
**COMPARATIVE STUDY OF TRANSLATING SHAKESPEARIAN'S 29
AND 30 SONNETS BY TOW ARABIC TRANSLATORS**

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ABSTRACT

This paper aimed at comparing two Arabic translations of Shakespeare's sonnets. It shed light on the challenges of translating verse (Shakespeare's sonnets in this regard) into Arabic by two translators. One by the translator Badr Tawfiq, and the other produced by the researcher (Bushra Ayoob, the second author of this paper). The research examined the poetic elements—such as rhyme, rhythm, figurative language, and cultural connotations and how such elements transferred into Arabic without compromising their artistic and aesthetic value. The method adopted in this research paper was the qualitative comparative research and the design used was the qualitative content analysis. The sample of this study was a purposive sampling of two sonnets with its two Arabic translations. The findings revealed that Badr Tawfiq's translation tended to be committed to the structure and content of the source text, while the Bushra's translation was more domesticated in order to suit the Arabic poetic tradition. The study found that poetry translation is a creative process and it requires a delicate balance between accuracy and artistic innovation, particularly when conducting rich literary texts such as Shakespeare's works. This research paper advanced the field of literary translation by emphasizing the importance of aesthetic awareness and cultural sensitivity in achieving effective poetic translations.

KEYWORDS: Shakespeare, sonnet, poetic, lyrical, cultural.

INTRODUCTION

Translation is a means of communication nations. It contributes to the transfer of knowledge and the exchange of ideas. And as (Mansour, n.d) said that translation between languages represents a fundamental human need and, at times, it rises to the level of necessity or obligation. (Nida, 1964) defines translation as Translation the closest natural equivalent of the source language message, first in terms meaning and second in terms of style. (House, 1977) said that Translation is the process of replacing a text in the source language with an equivalent text in the target language, while preserving the original text functions as much as possible. (Newmark, 1981) defines translation as: "The transfer of the intended meaning of writing a text in the source language into a written text in the target language as accurately as possible. translation seeks a multi-faceted approach because of the many need it fulfills, enhancing communication between members of different societies and transferring knowledge and culture, which leads to trade and exchange the economy and endorses the overall scientific advancement of society. It also plays a role in fostering interreligious dialogue and peaceful coexistence between different religions, and is essential in diplomatic and political activities in which official statements and documents require translation. In the sense translation allows for building a more interconnected and culturally understanding world.

LITERATURE REVIEW

As a controversial subject whether it is translatable or not, poetry is the difficult text among all types of literature and such difficulty represents vividly in its translation. Before indulging in the translation of poetry, it is appropriate to shed light on the discussion of some definitions of poetry delivered by different scholars, poets and rhetoricians as well.

Brtens (1995, p. 21) defines poetry as “a means of resisting modification and superficiality because harmony is the result of the contradiction and tension in a poem”. In other way, Bertens clarifies in this definition that poetry is what is behind the explicit meaning. In addition, poetry is what is meant not what is written. It is the emotion and feeling that pertains to the reader’s heart when the poem delivering by the poet or reading it by himself.

Accordingly, Ollila (2000) did not go far from the aforementioned definition and poetry for them is defined as “any kinds of verbal or written language that is structured rhythmically and is meant to tell a story or express any kind emotion, idea or state of being”. This

definition illustrates that the poetry is a process of expressing the feeling and emotion by adopting the musicality that adds deep esthetic of what is telling by those creative people. Random House Unabridged (2006) supports the same idea and it defines poetry as “the art of the rhythmical composition, written or spoken, for exciting pleasure by beautiful imagination or elevated thoughts”. Obviously, this definition conducted the same point that is related to the artistic value of poetry and its significant device that is rhythm. Moreover, the main objective of writing poetry is to create pleasure through elevated thought and imagination which cannot be realized unless through figures of speech.

Dickinson is an outstanding British poet and in the above description she demonstrates how she identifies the poetic text from other texts. Johnson goes in line with Dickinson in describing poetry. He remarks that “it is much easier to say what it (poetry) is not. We all know what light is; but it is not easy to tell what it is” (abide, p. 10).

