| **RESEARCH ARTICLE**

How Do Translators Handle Literary Deviations in Poetry? A Case Study: Arabic Translation of *The Waste Land*

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| **ABSTRACT**

The present study sought to analyze linguistic deviations in poetry from a translational perspective, a case study: Arabic translation of *The Waste Land* by Nabil Ragheb, a popular Egyptian critic, writer and intellectual. The analysis of the translation of linguistic deviations reveals to what extent the translator tries to strike a balance between the aesthetic dimensions of language sought through deviations and the universal normalization process that translations go through. Gideon Toury (1995, 265) states that "normalization could be generalized based on inferences drawn from observations of large quantities of data". The translator usually looks for alternative deviations in the target language (TL) in order to create a similar literary effect in the receiving audience, whereas, in others, they strive to replace them with the normal typical structures and meanings. The study is based on a mixed methodological approach to data analysis, i.e. quantitative and qualitative methods. The study concludes that T.S. Eliot makes use of seven out of eight linguistic deviations: lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, deviation of register and deviation of historical period. As to the translation of such linguistic deviations, the translator opts most of the time for the normalization strategy to conform to the (TL) system and culture.

1. Introduction

In its simplistic definition, translation means replacing words, sentences and texts in a language (source language (SL)) with words, sentences and texts in another language (target language (TL)). However, translation is more intricate and multifaceted than that, as revealed in its multifarious definitions. In this context, Peter Newmark (1988, 5), in his attempt to define translation, states, "Often, though not by any means always, it is rendering the meaning of a text into another language in the way that the author intended the text". Similarly, Hasan Ghazala (2008, 1) says, "[...] translation generally refers to all the processes and methods used to render and/or transfer the meaning of the (SL) text into the (TL) as closely, completely and accurately as possible". Both authors believe that it is meaning that should be rendered.

However, meaning may not be rendered as accurately and simply as one might think, especially when linguistic deviations are used in poetry, for example. A poet has recourse to violating the rules and norms of language in order to lend their poem an aesthetic value. They tolerate flouting of the rules and conventions in their translations. They resort to using certain types of deviant forms to handle the linguistic intricacies of the (ST) to attract the reader's attention and create a certain literary effect in their mind. For this, Robert Frost states, "Poetry is what gets lost in translation" (as cited in Tisgam 522). Translators can hardly do justice to all deviations of the ST when translated into the TT. In this context, Álvarez Calleja states that "the greatest difficulty of a translator resides in poetry, given that this literary genre uses a figurative language which the translator has to understand, interpret, sense, and recreate, thus being able to transmit it to the readers" (as cited in Fernandez 4).

1.1 Significance of the study

In addition to the fact that the current study is part of comparative translation studies, it may also provide new insights and empirical evidence to expand the understanding of the use, the behaviour and the translation of linguistic deviations. In fact, it addresses the gap existing between two culturally and structurally different languages, how one tolerates the flouting of rules in poetry as an SL, and how translation retains such unconventional use of language in the TL.

1.2 Problem statement

Arabic and English come from different origins. While the former belongs to South Semitic languages (Barber 52), the latter is an Indo-European language. The two languages are also distinct in terms of structure, phonology, semantics, etc. and are anchored to basically different cultures. Hence, translating deviations in poetry between these two languages, from English to Arabic in this case, poses insurmountable difficulties and complicates the task for the translator even further. Above all, poetic translation, in contrast to prose translation, is less faithful to the original because of "padding" or supplying extra words to achieve the required rhyme and rhythm" (Lefevere 40).

1.3 Research questions

This study aims to provide a consistent analysis and explanation of how deviations in poetry are handled and retained in translation by the translator. Most importantly, the present paper will seek to find some accurate answers to the following questions:

a. How does the translator handle literary deviations in poetry?
b. To what extent are the deviations (un)translatable and retainable in the TL?
c. To what degree does the translator respect the grammatical, syntactical and cultural norms and conventions of the TL while translating different deviations?
d- To what extent is the translator faithful to the source text (ST)?

2. Literature review

Several Arab authors have translated T.S. Eliot's poem "The Waste Land" into Arabic. A. S. Adūnīs and Yusuf al- Khāl *Al-ʻArḍ al-Kharāb* (1958)*,* Lūwīs ʻAwaḍ *Al-ʻArḍ al-Kharāb* (1968), Tawfīq Ṣāyigh *Al-ʻArḍ al-Kharāb* translated the in the 1950s, but it was not published in his lifetime. It had to wait a long time to be edited by the Iraqi poet Mūḥammad Maẓlūm and published by al-Jamal Publishing House in Beirut in 2017. Al-Yūsuf and Abdil-Wahid Luʼluʼa *Al-Arḍ al-Yabāb* (1986) also translated the poem. Luʼluʼa believes that *al-Yabāb* is stronger than *al-Kharāb*. Last but not least, Nabil Ragheb in *Arḍ al-Ḍayāʻ [The waste land]* (2011) also analyzed and translated Eliot's literary masterpiece.

