يُمَلُّ = وَقَلْبِ الرَّبِيعِ الشَّدِيدِ الْخَضِرِ
وَخَالِمَةَ بَأْغَانِي الطُّيُورِ = وَعَطْرِ الرَّهُورِ وَطَعْمِ النَّمْرِ
وَيَفْنَى الْجَمِيعُ كَحُلْمٍ بَدِيعٍ = تَأَلَّقَ فِي مُهْجَةٍ وَأَنْدَثَرَ

Table NO.5

Translators NO.	TT	Strategy	Appropriateness
First	And everyone will perish like a wonderful dream it shone brightly and then vanished .	Paraphrasing	+



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Second	Everyone dies like a wonderful dream shine in a glow that disappears	Functional equivalence	+
Third	Everyone is dying like a wonderful dream shining in a hidden glow	Shifting	-
Fourth	Everyone disappears like a wonderful dream It shines brightly and fades away	Shifting	-
Fifth	All vanished from view like a lovely dream Gleaming for a moment, then quickly disappearing completely	Functional equivalence	+

Discussion

It is evident that the subjects have used various approaches. Subjects No. (2,3): Twenty percent of the subjects were unable to translate the Arabic phrase above and used a literal and changing translation method.

Subject No. (1,2,5)30% was able to effectively translate the cultural connotation and pragmatic meaning of Abu Al-Qasim Al-Shabi's poem by the use of functional equivalency and paraphrasing techniques.

TL

Abruptly, with the gentle beat of wings, the glorious rebirth of passion for life
Above the seeds, the soil broke open.
And then, magnificent pictures appeared
The coming of spring brought with it sweet melodies
Honouring its aspirations, its carefree youth
Behold, it planted several kisses on their lips.
bringing a long-gone youth back to life
It whispered to the seeds, "I have given your life and I shall live." in your future generations forevermore
The light has benefited you, therefore accept Him whose aspirations exalt the light.
When the Light shines, it will bless him in return.
Look, the whole room is yours, and the Light is yours.
You also own the dreaming, flower-glittering dirt.

("The Will of Life": VII 35-42)

SL

وَمَا هُوَ إِلَّا كَخَفَقِ الْجَنَاحِ = حَتَّى نَمَا شَوْقُهَا وَأَنْتَصَرَ
فَصَدَّعَتِ الْأَرْضَ مِنْ فَوْقِهَا = وَأَبْصُرَتِ الْكَوْنِ عَذْبَ الصُّورِ
وَجَاءَ الرَّبِيعُ بِأَنْغَامِهِ = وَأَحْلَامِهِ وَصِبَاهُ الْعَطِيرِ
وَقَبَّلَهَا قَبْلًا فِي الشَّفَاهِ = تَعِيدُ الشَّبَابَ الَّذِي قَدْ غَبِرَ
وَقَالَ لَهَا: قَدْ مُنَحْتِ الْحَيَاةَ = وَخُدَّتِ فِي نَسْلِكَ الْمُدَّخِرِ



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وباركك النورُ فاستقبلي = شباب الحياة وخصب العمر
ومن تعبد النور أحلامه = يباركه النور أني ظهر
إليك الفضاء ، إليك الضياء = إليك الثرى الحالم المزدهر
وَمَا هُوَ إِلَّا كَخَفَقِ الْجَنَاحِ = حَتَّى نَمَا شَوْقُهَا وَانْتَصَرَ

Table NO.6

Translators NO.	TT	Strategy	Appropriateness
First	It is nothing but the flapping of a wing Until her longing grew and triumphed	Paraphrasing	+
Second	And it is nothing but the wing Until the love grew	Reduction	-
Third	And it is nothing but the failure of the wing Until her nostalgia grew and triumphed	Literal	-
Fourth	And it is nothing but the fluttering of a wing Until her eagerness grew and he was victorious	Literal	-
Fifth	Abruptly, with the gentle beat of wings, the glorious rebirth of passion for life	Functional equivalence	+

Discussion

It is evident that the subjects have used various approaches. Thirty percent of subjects (2, 3, 4) were unable to translate the Arabic word and used the literal and reduction translation strategies. Subject No. (1,5)20% used functional equivalency and paraphrasing techniques to successfully convey the cultural connotation and pragmatic meaning of translating the poem by Abu Al-Qasim Al-Shabi.

The foundation of any nation's grandeur and the essence of its advancement is a strong determination to liberate and revolt against oppression and enslavement, a point he reiterates at the poem's conclusion. It exceeded the use of the term "death" in all of his poems, which shows how the poet held onto life and hope in spite of his negative viewpoint, which had an impact on his life (Ahmed, 1972:35).

VIII

Accept the everlasting beauty.
Accept the huge, glittering cosmos.
Move about freely in the fields.
Overloaded with your delicate flowers and delicious fruits
Speak your tender love to the skies and air.



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Use your heart's language to communicate with life.
Even in the dark, there was a secret beauty.
A peculiar, mystical melody enveloped the cosmos.
Play heartfelt music for the moon and stars.
And connect with the alluring beauty of a unique life.
stimulating the mind and generating ideas while deftly manipulating it like a cunning magician
Sparkling star-filled candles were lighted throughout
The lovely scent of flowers filled the air.
A strangely beautiful spirit flew past as the life's precious melody echoed.
With brilliant moonbeams for wings
revealing this reality to everyone
cosmos within a charming, dreaming temple
The determination and spirit of triumph
Aspiration is the life's fuel and flame; hence, the fates will act in accordance with a soul's aspirations
for a worthwhile and noble existence.