In terms of translating poetry, it is considered the most difficult text in general and the literary texts in particular to be translated due to different reasons. Since the poetic text is rich of figurative language such as simile, metaphor, metonymy, irony etc., it is hard to translate because such text carries implied meaning. Furthermore, through translating poetry it is not easy to fulfill all the demands of the ST. Loss and gain view in translating poetry, Frost as (cited in Ali, 2013, p. 30) argues that “poetry is what gets lost in translation”. Despite the loss accrue in translating poetry but the aim is to capture the spirit and the energy of the original poetic text as more as possible. Actually, translating poetry is not an easy task because the debate of whether the poetry is translatable or untranslatable is still going on among the theorists and each part the supporters and opponents has its own justifications of such claim.

The Shakespearean Sonnets

- Named after **William Shakespeare**, the most famous writer of this form.
- Composed of three quatrains (four-line stanzas) + a final rhymed couplet (two lines).
- The rhyme scheme follows: **ABAB CDCD EFEF GG**
- It develops an idea through the quatrains and ends with a strong conclusion in the final couplet.

The Spenserian Sonnet

- Named after the English poet **Edmund Spenser**.
- Similar to the Shakespearean sonnet but uses interlocking rhyme in the pattern:

ABAB BCBC CDCD EE

William Shakespeare wrote 154 known sonnets. His sonnets mostly follow the Italian sonnet form, which consists of 14 lines, divided into two parts:

1. The first eight lines (the octave): They follow the rhyme scheme **ABAB CDCD**.
2. The last six lines (the sestet): They follow the rhyme scheme **EFEF GG**, with the last two lines sharing the same rhyme.

The poems mostly revolve around love and beauty, as well as the passage of time and its effect on humans.

As is well known, Shakespeare's sonnets, renowned for their linguistic richness, emotional depth, and stylistic complexity, have posed unique challenges to translators around the world, especially for those working within the Arab literary tradition. The process of translating Shakespeare's sonnets into Arabic involves not only linguistic challenges but also cultural and literary hurdles. The intricacies of his language, his use of rhyme, meter, and metaphor, require a deep understanding of both the source and target languages, as well as their cultural contexts.

Shakespeare wrote 154 sonnets in total. These sonnets are primarily written in the form known as the "Shakespearean" or "English" sonnet. This form consists of three quatrains (four-line stanzas) followed by a final rhymed couplet (two-line stanza), with the rhyme scheme ABAB CDCD EFEF GG.

The main themes explored in Shakespeare's sonnets include:

1. **Love** – This is the most dominant theme, with sonnets focusing on both romantic love and its complexities, from passion and devotion to jealousy and heartache.
2. **Beauty** – Many sonnets reflect on the fleeting nature of beauty, often addressing how time erodes physical appearance.
3. **Time** – The passage of time and its inevitable effects on both people and things is a recurring topic, including how it affects love, beauty, and life itself.

4. **Mortality** – Shakespeare often meditates on the impermanence of life, contemplating death and the ways in which human beings try to immortalize themselves through art, love, and legacy.
5. **Betrayal and Fidelity** – Some sonnets explore themes of trust, loyalty, and betrayal, particularly in relationships and the complexities of human emotions.

Shakespeare's sonnets are known for their rich language, deep emotional insights, and mastery of poetic devices like metaphor, personification, and alliteration.

Statement of the study

This study aims to compare two sonnets of Shakespeare (Sonnet 29 and 30) with its two translations. It tries to investigate mainly the poetic, lyrical and cultural elements and how such elements transferred by the two Arabic translators.

Objectives of the study

1. To compare the translation of two Arabic translations with reference to the structure of both poetic texts.
2. To investigate translating the lyrical and cultural elements in both languages.
3. To examine the appropriate translation of the two Arabic translators.

Research questions

1. What are the difference of structures between Shakespeare's sonnets and Arabic verse?
2. To what extent do the two Arabic translators created the same effect in the target readers when translating the lyrical and cultural elements?
3. What is the appropriate translation that conveyed the intended meaning of the source text?

Importance of the Study

This study aims to provide a clearer understanding, through comparison of rhymed and free verse translations, of how to balance preserving the original text's aesthetics with adapting to the target culture, thus contributing to the knowledge of literary translation practices.

