Loss of the Socio-cultural Implicit Meanings in the English Translations of *Mu'allaqat*

Kamal Chaft Shaatti*, M.A. Faculty of Modern language and communication, University Putra Malaysia, Malaysia
alzidykamal@gmail.com
Zaitul Azma Zainon Hamzah, Assistant Professor, Faculty of Modern language and communication, University Putra Malaysia, Malaysia
zazh@upm.edu.my
Sabariah Md Rashid, Assistant Professor, Faculty of Modern language and communication, University Putra Malaysia, Malaysia
smrashid@upm.edu.my
Pabiyah Hajimaming, Assistant Professor, Faculty of Modern language and communication, University Putra Malaysia, Malaysia
pabiyah@upm.edu.my

Abstract

Translation of literary texts, especially poetry, is one of the most difficult tasks; it requires mastery and knowledge of the language system and culture, and lack of this might lead to wrong translation. This study aimed to examine the loss and gain of the sociocultural implicit meanings in the English translations of the *Mu'allaqat*, and assess whether the translators of the *Mu'allaqat* have succeeded or failed in transferring the sociocultural implicit meanings from the source text (ST) to the target text (TT). The study examined four English translations of two poems; namely, Labid's poem and Tarafa's poem. The selected poems are considered as masterpieces of the Arabic ancient poetry loaded with cultural signs. This study combined New mark's approach (1988) of translation with Baker's taxonomy (1992-2011), i.e. translation equivalence, in analysing the data. The findings of the study showed that there are two types of loss made by translators in translating the Mu'allaqat: inevitable loss and avertable loss. The findings also revealed that the loss of socio-cultural implicit meaning occurred because of the inadequate use of the communicative equivalence by the translators and absence of employing pragmatic equivalence.

Keywords: loss, gain, socio-cultural implicit meaning, *Mu'allaqat*

Introduction

Translation is not just a transference of words or expressions from one language to another but rather a communication of the meaning and culture of a source language (SL) text by means of the closest equivalence of a target language (TL) text (Pym, 2010; Munday 2008; Hatim & Mason, 2005; Bell, 1991; Newmark, 1988; Nida, 1982). Therefore, translators have to be fully aware of both SL and TL. This means that translators must clearly understand the linguistic aspects of SL and TL in terms of lexical, semantic, and pragmatic meanings, known as explicit and implicit meanings. In fact, the translation of the implicit meanings is one of the common problems and most difficult tasks that translators usually face since they lie under the cultural signs. The implicit meaning refers to the speaker's intention rather than his/her literal words, i.e. the non-conventional, implicature or pragmatic meaning. Such meaning can be understood through the extra-linguistic aspects of language. Moreover, this meaning cannot be

understood literally without taking the socio-cultural and situational contexts into account (Baker, 2011, Cummings & et al, 2011; Malmkjaer, 2005, Nida, 2001).   Thus, translating the implicit meaning requires deep knowledge of language and culture since the former reflects various aspects of the latter. This truth is generally accepted since language reflects the culture aspects (Larson, 1984). In addition, culture includes language, values, norms, social institutions, customs, arts, religion and achievements of a particular nation, people, or another social group (Jackson, 2014; Umeogu & et al, 2012; Faiq, 2004; Newmark, 1988; Haviland, 1975). It represents all aspects of life, the totality of meanings, ideas, and beliefs shared by individuals among the same community.

Generally, translating from one language into another requires linguistic competence in both SL and TL, especially when the two languages belong to different family of languages as the case is with English and Arabic. English belongs to Endo-European family, while Arabic language belongs to a sematic family. Due to this reality, loss of meaning in translation is always expected. Loss of meaning may occur at all levels of language: linguistic and extra-linguistic levels. According to As-Safi (2011), there are two types of loss that commonly occur in translation, i.e. *inevitable loss* which happens due to the different systems of the two languages, regardless of the translator's capability and language proficiency, and *avertable loss* which is attributed to translator's failure to find the most appropriate equivalence because of his lack of knowledge regarding lexical, semantic, and/or pragmatic aspects.