("The Will of Life": VIII 43-53)

Additionally, the poet used contrast in his poem to illustrate the depth of the inner turmoil brought on by tragedies and horrors (Ahmed ,1972:36).

Conclusion

Abu Al-Qasim Al-Shabi passed away, leaving behind a poem calling for the will to live. With him, life was the fruit of constant and renewed giving. Feeling it was a source of inspiration that ignited his creativity that enriched the contemporary literary movement in Tunisia. A poem imprinted in the hearts of the free revolutionaries, who seek hope and a decent life, who reject all arbitrariness, oppression and tyranny. To my life, it is a poem that connected the past to the present and from it to the future, and it ended with eloquent wisdom, which is that the response of fate is hostage to the people who have the will to live (Ahmed, 1972:40).

SL

إليك الجمال الذي لا يبديد = إليك الوجود الرحيب النضر
فميدي كما شئت فوق الحقول = بخلو الثمار و غرض الزهر
وناجي النسيم وناجي الغيوم = وناجي النجوم وناجي القمر
وناجي الحياة وأشواقها = وفتنة هذا الوجود الأغر

إليك الجمال الذي لا يبديد = إليك الوجود الرحيب النضر

Table NO.7 ("The Will of Life": VIII 43-53)

Translators NO.	TT	Strategy	Appropriateness
First	Here is the beauty that does not disappear Here is the spacious and fresh existence	Paraphrasing	+
Second	Here infinity beauty here is wide-eyed existence	literal	-



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Third	Here is the beauty that never ends Here is the vast and splendid existence	Literal	-
Fourth	Here is the beauty Here is the vast,	Reduction	-
Fifth	Accept the everlasting beauty. Accept the huge, glittering cosmos.	Functional equivalence	+

Discussion

It is evident that the subjects have used various approaches. Thirty percent of subjects (2, 3, 4) were unable to translate the Arabic word and used the literal and reduction translation strategies. Subject No. (1,5)20% used functional equivalency and paraphrasing techniques to successfully translate the Abu Al-Qasim Al-Shabi poem, capturing both the pragmatic meaning and cultural connotation.

TL

وشف الدجى عن جمال عميق = يشب الخيال وبذكي الفكر
ومدّ على الكون سحرّ غريب = يُصَرِّفُهُ سَاجِرٌ مُقْتَدِر
وصناءت شمّوخ النجوم الوضاء = وضاع البخور ، بخور الزهر
ورفرف روح غريب الجمال = بأجحة من ضياء القمر
ورنّ نشيد الحياة المقدّس = في هيكل حالم قد سجر
وأعلن في الكون أنّ الطموح = لهيب الحياة وروح الظفر
إذا طمحت للحياة النفوس = لا بدّ أن يستجيب القدر

وشف الدجى عن جمال عميق = يشب الخيال وبذكي الفكر

Table NO.8 ("The Will of Life": VIII 43-53)

Translators NO.	TT	Strategy	Appropriateness
First	The darkness revealed a profound beauty It sparks imagination and stimulates thought	Paraphrasing	+
Second	Discuss darkness about deep beauty Imagination amplifies and stimulates thought	literal	-
Third	Clear darkness Imagination expands	Reduction	-
Fourth	Explaining darkness about profound beauty	Modulation	-



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	Imagination amplifies and stimulates thought		
Fifth	And connect with the alluring beauty of a unique life. stimulating the mind and generating ideas	Functional equivalence	+

Discussion

It is evident that the subjects have used various approaches. Thirty percent of Subjects Nos. (2, 3, 4) used the Literal, Reduction, and Modulation translation strategies after failing to translate the Arabic phrase in question. Subject Heading (1,5) Only 20% of translators were able to accurately convey the cultural allusion and pragmatic meaning of Abu Al-Qasim Al-Shabi's poem via the use of functional equivalency and paraphrasing techniques.

To sum up the following findings were obtained from the current investigation:
 1. A major issue that translators encounter most often is a lack of cultural knowledge and comprehension between the Arabic and English cultures.

The communicative approach is the best translation technique for Abu Al-Qasim Al-Shabi's poetry since it maintains the Arabic poem's original meaning while maybe imparting cultural meaning and practical implications to the target language (TL). 1. Even in .1 cases when a semantic translation is practically accurate, it lacks the pragmatic impact and cultural implications.

- 2.
3. Based on their degree of success, translators have used the following appropriate techniques while translating Abu Al-Qasim Al-Shabi's poetry. They are **Functional Equivalence and Paraphrasing.**

Table (7) Final percentage of translated Arabic Poem for Abu Al-Qasim Al-Shabi

Category	Appropriateness	Un suitable Strategy	Suitable strategy
Total	40%	60%	40%

Table 8: Conclusion: Success and failure rates of translators translating an Arabic poem for Abu Al-Qasim Al-Shabi

Trans. NO.	Percentage of success	Percentage of failure
T1	100%	0%
T2	25%	75%
T3	0 %	100%



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T4	0 %	100%
T5	75%	25%
Total:	40 %	60 %

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