MATERIALS AND METHODS

Research design

The research relies on qualitative comparative research , it compares two different translations of two selected poems from Shakespeare's works. It examines the translation strategies adopted by each translator, the rendering of cultural terms, the transfer of rhyme, and the preservation of the poem's formal characteristics.. According to Creswell (2014 p. 626) a qualitative research is “an inquiry approach useful for exploring and understanding a central phenomenon”. , this study uses the method of qualitative content analysis which is defined by Newman (2007, p.227) as “technique [used] for gathering and analyzing the content of the text”.

Data Collection

As for the data, they are two sonnets by Shakespeare: Sonnet No. 29, and Sonnet No.30 providing with their two different translations by different translators Badr Tawfiq and the researcher (Bushra Ayooob).

Sample of the study

The sample is purposive rather than random, that means it was deliberately chosen for specific characteristics relevant to the study.

It is the two poems by Shakespeare selected along with two different translations. For the first translation, it was taken from the book by Badr Tawfiq (The Complete Sonnets of Shakespeare), while the second translation is the researcher's own personal translation(Bushra Ayooob) , which has not been published in any source.

The first translation contains 14 lines by Badr Tawfiq (1988), while the second translation, by the researcher (2025), also consists of 14 lines.

Procedures of the Analysis

For the purpose of the Analysis, the source text which is Shakespear's sonnets in this regard will be signed as (ST). The first translation will be Badr Tawfiq's translation and it will be signed as (T1) and the second translation will be the researcher's translation (Bushra Ayooob in this regard who is the second author of this paper and she is postgraduate and she translated some of Shakespeare's Sonnets).

Research Framework and Its Classification

In qualitative research, selecting an appropriate theoretical framework is crucial as it guides the entire study's design, data collection, and analysis. Various frameworks offer different lenses through which researchers can interpret their data.

Saldana (2013) classified theoretical frameworks in qualitative research into three main types: the product framework, which focuses on analyzing the outcomes or final products of the research; the participant framework, which centers on studying the characteristics of the sample or participants; and the cognitive process framework, which examines the translator's mental processes and decision-making during translation. This study falls under the product framework, as it focuses on analyzing the poems and translated texts as the final products of the research.

RESULTS AND DISCUSSION

Sonnet 29

explores feelings of sadness and despair as the speaker reflects on being rejected and outcast by others. However, his mood shifts to joy and contentment when he thinks of the person he loves, and their memory brings him a sense of hope and happiness.

Table (1) Shows the first stanza of Sonnet 29 with its two translations.

S.T.	When, in disgrace with Fortune and men's eyes, I all alone bewep my outcast state, And trouble deaf Heaven with my bootless cries, And look upon myself and curse my fate,
T.1	حين يكون الخزي مصيري وتزدريني عيون الرجال أندب وأنا في عزلي المطبقة حالتي الشريدة وأزعج السماء الصماء بنواحي الذي لا يُجدي أنظر إلى نفسي وألعن مصيري
T.2	حين ازدرتني أعين الناس جلسْتُ وحدي أهزُّ أجراسي وألعن حظي، وأندبُ قدري وأصرخُ، لكن، أئنم من يدري؟

1. Lexical Choices

The two translations reveal a noticeable difference in their approach to word choice. Tawfiq's translation tends to use classical, formal language, as seen in terms like "حالتي الشريدة", "الخزي", and "السماء الصماء", which convey a tone of seriousness and poetic discipline. On the other hand, the researcher's translation shows a preference for simplicity and flexibility in expression, as reflected in phrases like "أهزُّ أجراسي" and "أئنم من يدري؟", which may make the

text more accessible to the modern reader, though it might also result in a shift in the original tone of the poem.

2. Poetic Rhyme

A clear difference in rhyme structure is also observed between the two versions. The researcher's translation follows a distinct rhyme pattern (AABB), as seen in the matching endings of "قديري", "أجراسي", "الناس", and "يديري", creating a rhythmic and musical flow that aligns with traditional Arabic poetic forms. In contrast, Tawfiq's translation does not adhere to a fixed rhyme scheme, which suggests a focus on semantic accuracy rather than maintaining poetic rhythm. This contrast highlights the varying translational priorities—between preserving structural harmony and conveying the original meaning with precision.