I chose to work on Nabil Ragheb's translation on the grounds that it is introduced in the form of a book that I use as a reference in my study. Further, the (ST) is one of the well-known classics of English literature and one of the influential Arabic renditions of the poem. Hence, the target text (TT) has received a large body of literary criticism. Additionally, it is worth noting that reference books dealing with deviations in general are, as far as my knowledge goes, scarce. For this, I heavily rely on Geoffrey Leech's book *A Linguistic Guide To English Poetry* as a valuable reference in my study.

2.1. Literary deviations

As everyday language is used to communicate everyday facts and information, literary works do not have any informative function; as Walter Benjamin said, "No poem is intended for the reader, no picture for the beholder, no symphony for the listener." (as cited in Venuti, 15). They tend to make use of linguistic deviations to bring some artistic effect to the content. Leech (10) states, "Any deviation from expected patterns of linguistic behaviour will bring about a reaction of disorientation and surprise". Similarly, Baker (260) puts: [...] there are instances in which deviation from normal patterning is a feature of the source text itself. If deviation is motivated, and especially if it is necessary for working out an intended meaning, the translator may well decide to transfer it to the target text.

According to Leech, "what makes poetry is the linguistic deviation a poet manipulates in his poetry and therefore linguistic deviation is regarded by him as a means of creating artistic beauty" (as cited in Pirnajmuddin & Medhat 1329)**.** For this reason, we can state that the language of poetry differs from the everyday language used to report events and communicate information. Deviations are, then, inherently associated with poetry for the reason that this literary genre tolerates breaking the rules, structures and patterns of the commonly used language. According to Shafii-Kadkani, "poetry is nothing but breaking the norms of ordinary and logical language" **(**as cited in Pirnajmuddin & Medhat 1329**).**

Deviation, as the word implies, is a kind of violation of the language that we commonly use to communicate information and facts. In this respect, Leech (57) explains linguistic deviation drawing upon the concept of foregrounding: As a general rule, anyone who wishes to investigate the significance and value of a work of art must concentrate on the element of interest and surprise rather

than on the automatic pattern. Such deviations from linguistic or other socially accepted norms have been given the special name of foregrounding.

Leech applies the concept of foregrounding to poetry. He considers the foregrounded figure as "linguistic deviation", while the background is the language itself. According to him, it is a very general principle of artistic communication that "a work of art in some way deviates from norms which we, as members of society, have learnt to expect in the medium used" (56). Leech and Short (48) used the term to refer to 'artistically motivated deviation'.

Mukarovsky, a member of Prague Linguistic Circle, developed the formalist concept of 'defamiliarization' into the more systematic 'foregrounding', which he defined as 'the aesthetically intentional distortion of the linguistic components' (as cited in Pirnajmuddin & Medhat 1330). So, foregrounding, for him, refers to the unexpected changes that occur at different linguistic levels, i.e. phonology, grammar, semantics etc. In this way, the reader's attention is easily and quickly drawn. Generally speaking, deviation is violating the rules and the norms in order to create artistic beauty by "rejection of complying with conventional norms of the ordinary and mechanical everyday language" (Li and Shi 27).

2.1.1. Types of deviations

Leech (37) identifies various types of linguistic deviations, which are distinguished at three levels of language: realization, form, and semantics. For him, phonology and graphology aid in realization; grammar and lexicon are part of form, whereas cognitive and denotative meaning refers to semantics. In so doing, he proposed a 'tripartite model' for language. In this regard, Leech distinguished eight different types of linguistic deviations in poetry, namely lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, dialectical deviation, deviation of register and deviation of historical period.

2.1.1.1 Lexical deviation

First, the lexical deviation is a case of deviation where writers invent new words. This is what Leech (1969) calls 'neologism'. It is a process through which the poet, for instance, goes beyond the everyday language. They use word formation rules in English such as 1) affixation (adding the prefix '*fore'* to a verb to convey the meaning *'beforehand'* as in *'foretell'* and *'foresee'*. Yet, this rule is limited in use; otherwise, we would have other verbs such as *'foresuffer'* and *'foreplay';* 2) compounding (joining two word items together) as in '*prize-winning'* and *'money-making'*. Further, functional conversion is another device used for extending vocabulary mentioned by Leech. It consists of adapting an item into a new grammatical function without changing its form, as in the following example provided by Leech:

> 'The *achieve* of, the mastery of the thing.'

Here, the verbal form 'achieve' is used instead of the noun 'achievement', which would correctly fit in the above utterance. This strikes us as a novelty and lends some strangeness to our perceptual use of English.