Such losses are always expected in translating literary texts, especially in translating Arabic poetry. Translation of Arabic literary texts requires mastery in the Arabic language, culture and values in order to convey the message without any changes or loss in meaning. Translation of poems is a very tough task since poems are loaded with cultural values. They convey the culture, thought, beliefs and values of the poets and the sociality of specific period of time. For instance, the Arabic poems of the 6th century *Mu'allaqat,* which include the unique literary/cultural heritage of the 6th century, show the culture and thought of the authors at that time. The term 'the *Mu'allaqat'* refers to the collection of seven long Arabic poems which have other names such as suspended odes, hanging poems, *alsamut* (necklace) and *almushorat* (famous). In other words, the *Mu'allaqat* is a group of seven long Arabic poems that are considered as the best works of the pre-Islamic era and as Masterpieces of the Arab poetry (Alhati, 2007; Alzuzany, 2000; O'Grady, 1997). Therefore, the translator must be well familiar with the culture in order to be able to convey the exact message without distorting the meaning. According to Al-Masri (2009), a translator has to understand the role of a cultural insider for both texts in order to provide a more faithful translation.

The present study aimed to investigate the possible loss of cultural implicit meanings in the translations of *Mu'allaqat* of ancient Arabic poetry, with a view to provide an interesting avenue for studying loss and gain of socio-cultural implicit meanings in the English translations of other ancient Arabic poems. More specifically, this study aimed to examine the types of loss and gain, and the reasons behind loss of cultural meaning in the English translations of the *Mu'allaqat*. To this purpose, Newmark's approach and Baker's Taxonomy of Equivalents were employed as the framework of analysis.

Frameworks of the study
Newmark's approach
Newmark's approach of semantic translation suggested a new approach to narrow down the gap by replacing the old terms "literal vs. free" with those of "semantic and communicative

translations". He claimed that his main contribution lays in the theory of communicative and semantic translation.

Semantic translation

According to Newmark, semantic translation can be distinguished from literal translation in that it respects "contextual meaning". It may introduce culturally neutral terms, and takes aesthetics into account. Thus, "in semantic translation, the translator's first loyalty is to his author, in literal translation, his loyalty is, on the whole, to the norms of the source language" (Newmark, 1991, p36). For Newmark, semantic translation attempts to render, as closely as possible the semantic structures of the target language and the exact contextual meaning of the original (Lefevere,1975). Semantic translation is thus suitable in texts, which involve the norms of the SL semantics, as well as a general cultural meaning when the SL and TL have the same cultural meaning in the specific subject or unit.

Communicative translation

Communicative translation, on the other hand, is more reader-centred. It attempts to transfer the correct contextual meaning of the ST in a way that both content and language are readily comprehensible and agreeable to the readership (Newmark, 1991). This approach can assist the work of the translator in making the TL text simpler, more meaningful, and easier to be read and understand by the readership. Accordingly, it can be said that the main aim of this method is to achieve a particular objective; that is, to convey a specific message without paying too much attention to the form. Therefore, this type of translation seems to be directed towards giving priority to the communicative value of the text as an important parameter together with the subject matter involved.

Baker's Taxonomy of equivalents

Baker's taxonomy of equivalents comprises two approaches, i.e. traditional approach which is source language-oriented (SL-oriented) and descriptive approach which is target language-oriented (TL-oriented). In her theory, Baker combines the above two approaches by taking a more fair position since she considers both the ST and TT on equal footing.

Baker, (1992-2011) explores the concept of equivalence at several levels, concerning the translation process including all different aspects of translation and hence putting together the linguistic and communicative approaches. According to Baker there are five levels of equivalence as follows:

1. *Word level equivalence* is the first component to be taken into consideration by the translator. In fact, when the translator starts to analyse the ST, s/he looks to the word as a single unit in order to find a direct 'equivalent' term in the TT. Accordingly, the translator should pay attention to some of the factors when he considered a single word, for instance, gender, number, and tense.

2. *Above word level equivalence* which appears when a group of words connect with other words to form extents of language. However, in any language, words do not link together randomly; there is always a limitation for the combined words to send meanings. Therefore, words are normally following certain rules. For example, one of the rules of English language is that a determiner should always come before a noun and a fixed sequence such as a *beautiful girl*. Moreover, lexical patterns would be divided into two main headings of fixed expressions: collocations and idioms. Impropriety, the idiomatic language is usually employed in a given register in the TL to achieve adequate translation.

3. *Grammatical equivalence* refers to the diversity of grammatical categories across language. It poses some problems in terms of finding a direct correspondence in the TT. In fact, Backer declared that different grammatical structures of the ST and the TT might generate remarkable changes in the way the message or information is carried across. These changes may induce the translator either to add or omit information to the TT due to the lack of particular grammatical devices in the TL itself. Amongst these grammatical devices that might cause problems in translation, Baker focused on tense, number and aspects, voice, gender, and person.