3. Cultural elements

Shakespeare's sonnet includes cultural references tied to Elizabethan thought, particularly in words like "Fortune" and "Heaven", which reflect notions of fate and divine inaccessibility. Tawfiq's translation retains these references through phrases such as "مصيري" and "السماء الصماء", allowing the cultural and philosophical undertones of the original text to surface clearly. In contrast, the researcher's translation uses more abstract and universal expressions, such as "أنتم من يدري؟", which resonate emotionally but offer less direct alignment with the source's cultural context.

Table (2) Shows the second stanza of Sonnet 29 with its two translations.

S.T.	Wishing me like to one more rich in hope, Featured like him, like him with friends possessed, Desiring this man's art and that man's scope, With what I most enjoy contented least;
T.1	متمنياً أن أكون مثل ذلك الغني بالأمل وأن تكون لي مثله نفس الملامح ومثله أيضاً يكون لي أصدقاء توافقاً إلى فن هذا الرجل والنظرة الشاملة لذاك لأن أكثر ما يسعدني أقل مما يرضيني
T.2	وأحسد من يملكون الأمل فأملني يغيب كنجم أقل وأطمع فيما لدى كل حي وبخساً أرى ما في يدي

1. Lexical Choices

The researcher's translation tends to use more general and concise vocabulary compared to Tawfiq's translation, which employs more detailed and direct words such as "متمنياً" and "توافقاً". This difference stems from the researcher's effort to condense and simplify the

expression to make the text more fluid and musical. For example, replacing "متمنيًا أن أكون مثل" with "أحسد من يملكون الأمل" simplifies the meaning and directly conveys the feeling of envy and longing. The use of poetic imagery like "ألمي يغيب كنجم أفل" enhances the musical tone and emotional aspect, which can be seen as a necessary adaptation to preserve the spirit of the sonnet in a different linguistic environment.

2. Poetic Rhyme

The researcher's translation tends to create a more cohesive rhythm by choosing words with similar end sounds (such as "أمل" and "أفل" or "حي" and "يدي"), giving the text a musical flow that approximates Arabic poetic rhythm. In contrast, Tawfiq's translation adheres to a more literal rendering without following specific rhyme schemes, reflecting a focus on semantic content rather than poetic musicality. This stylistic choice by the researcher can be interpreted as an effort to restore the musical rhythm which is a fundamental element in sonnets, albeit with some compromises in verbal accuracy.

3. Cultural elements

Tawfiq's translation reflects the original English text's specific details, such as "هذا الغني" and "فن هذا الرجل", maintaining the cultural and social links of the Elizabethan era, especially regarding concepts of social distinction and artistic ambitions. On the other hand, the researcher's translation opts for more general expressions ("فيما لدى كل" and "من يملكون الأمل"), which make the text more accessible to contemporary Arabic readers but may reduce the sense of social and class specificity carried by the original text. These changes reflect the researcher's attempt to balance preserving the cultural essence of the text with facilitating its comprehension by the Arabic reader.

Table (3) Shows the third stanza of Sonnet 29 with its two translations.

S.T.	Yet in these thoughts myself almost despising, Haply I think on thee—and then my state, Like to the lark at break of day arising From sullen earth, sings hymns at heaven's gate;
T.1	حين أستغرق في تلك الأفكار مشتتًا في احتقار حالي وصدفة أفكر فيك، عندئذٍ تتبدل أحوالي مثل القبرة عند انبلاج الفجر في الأرض الحزينة تُسبِّح لله بالغناء وهي على بوابة السماء
T.2	ولكن إذا ما ذكرتَكَ جاء تلاشي ظلامي، وحلّ الضياء ومن بعد همّ وصمتٍ رهيب تغنّي فؤادي كما العندليب

1. Lexical Choices

Tawfiq's translation reflects a precise and direct description of the original text, whereas the researcher's translation relies more on figurative and poetic expressions. For example, replacing "حين أستغرق في تلك الأفكار مشتدًا في احتقار حالي" with "ولكن إذا ما ذكراك جاء" condenses the complex emotional state into a specific moment, making it easier for the Arabic reader to grasp the psychological shift of the poet. The researcher also uses words like "تلاشى ظلامي" and "حلّ الضياء" to depict the inner transformation in a more vivid and emotional way, supporting the musical and emotional tone of the text.