2.1.1.2 Grammatical deviations

Second, according to Leech, there are two main categories of grammatical deviations: morphological (the grammar of words) and syntactic (how words pattern within a sentence). Leech skipped the linguistic 'oddities' shown in morphology to deal with the deviations in syntax. In the example, 'I doesn't like him,' there is a case of grammatical deviation in the form of ungrammaticality. We normally say 'I don't', not 'I doesn't'. Such structure is grammatically ill-formed, though it might convey some meaning. There is also a violation of the deep structure manifested in the surface structure. For Leech (45), "the deep structure directly reflects the meaning of the sentence, whereas the surface structure relates to the way in which a sentence is actually uttered". For example, in the passive sentence, 'The president was shot by an extremist', the identification of the' logical subject' ('an extremist') belongs to the deep structure, whereas the identification of the' grammatical subject' belongs to the surface structure. A poet can express grammatical deviation through double negation. The following examples illustrate the point:

> She can't find her cell phone nowhere.
> That won't do you no harm.
> He didn't see nothing.

2.1.1.3. Phonological deviations

Leech and Short (132) state that "a written text has no phonological level of style as such". As literature is mostly written, phonological deviation is of little importance. Leech argues that "it is not surprising that phonological deviation in English poetry is of limited edition because patterns of phonology are even more on the surface than those of syntactic surface" (Leech, 1969,

46). The only cases of phonological irregularities are conventional licenses of verse composition such as elision, aphesis, apocope, etc. **(**Leech 47). Such phonological processes will be clarified more when I deal with phonological deviations in the practical part.

2.1.1.4. Graphological deviations

Leech (47) states, "To the extent that spelling represents pronunciation, any strangeness of pronunciation will be reflected by a strangeness of written form". Graphological deviation is concerned with problems like spelling and capitalization in a piece of writing. In this context, Leech and Short (1981, 131) state that "graphological variation is a relatively minor and superficial part of style concerning such matters as spelling, capitalization, hyphenation, italicization and paragraphing". As a matter of fact, graphological deviation is used for different purposes, such as expressing emphasis, irony and satire (Abbas 1707). Graphology is the process which encodes meaning in visual symbols.

2.1.1.5. Semantic deviations

According to Leech (48)," It is reasonable to translate semantic deviation mentally into 'non-sense' or 'absurdity' ". In other words, there is a kind of irrational element of meaning in a given text. What readers see is not enough to understand the meaning. For this, the reader should go beyond the literal meaning and the dictionary definition to reach a reasonable understanding of a piece of poetry. Semantic deviation occurs when the literal interpretation of a sentence or a line of poetry is nonsensical, and there remains no choice but the figurative interpretation of the sentence as in Wordsworth's example, 'The child is the father of the man' (Leech 48) or Keats's example 'Beauty is truth, truth beauty' (Abbas 1708). Leech (148) also refers to the process of transference of meaning whereby literal absurdity leads the mind to comprehension on a figurative plane. For him, the literal meaning is 'absurd'. Accordingly, figurative language becomes 'necessary'. Synecdoche, metaphor and metonymy are the components of the figurative transference of meaning.

2.1.1.6. Dialectical deviations

For Leech (1969, 49), the term 'dialectism' refers to the "borrowing of features of socially or regionally defined dialects". It is used not only by poets but also by story tellers and humorists. Dialectism denotes the linguistic differences within a community. It may refer, for example, to one particular section of English-speaking society. Dialects are specific to the speech community and are related to particular geographical zones. For illustrations, In *The Shepheardes Calender,* Spenser uses dialectical words like '*heydeguyes'* (a type of dance), '*rontes'* ('young bullocks'), '*weanell'* ('newly weaned kid or lamb'), and '*wimhle'* (' nimble ') to evoke a flavour of rustic naivety in keeping with the sentiments of pastoral (Leech, 1969, p.49).

2.1.1.7. Deviations of register

Leech (1969, 50) believes that modern poets have freed themselves from poetical constraints and started borrowing from non-poetic registers with unprecedented audacity. He adds, "Register borrowing in poetry is almost always accompanied by the further incongruity of register mixing, or the use in the same text of features characteristic of different registers" **(**Leech, 1969, 50). For example, Eliot in *The Waste Land* (III) Juxtaposes high-flown poetical diction and stock journalistic phraseology:

'The nymphs are departed'.
'Departed, have left no addresses'**(**Leech, 1969, 50).

2.1.1.7. Deviations of historical period

In such a type of deviation, there is no respect for boundaries of dialect and register. That is to say, poets have 'freedom of language' in the sense that they are not confined to use the language of their own period. In this way, the poet's linguistic heritage may include dead languages such as Greek and Latin. Having recourse to languages beyond one's own period is considered a deviation from the historical period. Thus, poets may use archaic expressions in their poems to create aesthetic value in their literary work. Leech thinks that archaism as the 'survival of the language of the past into the language of the present' is, of course, an institutionalized license in poetry. The use of archaism is a key element deviating from the historical period.