4. *Textual equivalence* refers to the equivalence between a SL text and a TL text regarding information and cohesion. In translation, a texture is a quite significant feature since it produces useful guidelines for the analysis and comprehension of the ST. It can help the translators to create a coherent and cohesive text for the TC audience in a particular context. Moreover, the translator has the option whether to maintain the cohesive and coherence ties of the SL text or not.

5. *Pragmatics equivalence* is the study of language in use. It is the transference of the speaker's intention (Leech, 1983). According to Baker's approach, the pragmatic equivalence consists of three concepts such as: coherence, implicature and cooperative principle. The first two concepts proposed by Hallidian while the last concept by Griss.

Method

Material

This study used a qualitative approach in collecting and analysing the data. To carry out the study, two poems of the *Mu'allaqat;* namely, Tarafa and Labid as well as their English translations were chosen as the data of the study. The poems were selected for both their cultural values as Masterpieces of the ancient Arabic poetry loaded with cultural signs, and for their length (Labid consists of 88 lines, while Tarafa's consists of 102 lines). Moreover, Tarafa's *Mu'allaqa* and Labid's *Mu'allaqa* were selected due to their classification as the best two poems among the *Mu'llaqat* (Tuleemat, 2007; Alzuzany, 2000).

The English translations used for comparision were those of Arberry (1957), Sells (1989), Jones (1996) and O'Grady (1997). These English translations were produced during the second half of the twentieth century and provided a valuable contribution to the understanding of ancient Arabic poetry in the West.

Analysis and results

The data of the study were examined in terms of five general topics: weather, plant, place, animal, and camel. The examples and analysis are presented in the following tables.

Table 1. Weather: first example

Source Text (Arabic): رُزقت مرابيع النجوم وصابها ودق الرواعد جودها فرهامها Labid's poem (Alzuzany, 2000)			
Transliteration: Ruzuqat Marabya' Alnujom wa Sabaha Wadiq Alruaa'd Jodiha Fa Rehamuha			
Literal meaning	Translator		
	Arberry	Sells	Jones

Is given the sustenance of spring star and struck Raindrops of thundercloud satisfactory rain then silken rain	The star-borne showers of Spring have fed them, the outpouring of thundercloud, great deluge and gentle following rain,	Replenished by the rain stars of spring, and struck by thunderclap downpour. Or steady, fine-dropped, silken rains,	They have received the sustenance of rains that come with the taffs of spring. The steady rain of the thunder-clouds has poured down on them, both heavy fain 'and continuous drizzle.
Type of loss	avertable	avertable	Avertable

Table 2. *Weather: second example*

Source Text (Arabic): ورمى دوابرَهَا السَّفَا وتَهيَّجَتْ ريحُ المصايِفِ سَوْمُهَا وسِهامُهَا Labid's poem (Alzuzany, 2000)			
Transliteration: Wa Rama Dwabiryha Alsafa Wa Tahiajat Reih Almasaief Sawmuha Wa Sihamuha			
Literal meaning	Translator		
	Arberry	Sells	Jones
The thorns pricking her hinder hoofs, the summer winds flare and its arrows	The thorns pricking her hinder hoofs, the summer winds swelling and swirling about them in scorching blasts.	Pasterns tear in the briar grass. Summer winds flare into dust squalls and burning winds of Sumum.	Wind-blown thorns stuck into the soft parts of their hooves, as the winds of the days of summer blew strongly in searing eddies.
Type of loss	avertable	avertable	inevitable

Table 3. *Animal*

Source Text (Arabic): فَعَلا فُرُوعُ الأَيْهُقَانِ وَأَطفَلَتْ بالجلهتين ظِباؤُهَا ونعامُها Labid's poem (Alzuzany, 2000)			
Transliteration: Fa'ala Furua' Alaihaqan Wa Atfalat Bialjlhtien Thuba'ha Wa Na'amuha			
Literal meaning	Translator		
	Arberry	Sells	Jones
Risen up branches arugula and bring forth in two sides antelopes and ostriches	Then the branches of aihakan shot up, and the ostriches and antelopes brought forth their young on both valley-slopes,	The white pond cress has shot upward, and on the wadi slopes, gazelles among their newborn, and ostriches,	The branches of ayhuqan have risen up, and the gazelles and ostriches have brought forth their young on the two sides of the valley,
Type of loss	inevitable	inevitable	Inevitable