2. Poetic Rhyme

The researcher's translation demonstrates care in constructing a harmonious poetic rhythm through word endings such as "رهيب", "ضياء", "جاء", and "العندليب", which give the text a musical flow appropriate for the Arabic language. In contrast, Tawfiq's translation adopts a more narrative and conversational style without focusing on rhyme, prioritizing semantic accuracy. This difference can be understood as the researcher's attempt to preserve the element of rhythm, which is fundamental in Arabic poetry, while accepting some compromises in literal accuracy.

3. Cultural elements

Tawfiq's translation preserves the specific cultural imagery of the original text, such as "القُبْرَة" the bird "القُبْرَة", known in Western culture, with "العندليب", a bird with familiar poetic and symbolic significance in Arab culture. This substitution reflects an effort to make the imagery more relatable and impactful for the Arabic reader, since the "العندليب" is a well-known symbol in Arabic poetry associated with beauty, singing, and night, while "القُبْرَة" might be less familiar or meaningful. Thus, the researcher balances preserving the symbolic nature of the original natural image with adapting it to the target culture to enhance the text's vitality and emotional effect.

Table (4): Shows the fourth stanza of Sonnet 29 with its two translations.

S.T.	For thy sweet love remembered such wealth brings That then I scorn to change my state with kings.
T.1	يفيض حبك الرقيق بالغنى إذا تذكرتك يا حبيبي إلى الحد الذي أستتشف فيه أن أبادل نصيب الملوك بنصيب
T.2	فهذا هيامك عذبٌ نزيه بملك الملوك لا افتديه

1. Lexical Choices

In Tawfiq's translation, words like "الرفيق", "يفيض", and "يا حبيبي" carry a direct emotional tone and a contemporary explanatory style, bringing the text closer to the average reader. The phrase "أستتكف" retains classical eloquence and expresses a sense of dignified refusal, giving the sentence a formal yet accessible tone. The second line is relatively long, with a clear narrative quality and a tendency toward elaboration rather than poetic compression.

In the Researcher's translation, there's semantic and poetic density through words like "هيامك", which substitutes "حبك" with a term closer to spiritual or chaste love, and "عذب نزيه", which frames the emotion in purity and elevation. The phrase "لا أفتديه" expresses a strong paradox, implying sacrifice and deep attachment, and opens the text to layered meanings. The vocabulary is carefully chosen to be concise, evocative, and rhythmic.

2. Poetic Rhyme

Tawfiq's translation does not adhere to a clear rhyme scheme and leans more toward prose than verse, focusing on smoothly conveying meaning rather than musicality. The lines are somewhat long and explanatory in nature.

In contrast, the Researcher's translation follows a clear rhyme in "نزيه / أفتديه", mimicking the structure of classical Arabic poetry. This musicality gives the translation a literary tone and enhances its poetic and rhetorical effect, making it resonate with classical Arabic aesthetic taste.

3. Cultural elements

Tawfiq's translation uses the phrase "نصيب الملوك" to bring the English meaning into Arabic without embedding strong cultural references. The translation remains grounded in a direct and worldly framework, aiming to express the preference between love and wealth in a clear and accessible language.

On the other hand, the Researcher's translation employs the phrase "ملك الملوك", a term laden with symbolic weight in Arab culture, whether religious or political. This phrase elevates the comparison and gives the sentiment of love a dimension that transcends materialism, reflecting a cultural and spiritual depth beyond the original literal meaning.

Sonnet 30

It reflects on past sorrows and regrets, but ends with comfort as the poet finds solace in the memory of a dear friend.

Table (5) Shows the first stanza of Sonnet 30 with its two translations.