To conclude, though cases of deviation might be found in other literary genres, poetry remains par excellence, the genre that tolerates more cases of deviation. Linguistic deviations are closely associated with poetry as this genre allows more boundlessness and freedom in the choice of words and expressions. They are used as tools for creating artistic beauty. Thus, poems usually teem with different types of deviations. If linguistic deviations in general and literary ones, in particular, have been discussed and analyzed as demonstrated above, their treatment from the translation perspective is still worth researching. In my present work, I seek to investigate linguistic deviations that are dominant in Eliot's poems and their Arabic translations.

3. Research methodology

In light of the classification of linguistic deviations introduced by Leech (1969), the present study aims to explore the types of linguistic deviations included in the poem *The Waste Land* in the (ST). It also aims to analyze the Arabic translation of the poem to

see the extent to which these deviations are translated and find out the procedures adopted during the translation process. In addition to the identification of linguistic tendencies that are dominant in the ST, I will also try to determine whether the translator follows the same linguistic deviations found in the (ST) or he instead, seeks different ones.

Both the (ST) *The Waste Land* by T.S. Eliot and the (TT) *Arḍ al-Ḍayāʿ* (أرض الضياع) by Nabil Ragheb will constitute the corpus of my analysis. Only the segments that are pertinent and representative of linguistic deviations in the English version are selected. The analysis of their translations is conducted with the aim of determining to what extent the translator managed to convey the linguistic deviations in the poem. An attempt will be made to look for the objectives and motives behind the overuse of certain deviations.

It should also be borne in mind that my research is empirical and corpus-based; thus, examples will be given from both languages. It is empirical in the sense that it studies and analyzes data drawing upon the translation experience of a particular poet-translator of a particular poem. In this respect, Lodico, Spaulding and Voegtle (32) state that "Empirical research is a term applied to studies in which a research question has been examined by *systematically* collecting and analyzing data". Cipani (3) adds that "In an empirical approach, experimentation is the vehicle for gaining knowledge about the world. We learn about a phenomenon by subjecting it to study".

4. Analytical part
4.1. Lexical deviation
Lexical deviation or lexical invention, as Leech calls it, is manifested in different forms: neologism, affixation, compounding and functional conversion.

Source text	Target text
III. The Fire Sermon 1- And I Tiresias have **fore**suffered all (**affixation**)	1-وانا تايريزياس قاسيت هذا من قبل

Table: 1

The poet's use of lexical deviation, or as Leech names it, 'lexical innovation', is very limited. Probably, the writer intends to be clear and direct in his moral message; that is why he believes that there is no need to invent new vocabulary that would create some doubts in the reader's mind. This just strengthens the idea that Eliot's work embodies the devastation and deterioration of the Western civilization resulting from the First World War.

In the example *'foresuffered'*, the writer uses prefixation (adding the prefix 'fore' to the root 'suffer') to formulate a new word, as is the case with the verbs '*foresee*' and '*foretell*' in which the prefix '*fore*' meaning '*beforehand*' is attached to *'see'* and *'tell'* to denote prior knowledge of what is going to happen in the future. Thus, adding '*fore*' to *'suffer'* means that the writer anticipates suffering in the future.

As to the translation of the new item into Arabic, the translator renders *'foresuffered'* as 'قاسيت هذا من قبل'. In this way, unlike what the item refers to in the ST, the translation of the word *'foresuffered'* into the TT refers to some 'previous suffering in the past'. So, there is a kind of discrepancy between what the lexical item means in the ST (it predicts future suffering) and what it denotes in the TT (it refers to previous suffering).

4.2. Grammatical deviations

Source text	Target text
I. The Burial of the Dead	
1- your hair wet	1- وجدائل شعرك مبتلة
II. A Game of Chess	
2- What thinking?	2- اي نوع من التفكير
3- I never know what you are thinking	3- لم يدر بخلدي ابدا فيم تفكر
4- So intelligent	4- ويشع ذكاء
5- walk the street	5- اذرع الطرقات
6- HURRY UP PLEASE ITS TIME	6- اسرعوا من فضلكم لقد حان الوقت
7- what you done with that money	7-عملت ايه بالفلوس
8-And no more can't I	8-وقلت لها انا كمان ما اقدرش

9- if you don't give it him 10- there's others will 11- It's them pills 12- She's had five already 13- that Sunday Albert was home 14- To get yourself some teeth **III. The Fire Sermon** 15 - I speak not 16-Like a taxi throbbing waiting, 17- the young man carbuncular 18- My people humble people **IV. Death by Water** 19- the deep sea swell 20- tall as you **V. What the Thunder Said** 21- blood shaking my heart	9- ان مكنتيش تقدري تفكي عنه 10- فيه اللي تقدر 11- الحبوب اللي ياخدها هي السبب 12-عندها خمس عيال دلوقت 13- البرت يوم الحد اياه روح 14- لزوم تركيب شوية سنان 15- لا ارفع عقيرتي 16- كسيارة اجرة تخفق بمحركها تحت الطلب 17- هذا الشاب عقيقي الوجه 18- واهلي البسطاء 19- وتقلبات البحر العميق 20- فارعا مثلك 21- قلبي يخفق بالدماء