***Table 4**. Camel*

Source Text (Arabic): Labid's poem (Alzuzany, 2000)	تأوي إلى الأطناب كل رذية مثل البلية قالص أهدامها		
Transliteration: Ta'wy ela alatnab kwlu Rathiyya Methlul Albalyia Qalussun Ahdamuha			
Literal meaning	Translator		
	Arberry	Sells	Jones
To the shelter of the tent-ropes comes every for wearied as a tomb-tethered camel, her garments shrunk.	To the shelter of my tent-ropes comes every for wearied woman Starved as a tomb-tethered camel, her garments tattered and shrunk.	Seeking refuge among the tent ropes, Weary as a stumbling camel, weary as a ghost mare, white-humped, left to die.	Every poverty-stricken woman repairs to our tents,[starving] Like the camel tethered to die, her clothes tattered and shrunken.
Type of equivalence	pragmatic	communicative	Communicative

***Table 5**. Place*

Source Text (Arabic): Tarafa's poem (Alzuzany, 2000)	لِخَوْلَةَ أَطْلالٌ بِبُرقَةِ ثَهْمَدِ تَلوحُ كَباقي الوَشْم في ظاهِر اليَدِ		
Transliteration: LiKhawlta attlalun biburqati Thahmadi Tluhu kabaqi alwashm fi dhahir alidi			
Literal meaning	Translator		
	Arberry	Sells	O'Grady
The ruins of khawla in the stony tract of Thahmad apparent like the tattoo-marks seen on the back of a hand	There are traces yet of Khaula in the stony tract of Thahmad apparent like the tattoo-marks seen on the back of a hand;	The ruins Khawla left on the mottled flatlands of Thamhad appear and fade, like the trace of a tattoo on the back of a hand.	I find no lines mark her fine face, profiled in my presence, like tattoo-marks might emerge from a presented hand.
Type of equivalence	pragmatic	communicative	Communicative

***Table 6**. Plant*

Source Text (Arabic): Labid's poem (Alzuzany, 2000)	عريت وكان بها الجميع فأبكروا منها وغودر نؤيها وثمامها		
Transliteration: A'riat Wa Kan Biha Aljameia' Faabkaro Minha Wa Qhuder Noa'iuha Wa Thumamuha			
Literal meaning	Translator		
	Arberry	Sells	Jones

It is naked, where all the people were, they left in the dawn; Leaving the trench and panicum turgid behind.	All is naked now. Where once the people were all forgathered; they set forth with dawn. leaving the trench and panic-grass behind;	Stripped bare now, what once held all that tribe they left in the early morning leaving a trench and some thatch,	They have become bare. All the people used to be there, but they left them early in the morning, and their trenches and prairie grass were forsaken.
Type of equivalence	pragmatic	textual	word level

Discussion

        Poetry is the most complex and difficult genre to be translated in terms of both form and content. In fact, it is the most delicate and purposeful type of text. In translating poetry, cultural aspects and concepts of the ST can cause some problems for translators. It might complicate their task in conveying the original message of the ST author since emotive language and elements play an important role. The findings of the present study reveal that there are two types of translation loss in the analyzed texts: avertable loss and inevitable loss. In following example, the data show that the translators misunderstood the semantic load of the Arabic collocation Marabia' alnujom (مرابيع النجوم), which means sustenance by every kind of sunlight during spring coming from the movement of the sun through its position. Moreover, they also misunderstood the pragmatic meaning of the verse, which means the land is lush and green.

Example 1. Table 1 above

    Ruzuqat Marabya' Alnujom wa Sabaha   *Wadiq Alruaa'd Jodiha Fa Rehamuha*

رُزقت مرابيع النجوم وصابها   ودق الرواعد جودها فرهامها

        Context: The land is given sustenance by every kind of sunlight during spring that comes from the movement of the sun through its position. Moreover, the land receives different types of rain like raindrops of a thundercloud, heavy rain not more than needed, and silken rain (Alzuzany, 2000). The wrong translation of the socio-cultural and implicit meaning of the given example has caused an *avertable loss* resulting from the translators' lack of linguistic and pragmatic knowledge of the ST verse.

Example 2. Table 2 above

    Wa Rama Dwabiryha Alsafa Wa Tahiajat   *Reih Almasaief Sawmuha Wa Sihamuha*

ورمى دوابرَهَا السَّفَا وتهيَّجَتْ   ريحُ المصايِفِ سَوْمُهَا وسِهامُهَا

        Context: Here the context comprises the thorns pricking she-camels hinder, the soft parts of their hooves, and the summer winds blowing strongly in searing eddies. The poet indicates that Spring is finished, the Summer comes, and thus the traveller is seeking the watering place.