S.T.	When to the sessions of sweet silent thought I summon up remembrance of things past, I sigh the lack of many a thing I sought, And with old woes new wail my dear time's waste:
T.1	حين أكون في جلسات الفكر الجميل الساكن أستدعي تذكارات الأشياء التي انقضت أنتهد عند افتقاد العديد مما عنه بحثت ومع المحن القديمة أندب من جديد الزمن العزيز الذي أحياه بلا جدوى
T.2	إذا ما خلوت وفكري سرى، يناجي زمانني على ما جرى يفيض الحزن في قلبي لأنني أضعت العمر في وهم التمني

1. Lexical Choices

In Tawfiq's translation, there is a clear effort to stay close to the English original, using abstract and somewhat heavy phrasing like "جلسات الفكر الجميل الساكن" and "تذكارات الأشياء". These expressions aim for fidelity but can feel awkward or overly formal in Arabic poetic context. For instance, "الزمن العزيز الذي أحياه بلا جدوى" closely mirrors the meaning of "*my dear time's waste*", but it sounds explanatory rather than poetic.

In contrast, the Researcher's translation opts for more fluid and emotionally resonant language. Words such as "خلوت", "يفيض الحزن", and "وهم التمني" feel natural and culturally familiar in Arabic. However, this freedom comes at the expense of literal accuracy. For example, "وهم التمني" adds an interpretive layer that goes beyond Shakespeare's original phrasing, making the translation more poetic but less precise.

2. Poetic Rhyme

In terms of rhyme and rhythm, Tawfiq's translation avoids a strict rhyme scheme, coming across more like نثر شعر (poetic prose). While this choice preserves content, it sacrifices musicality and does not reflect the structured form of a Shakespearean sonnet.

On the other hand, the Researcher's translation employs clear and harmonious rhymes such as "سرى / جرى / لأنني / التمني". This consistent rhyme gives the translation a lyrical quality,

reminiscent of classical Arabic poetry. Even though there may be slight metrical inconsistencies, the overall effect is musically satisfying and emotionally engaging.

3. Cultural elements

Tawfiq's translation maintains a neutral tone, closer to Western abstract expression. Phrases like "الزمن العزيز" and "المحن القديمة" reflect this approach—they convey meaning but avoid culturally specific imagery. This keeps the translation universal, but somewhat emotionally distant.

Conversely, the Researcher's translation embraces culturally and emotionally charged expressions. Terms like "خلوت" and "يفيض الحزن" evoke a deeply Arabic—sometimes even Sufi—sense of personal reflection and spiritual melancholy. This form of *توطين ثقافي* (cultural localization) adapts the sonnet to the Arabic emotional landscape, enhancing its relatability even if it alters the original's tone.

Table (6) Shows the second stanza of Sonnet 30 with its two translations.

S.T.	Then can I drown an eye, unused to flow, For precious friends hid in death's dateless night, And weep afresh love's long-since-canceled woe, And moan the expense of many a vanished sight:
T.1	هل أستطيع أن أغضّ العين — على غير عاداتها — عن مجراها إلى الأصدقاء الغوالي الذين طواهم الموت في ظلامه السرمدي؟ فأبكي مرة أخرى مواجع الحب التي أمّحت منذ أمد بعيد وأنوح على خسارة الرؤى العديدة التي تلاشت
T.2	وأكفكف الدمع، لكن فاض بي لغيا بخلّ في السراب الأغرّب وأنوح وجعاً إن تذكّرت الهوى حين اختفى بين الليالي وانطوى

1. Lexical Choices

In Tawfiq's translation, we again see a tendency toward near-literal translation, with formal and carefully selected vocabulary. The phrase "العين — على غير عاداتها — عن مجراها" mirrors Shakespeare's image of an "unused eye" beginning to weep, preserving the original meaning, but the structure feels heavy and overly technical. Similarly, "الموت في ظلامه السرمدي" is a strong rendering of *death's dateless night*, both poetic and precise. However, expressions like "مواجع الحب التي أمّحت" and "خسارة الرؤى" lean toward explanatory or abstract language, resulting in a more rational than emotional tone.