Table: 2

As seen in the table above, there are various cases of grammatical deviations. There are numerous structure deviations, such as (1), (2), (7), (11),(15), (16), (18), etc. In example (1), the verb *'to be'*, which is supposed to be the main verb of such a statement, is missing; therefore, the statement is deviant. In example (7), the auxiliary verb *'have'* of the present perfect is missing; hence, the structure breaks the rule of the present-perfect formation. In case (16), there is a succession of two 'ing' forms. Such grammatical form is not acceptable in English. It is grammatically ill-formed.

Furthermore, in (17) *'the young man carbuncular',* for instance, there is a change in the position of the adjective *'carbuncular',* which should come immediately before the noun, not after it. The adjective is deviantly put after the noun, which it should pre-modify but not post-modify as the English language system dictates.

Other cases of syntactic violations are in examples (20) and (21), where the main verb and auxiliary verb are missing, respectively, whereas in (4), *'So intelligent'*, both the subject and the verb are missing. In examples (6) and (11), the possessive adjective *'its'* and the object pronoun *'them'* are misused. The correct forms are *'it is'* and *'their'*. There is also misuse of affixes like in *'foresuffered'* (**III. The Fire Sermon)**.

There are other deviant syntactic structures like double negation, which is used for emphasis as in examples (8), *'And no more can't I'*, double subject as in (18), *'My people humble people'*, subject-verb disagreement as in (10) and (19) and incomplete comparison (sentence fragment) as in (20) *'tall as you'* where the complete sentence should be like 'tall as you are'. There is also misuse of negation like in (15) and the use of two consecutive *–ing* forms, which is unnatural in English as illustrated by the sentence (16), *'Like a taxi throbbing waiting'*. In example (19), *'the deep sea swell'*, the poet leaves off the *–s* (third person singular ending) from the verb *'swell'*; as a result, the concord (subject-verb agreement) in the given sentence is violated.

There are also cases of hyperbaton where the word order of a sentence inverted, as in the following examples:

  1-'And down we went' (I. The Burial of the Dead)
  2- with his nails, he'll dig (I. The Burial of the Dead)
  3-It's them pills I took (**II. A Game of Chess)**
  4-'Then spoke the thunder' (**V. What the Thunder Said)**

The poet deviates from the normal word order to give prominence to and foreground certain elements in his poem. We normally say, *'and we went down'*, *'he will dig with his nails',* but not *'And down we went'*, *'with his nails he'll dig'*. The poet intentionally uses grammatical deviations to draw the attention of the receiving audience and create a certain effect in their minds.

As to the translation of such grammatical deviations, the translator opts for the normalization principle, i.e. bringing to normal structure deviations. That is to say, he brings the deviant grammatical structures of the SLT to normal structures in the TLT, taking into account the grammatical constraints of the (TL), except for a few examples where he provides an alternative deviation. For instance, he uses some figurative language (hyperbole) as in example (4) where the expression *'so intelligent'* is translated as ' ويشع ذكاء', which means a high degree of intelligence. He moved from adjectival phrase (ST) to verbal phrase (TT). By doing so, he takes into account not only the constraints of the (TL) system but also its aesthetic value.

Generally speaking, the translator goes back to the normal grammatical structures in the (TT) taking into account the specificities of Modern Standard Arabic (MSA) and Egyptian Arabic too. As mentioned previously, the translator seldom looks for different linguistic deviations in Arabic.

4.3. Phonological deviations
Short (1969) emphasizes that the sound of a language which is related to speech and literature is mostly in written form, that is why there is a small chance of phonological deviation (As cited in Abbas 1708). Deviations in phonology are, as Leech mentioned, of three types:

-Aphesis: the omission of an initial part of a word or phrase, as in *'cause* where the initial part *be-* is dropped out.
-Syncope: the omission of a middle part, like *ne'er,* where *-v-* is deleted.
-Apocope: the omission of a final part, as in *ad'* where *-vertisement* is crossed out.