        Arberry has translated the verse correctly and adequately regarding lexical and semantic import. However, he has conveyed the pragmatic meaning inadequately in terms of the Arabic socio-cultural sign, i.e. when the Summer comes, the real need of water accompanies it, hence the travellers walk fast to get to water quickly. The SL readers understand this meaning immediately, while the TL readers do not understand it because the issue is culture-bound. Such a lack of pragmatic knowledge has led to *avertable loss* of the socio-cultural implicit meaning.

        Sells, on the other hand, has conveyed the lexical, semantic, and pragmatic meanings inadequately due to his misunderstanding of the lexical and semantic loads of the following words: *Rama* (رمى), *Alsafa* (السفا), and *Sumaha* (سومها). The first word means pricking, but he has translated it as "tear". The second word means thorns of wilding, but he has translated it as "briar

grass". The third word means scorching blast, but he has translated it as "*Sumum*", using naturalization strategy. In addition, Sells, just as Arberry, has mistranslated the pragmatic meaning for the same reason. In fact, lack of the pragmatic knowledge has led to *avertable loss* of the socio-cultural implicit meaning.

In the case of the third translator, Jones, he has translated the ST correctly regarding lexical meaning but he has lost the semantic weight. This is evidently observed since he has put the word *Tahyyjat* (تهيجت), which means swelling, in the beginning of the verse that changed the semantic meaning of the second part of the verse. This has happened because of the translator's poor knowledge of Arabic sentence structure, that is, *Tahyyjat reh almasaif* (تهيجت ريح المصايف). The structure of the sentence is verb + subject, while in English, the order of the sentence is subject + verb. Such a difference causes loss of meaning--*inevitable loss*.

Example 3. Table 3 above

Fa'ala Furua' Alaihaqan Wa Atfalat   Bialjlhtien Thuba'ha Wa Na'amuha

فَعَلا فُرُوعُ الأَيْهَقَانِ وَأَطْفَلَتْ   بالجلهتين ظباؤهَا ونعامُها

Context: the land has become lush and green which is seen through the branches of Arugula rising upwards. It has also gained natural life for a long time, which is obvious from antelopes bringing forth the bed for ostriches to ovulate at both sides of the valley. This refers to the poet's loved tribe who have abandoned this land a long time ago because it has become devoid of plants and animals, greatly needed for life in the Arabs desert.

In this verse, there is an Arabic grammatical rule, absent in the English language system. This rule is practiced here by using "bring forth" for antelopes and ostriches. The verb "bring forth" only refers to antelopes, while the verb "ovulate" is just used for ostriches. But, according to this rule, the verb "ovulate" has been omitted and the verb "bring forth" has been used instead. Actually, it is commonly known by the Arabs that ostriches ovulate rather than bring forth; whereas, the English language system does not have this rule and thus, the translator has omitted the verb 'ovulate'. Such an omission makes the translation ambiguous and the TL readers confused. The type of loss is *inevitable* here.

Based on the above discussion, the following table shows the percentage of the loss in the translation of *Mu'allaqat*

Table 7. Percentage of loss in translation Mu'allaqat

Type of loss	number	Percentage
Avertable	5	55%
Inevitable	4	45%

The findings of the study also show the reasons behind meaning loss and gain. The following example is indicative of this:

Example 4. Table 4 above

Ta'wy ela alatnab kwlu Rathiyya   Methlul Albalyia Qalussun Ahdamuha

تأوي إلى الأطناب كل رذية   مثل البلية قالص أهدامها

Context: A woman is seeking refuge among the tent ropes as a poor deprived woman who comes to live with the tribe. The poet likens this woman to a camel-she (*naqa*) who is back the caravan and compares her with the *naqa,* tied to its master tomb until it dies, with its clothes old and torn.

Arberry has transferred the meaning of the verse successfully because he has been fully aware of ST information. He has actually used pragmatic equivalence and gained the socio-cultural implicit meaning.

On the other hand, Sells has failed to transfer the exact meaning of the ST. In this verse, the word *albalyia* (البلية) means a camel that is tethered near its master tomb to death, but it has been translated as "ghost mare". This change in meaning has resulted in translation loss though he has employed communicative equivalence.