The Researcher's translation, on the other hand, embraces a more emotive and fluid approach. Phrases such as "أكفكف الدمع، لكن فاض بي" evoke a deeply human experience—attempted restraint followed by emotional overflow. The line "غياب خَلٍ في السراب الأغرِب" substitutes the concept of eternal death with a mystical and metaphorical absence. This is poetically rich, though it strays from the original imagery. Similarly, "تنكّرت الهوى / حين اختفى" romanticizes the grief and transforms it into a dreamlike loss—beautiful, yet far from the textual structure of *love's long-since-canceled woe*.

2. Poetic Rhyme

Tawfiq's translation continues without a consistent rhyme scheme. The style resembles نثر شعري, or poetic prose, which provides expressive freedom but lacks the musicality and structural closure found in Shakespeare's sonnet form. It leans more toward reflective prose than lyrical verse.

In contrast, the Researcher's translation presents a clear and deliberate rhyme structure: "بي / الأغرِب / الهوى / انطوى". This rhyme gives the stanza a smooth musical flow, aligned with the expectations of traditional Arabic poetry. Even if the rhythm isn't metrically perfect, the rhyme enhances the emotional delivery and connects with the ear on a visceral level.

3. Cultural elements

Tawfiq's translation maintains a universal, somewhat abstract register. Terms like "ظلامه" and "الرؤى العديدة التي تلاشت" do not invoke culturally specific or familiar symbols, keeping the tone philosophically neutral. It avoids Arabizing the content, staying faithful to the sonnet's original, meditative style.

In contrast, the Researcher's translation weaves in culturally resonant and emotionally charged expressions common in Arabic poetry. Words like "خَلٍ", "السراب", and "الهوى" carry a strong emotional and literary heritage. The phrase "انطوى بين الليالي" draws from classical Arabic imagery of absence and fading, offering what can be called a kind of emotional Arabization of Shakespeare's grief.

Table (7): Shows the third stanza of Sonnet 30 with its two translations.

S.T.	Then can I grieve at grievances foregone, And heavily from woe to woe tell o'er The sad account of forebemoaned moan, Which I new pay as if not paid before.
T.1	وهل أستطيع أن أحزن للأحزان الماضية وأمضي مثقلاً من موجدة إلى موجدة تزيدها؟ هذه هي المحصلة الحزينة، الحزينة للأنين الذي عانيته سابقاً والذي أسدده من جديد، كأنه لم يُسدّد من قبل
T.2	فيفيضُ حزني، والمرارة تنسكبُ بغزارّة، عن كل ذكرى أنتحبُ وأعيد تكرار الحياة كلها من أصغر الأحزان حتى جلّها

1. Lexical Choices

Tawfiq's translation adopts an intellectually precise language, leaning toward literal translation. The expression "أحزن للأحزان الماضية" is simple and direct, yet it lacks emotional nuance and comes across more as a detached description. As for "من موجدة إلى موجدة", it attempts to convey the heavy repetition of grief, but it might seem odd in contemporary Arabic context. The phrase "المحصلة الحزينة، الحزينة للأنين" contains a repetition that reflects the original's weightiness, yet it loses rhythm and feels overly interpretative. Finally, "أسدده من" clearly conveys the meaning, but in a manner that is almost purely prosaic.

In contrast, the researcher's translation continues to deliver a poetic text brimming with emotion. Opening the verse with "فيفيض حزني" turns sorrow into a living, flowing entity, and "المرارة تنسكب" adds a sensory layer to the scene. The phrase "عن كل ذكرى أنتحب" encapsulates a deep accumulation of sorrow in a single image. In the final two lines, "وأعيد تكرار الحياة كلها / من", the poet expresses a full re-living of the past, a broadly poetic depiction, though it doesn't quite match the original image of grief being re-accounted or re-settled.

2. Poetic Rhyme

Tawfiq's translation is not built on rhyme, as we've seen in the previous stanzas, but rather takes the form of poetic prose. It preserves the meaning, yet overlooks the musical element present in the original sonnet. This approach suits analytical reading more than oral or lyrical reception. In contrast, the researcher's translation maintains a clear and harmonious rhyme: "تنسكبُ / أنتحبُ / كلها / جلّها". This style brings the text closer to the traditional Arabic poem form

and adds an internal rhythm that helps capture the reader's attention and amplifies the sense of painful repetition that Shakespeare conveys.