Source text	Target text
I. The Burial of the Dead	
1- he'll dig it up again	1- سيظل ينبش بأظافره
II. A Game of Chess	
2 -It's so elegant	2- انه لرشيق هكذا
3- I didn't mince my words	3- من غير كسوف و لا خشى
4- Albert's coming back	4- واهو البرت راجع د لوقت
5- He'll want to know	5- مصيره يعرف
6- I can't bear	6- ما اقدرش
7-And no more can't I	7-وقلت لها انا كمان مقدرش
8- He's been in the army four years	8- اتزنق في الجيش
9- And if you don't give it him	9- ان مكنتيش تقدري تفكي عني
10- there's others will	10- فيه اللي تقدر
11- Something o' that	11- من الصنف ده
12- I'll know	12- ان مكنتيش تقدري تفكي عنه فيه اللي تقدر
13- If you don't like it	13- اذا كان كلامي مش نازلك من زور
14- if you can't.	14- اذا كنت كاتعة
15- I can't help it	15- مش بايدي
III. The Fire Sermon	
16- So rudely forc'd.	16- اغتصبت عنوة
17-"Well now that's done:	17- الان بعد ان وقع ما وقع
18- I'm glad it's over."	18- لا اكتم سعادتي بانتهائه

Table: 3

The three major types of phonological deviation are incorporated into the (ST). There are examples featuring first aphesis like *'he'll'*, *'he's'* and *'Albert's coming back'* where the initial part of the auxiliary *'will'*, the verb *'is'* and the auxiliary *'is'* are omitted; second, syncope such as *'forc'd'* where a middle part is dropped out and, finally, apocope as is the case in *'something 'o that'* where the final part of the preposition *'of'* is deleted. But it must be noted that the dominant phonological deviation is aphesis, which is exemplified in the contraction forms.

It is quite clear from the above examples that the poem teems with phonological deviations. This is quite natural as long as poetry allows more freedom as far as deviations of this type are concerned. However, the translator does not keep any of these phonological deviations in the (TT) but uses the normal word composition of the (TL). This is due to the assumption that Arabic does not tolerate such a type of phonological violation. Therefore, we can say that the translator was faithful to the specificities and the formal constraints of the Arabic system, especially the Egyptian Arabic system, since the translator uses the latter in his translation. For this, the (TT) language sounds very common and familiar to the target reader. In brief, the normalization principle is applied to a great extent.

Phonological deviations are used by poets to control rhythms and meters, hence adding artistic effect to the poem in question. In this context, Fabb (i) suggests "a new linguistic approach to how metre and rhythm work in poetry based on pragmatic theory,

providing a pragmatic explanation of formal ambiguity and indeterminacy and their aesthetic effects". "What makes a text attractive (for example, its metre or its metaphors) is an area of interest to many stylisticians" (Thornborrow & Wareing 4).

4.4. Graphological deviations

Source text	Target text

I. The Burial of the Dead
1-(Come in under the shadow of this red rock)
2- ——Yet when we came back, late
3-(Those are **pearls** that were his **eyes**. Look!)
4-arch-duke
5-**"**They called me the hyacinth girl.**"**
6- and here the **W**heel
7- Unreal City
8-keep the Dog far hence
9-"You! hypocrite lecteur!——mon semblable,——mon frère!"
II. A Game of Chess
10-Unguent, powdered, or liquid——troubled, confused
11-carvéd dolphin
12-**"**Jug Jug**"**
13-Shakespeherian Rag——
14- HURRY UP PLEASE ITS TIME
15- (And her only thirty-one.)
   III. The Fire Sermon
16- and foretold the rest——
 	
  IV. Death by Water
17-Entering the whirlpool.
          Gentile or Jew
  V. What the Thunder Said
18-What is that sound high in the air
19- What is the city over the mountains
	1-(فلتسرع الى ظل هذه الصخرة الحمراء)
	2- —— لكن عندما عدنا في ساعة متاخرة
	3- (تلك اللآلئ كانت عينيه. انظر !)
	4-الدوق الكبير
	5-"حتى سموني فتاة الزنبقة"
	6- وهنا العجلة
	7- - يا مدينة الوهم
	8- فلتبعد الكلب عن هذا المكان
	9- انت ايها القارئ المرائي ! ___يا قريني __ يا اخي!
	
	10- مرهمية ، مسحوقة او سائلة —— مشوشة ، حائرة
	
	11- درفيل منحوت
	12-"جاج جاج"
	13- الجاز الشيكسبيري الصاخب
	14- اسرعوا من فضلكم لقد حان الوقت
	15- (سنها يدوبك واح وثلاثين سنة بس)
	
	16- وتنبأت بما سيجري ——
	
	17- داخلا الدوامة
	وثني او يهودي
	
	18- ما هذا الصوت المدوي في الفضاء ؟
	19- ما المدينة الرابضة اعلى الجبال

Table: 4

The major types of graphological deviations are included in the table above, i.e. capitalization, punctuation, hyphenation, dashes, quotation marks, indentation, parenthesis and italicization, which have a certain expressive dimension. Examples (6), (7), (8), (12) and (14) exhibit deviations in capitalization. The poet uses capital letters to highlight certain elements and ideas. Violation of punctuation rules is incorporated in (18) and (19), where the poet did not comply with the rule of putting a question mark immediately after a question. Normally, it is expected that a question mark should be put at the end of both lines (18) and (19), but Eliot has left this place of the question mark as blank. Another case of deviant punctuation is the absence of a full stop at the end of a sentence:

Held up by standards wrought with fruited vines

From which a golden Cupidon peeped out (**II. A Game of Chess)**

Hyphenation is illustrated by examples (4) and (15), while the use of dashes is demonstrated by (2), (9), (10), (13) and (16). Quotation marks are shown in (5), (9) and (12), and parenthesis in (1), (3) and (15). Further, the accent mark in (11) is unusually used here since such a symbol is specific to the French language. Italicization is embodied in the following statement:

'You *are* a proper fool'. (II-Game of Chess)

Also, cases of violation of indentation norms in the poem are many. The following are instances of this type of deviation:
"What is that noise?"

<pre>
        The wind under the door.
   "What is that noise now? What is the wind doing?"
              Nothing again, nothing.
                              "Do
   "You know nothing? Do you see nothing? Do you remember
   "Nothing?" (II. A Game of Chess)
</pre>

<pre>
My people humble people who expect
Nothing."
              la la
To Carthage, then I came (III. The Fire Sermon)
   Entering the whirlpool.
              Gentile or Jew **(IV. Death by Water)**
</pre>

It is crystally clear from the above examples that there is no regular right-hand arrangement of the poem because the poet tries to draw the reader's attention to certain elements within his poem. The general layout of the poem is violated in the sense that each time he writes a new line, he starts from a different position within his poem. Such inconsistency is intentional.

The translator imitates the graphological deviant elements included in the (ST) except for those that are untranslatable into Arabic like capitalization, hyphenation, italicization and the accent mark. This is justified by the fact that Arabic does not tolerate capitalization, and the punctuation system, in general, has been recently introduced into Arabic written form. In example (17), for instance, he keeps the indentation technique. In (10) and (16), he retains the dashes of the (ST) while translating. Inverted commas and parentheses are retained in examples (12) and (15).

The poet uses various graphological forms to convey meaning through visual symbols. In addition to emphatic purposes, the technique of capitalization is used to strengthen the power of words and emotions. The technique of punctuation, which is very significant in writing, is used to communicate the meaning. Dashes are used to restate, explain or call attention to what is to be stated, and the omission of a question mark is used to confirm or announce some truth.

4.5. Semantic deviations

Source text	Target text
I. The Burial of the Dead	
1- Winter kept us warm	1- احاطنا الشتاء بمعطف الدفئ
2- a shower of rain	2- بوابل من امطاره
3-heart of light	3- قلب الضياء
4-wicked pack	4- رزمة خبيثة
5-brown fog	5- الضباب الداكن
6- That corpse you planted	6-ذلك الجثمان الذي غرسته
II. A Game of Chess	
7- Pressing lidless eyes	7- مغلقين عيونا بلا جفون
8- In fattening the prolonged candle-flames	8- لاطعام لهيب الشموع ذات العمر الممتد
9- sad light	9- ضوئه الشجن
10- I didn't mince my words	10- قلت لها من غير كسوف و لا خشا
11- To get yourself some teeth	11- لزوم تركيب شوية سنان
12- You *are* a proper fool	(not translated) -12
III. The Fire Sermon	
13- Old man with wrinkled female breasts	13- رجلا هرما بثديين مجعدين
14- The river sweats	14- النهر يتصبب عرقا
15-my heart under my feet	15- وقلبي تحت قدمي
V. What the Thunder Said	
16-frosty silence	16- الصمت بصقيعه
17- exhausted wells	17- الابار الناضبة
18- the grass is singing	18- يردد العشب اغنيته
19-then spoke the thunder	19- عندئذ تكلم الرعد

<div align="center">Table: 5</div>

To evoke a remarkable impression and create beautiful and elegant images through language, poets use different figures of speech such as simile, metaphor, synecdoche, personification and the like. These categories of deviation are mostly used to prompt the reader to go beyond the literal meaning of the text in order to interpret text messages and feel the beauty and aesthetic value of a given literary work. There are different cases of semantic oddity. In example (1), *'Winter kept us warm'*, there is a case of oxymoron in the sense that *'winter'* and *'warm'* are incongruous. Normally, the adjective *'warm'* is associated with summer, not winter. *'Cold'* would be the appropriate adjective to collocate with *'winter'*. Further, examples (4) and (9) represent cases of personification (humanizing metaphor) where human feelings and qualities *'wicked'/'sad'* are attributed to non-human like *'pack'* and *'light'*, which are not human. Another humanizing metaphor is present in the following example:

'The river's tent is broken: the last fingers of leaf' (**III. The Fire Sermon**)
'Dead mountain mouth of carious teeth that cannot spit' (**V. What the Thunder Said**)

Both of the statements above contain metaphors related to the human sphere because a '*leaf*' has got no fingers, and a '*mountain*' cannot spit and has no teeth at all. The writer uses such expressions on purpose to produce certain artistic effects in the target audience.