As for Jones, he has also used communicative equivalence and successfully conveyed the meaning due to his full awareness and understanding of the ST meaning of the verse.

Example 5. Table 5 above

LiKhawlta attlalun biburqati Thahmadi   tluhu kabaqi alwashm fi dhahir alidi

لِخَوْلَةَ أَطْلالٌ بِبُرْقَةِ ثَهْمَدِ   تَلوحُ كباقي الوَشْمِ في ظاهِر اليَدِ

Context: There are traces of Khawla in the stony tract that is quite bright of *Thahmad*. The traces of Khawla stand clearly, apparently like the tattoo-marks seen on the back of a woman's hand (Alzuzany, 2000).

The analysis of the data shows that Arberry has employed pragmatic equivalence in his translation and has transferred the meaning of this verse adequately. He has, in fact, been able to convey the socio-cultural implicit meaning from the ST to the TT successfully.

On the other hand, Sells has used communicative equivalence to translate the ST. It is evident that the translator has misunderstood the linguistic meaning of Arabic expression *biburqati Thahmadi tluhu kabaqi alwashm* (ببرقة ثهمد   تلوح كباقي الوشم). This misunderstanding has resulted in meaning loss.

O'Grady too has employed communicative equivalence in his translation. Moreover, he has used a different poetic style. He has omitted the names of the beloved and the place. This means that he has used omission strategy to make the meaning of the verse clearer to the reader of TT since these names might confuse them. Furthermore, it is also evident that he has misunderstood the semantic meaning of the Arabic expression *tluhu kabaqi alwashm* (تلوح كباقي الوشم), i.e. 'it's apparently like the tattoo-marks'. As a result, he has mistranslated the socio-cultural implicit meaning, resulting in the loss of true ST meaning in his translation.

Example 6. Table 6 above

A'riat Wa Kan Biha Aljameia' Faabkaro   Minha Wa Qhuder Noa'iuha Wa Thumamuha

عريت وكان بها الْجَميع فأبكروا   منها وغُودر نؤيها وثمامها

Context: The land of the poet's beloved is bare, where once the whole tribe used to be there, for they left it early in dawn, leaving small trenches around their tents and panicum turgid behind.

The findings show that Arberry has translated this verse sufficiently, using pragmatic equivalence. He has taken both the ST and TT equally into consideration; thus gaining the socio-cultural implicit meaning in his translation. Sells, on the contrary, has mistranslated this verse. The data show that he has focused on ST more than TT. The data also show that he has employed textual equivalence and cultural substitution strategy for translating the word '*thumamuha* (ثمامها') which means 'panicum turgid or grass'. He has translated the word as 'thatch' which belongs to the same family of panicum turgid but has actually different shape and size. Therefore, he has lost the socio-cultural implicit meaning.

As for Jones, he appears inadequate in his translation since what he has produced is basically source text-oriented. Moreover, he has used paraphrasing and cultural substitution strategies, thereby losing the socio-cultural implicit meaning in his work.

Based on the above discussion, the following table 8 below shows the percentage of equivalence usage in the translation of *Mu'allaqat* by the three translators.

Table 8. *Percentage of equivalence usage in the translation of the Mu'allaqat*

Types of equivalence	Number	Percentage
pragmatic	3	33%
communicative	4	45%
others	2	22%

Concluding remarks

The findings of the present study confirm that some of the translators do not pay enough attention to the importance of the socio-cultural implicit meaning aspects of language. Consequently, two types of loss occur in terms of socio-cultural implicit meaning when translating from Arabic into English. In translating the *Mu'allaqat*, the translators mostly employed communicative equivalence (45%), not knowing that pragmatic equivalence which is mainly concerned with the socio-cultural signs is to be used. Moreover, the findings show that the meanings of the verses in the *Mu'allaqa*t cannot be easily captured by just touching the meaning of lexical items and the surface structure of the verses. In fact, the relevant socio-cultural implicit meanings play a major role in understanding the exact meaning of these verses. Furthermore, the loss of the socio-cultural implicit meaning in translation is not only resulted from the translators' lack of lexical, semantic, and/or pragmatic knowledge but also from the differences between the two languages (English and Arabic). Hence, *avertable loss* occurred because of the translators' lack of knowledge of the ST, and *inevitable loss* occurred due to the differences between the two language systems. In sum, translation of the *Mu'allaqat* requires a deep knowledge of lexical, semantic, and/or pragmatic meanings of the ST and TT in order for the translator to be able to convey the accurate connotations.

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