3. Cultural elements

Tawfiq's translation adheres to neutral terminology with a generally intellectual tone. Expressions such as "المحصلة الحزينة" and "الأنين الذي عانيته" do not evoke familiar imagery in the Arab cultural imagination, but rather focus on conveying the meaning with precision. The translation remains within a global context, without immersing the text in the recipient's cultural background.

On the other hand, the researcher's translation reconnects the text to a web of Arab cultural imagery: "أعيد تكرار الحياة كلها" recalls the tradition of meditative remembrance in classical Arabic poetry, and "من أصغر الأحزان حتى جلّها" amplifies the suffering in a way that resonates with familiar Arab expressions of pain. The terminology here enhances the emotional impact, even if it slightly departs from the original's precise construction of meaning.

Table (8) Shows the fourth stanza of Sonnet 30 with its two translations.

S.T.	But if the while I think on thee, dear friend, All losses are restored and sorrows end.
T.1	لكنني فيما بين ذلك، لو فكّرت فيك أيها الصاحب الحبيب كل الخسائر تُسترد، وينتهي النحيب
T.2	لكن إذا ما الطيفُ منك دنا زال الغنا، ومحوثُ إثرَ لفائك الشجن

1. Lexical Choices

In Tawfiq's translation, the vocabulary leans toward simplicity and clarity, with expressions like "فكّرت، الصاحب الحبيب، الخسائر، تُسترد، ينتهي النحيب". The language is direct and prioritizes semantic accuracy over poetic experience, making it easy to understand but lacking in imagery and emotional resonance.

In contrast, the researcher's translation uses words rich in poetic imagery, such as "الطيف، دنا، "زال الغنا، محو، الشجن". These choices transport the reader into a more emotional and contemplative space, though they drift somewhat from the original meaning—for example, replacing "thinking" with "الطيف", which adds a layer of beauty but introduces an interpretation not explicitly present in the source text.

2. Poetic Rhyme

Tawfiq's translation features a rhyme between "الحبيب" and "النحيب", adding some sonic harmony, though it does not follow a clear metrical structure. The overall tone remains closer to prose with some light rhyme.

The researcher's translation, on the other hand, presents consistent and deliberate rhymes such as "دنا / الشجن", along with internal rhythm in lines like "زال العنا / محوت". This creates a stronger musicality and brings the text closer to traditional Arabic poetic structure, enhancing its lyrical quality and emotional rhythm.

3. Cultural elements

Tawfiq's translation uses general, culturally neutral terms like "الصاحب الحبيب، الخسائر، النحيب". It retains a universal tone and does not attempt to localize the text within a specific cultural framework.

The researcher's translation, however, reconnects the text with familiar elements from Arabic poetic tradition. Words like "الطيف" evoke the classic motif of the absent beloved, while "العنا" and "الشجن" are deeply rooted in Arabic expressions of emotional pain. This cultural resonance enriches the emotional depth of the translation, even if it sacrifices some of the original text's literal precision.

CONCLUSION

By analyzing the structure of the sonnet and Arabic lyric poetry, it was determined that the Shakespearean sonnet follows a fixed structure with 14 lines and iambic pentameter, in addition to a specific rhyme scheme such as ABAB CDCD EFEF GG. In contrast, traditional Arabic lyric poetry relies on unified rhyme and various metrical patterns, such as the *kamil* or *basiṭ* meters. These structural differences highlight clear cultural influences, with English poetry reflecting themes of the Renaissance, such as individuality and abstract imagery, while Arabic poetry focuses more on emotional depth and cultural identity. Therefore, these structural and cultural differences require translation strategies that align with such contrasts.

Looking at both translations, Badr Tawfiq's translation may be considered more appropriate if the goal is to preserve the original text's accuracy, as it is more faithful to the English text in terms of meaning and form. In contrast, the researcher's translation (Bushra Ayoob) is

more suitable if the aim is to convey the poetic spirit of the sonnet in a way that aligns with Arabic poetic tradition, maintaining rhyme and meter.

All in all translating poetry was and still a thorny issue because conducting translating such text is not only finding the equivalent in the target language but you should pay attention to the intention and emotion of the poet and you should convey meaning and feeling.

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