Moreover, examples (2), (3), (6), (13), (14), (15) and (16) exhibit metaphor. If we try to interpret the example '*wicked pack*' literally, we would end up with a weird translation. Therefore, readers should use their imaginary skills by reading between the lines. What is more, hyperbole is illustrated by the following example:

'Filled all the desert with inviolable voice' **(II-Game of Chess)**

How come that '*the desert*', which is actually known for its being so large and huge, is filled with a voice that is inviolable? This is an image of exaggeration.

As for the translation of these semantic deviations into Arabic, the translator fluctuates between rendering some of them literally, and looking for alternatives of the other deviations in the (ST) that would convey nearly the same semantic oddity. Examples (7), (13) and (15) are literally translated, whereas (1) and (2), for instance, are rendered into deviant semantic forms in the (TL). We do not say 'وابل من امطاره' in Arabic, but we commonly say 'مطر غزير' or 'غزارة الامطار'. Therefore, 'وابل من امطار' is a deviant semantic expression.

It is worth mentioning that the translator left example (12) untranslated. He probably could not find an adequate translation for the expression in question. The issue of untranslatability comes into play here. The statement *'You are a proper fool'* conveys some sarcastic meaning. The translator probably skipped it lest he should come up with a mistranslation or an inadequate translation and, therefore, lose the literary meaning of the expression *'a proper fool'*.

4.6. Dialectal deviations

As a matter of fact, reference to a specific dialect of English or any other regional language is not clear in the (ST). I believe that since the message of the poem is universal, there is no reason why the poet should use some dialectal expressions and stretches of speech pertinent to a given area or region of the (ST). Instead, the writer tends to use expressions from different world languages to make his message reach as many people as possible all over the world. Hence, he uses German 'Bin gar keine Russin, stamm' aus Litauen, echt deutsch', Greek 'hyacinth' and 'nymphs', words of middle east origin like 'divan', French 'mon semblable', 'mon frère', Hindu items like 'Datta, Dayadhvam, Damyata', Italian as in 'Quando fiam uti chelidon' and Eurasian words like 'lilacs'.

However, the translator switches to the Egyptian dialect in his translation for, perhaps, subjective reasons. He could have opted for MSA to make the message of the poem clearer to the Egyptian reader. Instead, he deviates towards using the Egyptian accent to convey some specific cultural aspects that are specific to Egyptian culture and add to his translation a personal effect, as shown in the following examples:

- من غير كسوف و لا خشى
-   واهو البرت راجع د لوقت
- ما اقدرش
- وقلت لها انا كمان مقدرش
- ان مكنتيش تقدري تفكي عني
- فيه اللي تقدر
- من الصنف ده
- ان مكنتيش تقدري تفكي عنه فيه اللي تقدر

The above statements and expressions are closely related to the Egyptian language, which gives the translator's product a local touch. For example, statements like "من الصنف ده", meaning "what type is it?" in English, does not exist in (MSA) but it does exist in Egyptian dialect. We normally say "من هذا الصنف". The same can be said about the statement "ما اقدرش" meaning " I cannot" in English. It exists in the Egyptian language but not in MSA. The commonly used expression is "انا قادر /لست غير قادر" or " لا استطيع". The translator resorts to his native language to successfully render certain expressions of the ST into the TT and make his targeted readers understand them in their dialect.

4.7. Deviations of register

According to Leech (1969, 50), Eliot in *The Waste Land* (III) Juxtaposes high-flown poetical diction and stock journalistic phraseology:

> The nymphs are departed.
> Departed, have left no addresses. (**III. The Fire Sermon)**

Furthermore, in the following example,

> 'That corpse you planted last year in your garden,
> "Has it begun to sprout? Will it bloom this year? (**I. The Burial of the Dead)**

ذلك الجثمان الذي غرسته في حديقتك العام الماضي
هل بدأ ينبت ؟ هل سيزهر هذا العام ؟

Eliot makes use of a non-poetical prosaic style, which gives the reader the illusion of reading or listening to a story. The same thing can be said about the following example:

> 'When Lil's husband got demobbed, I said—
> I didn't mince my words, I said to her myself,' **(II-Game of Chess)**

لما سرحوا جوز" ليل " م الجيش قلت لها
من غير كسوف و لا خشى ، قلت لها بنفسي

The poet here, in such a story-telling style, moves from an informal tone (got demobbed) in the first part into a formal tone (mince my words) in the second part.

These deviations of register are translated literally into the (TT), thus giving no room for deviation of register in MSA style. For this, I can state that the translator remains faithful to the (ST).

4.8. Deviations of historical period

Source text	Target text
II. A Game of Chess	
1- candelabra	1- الشمعدان
2- laquearia	2- السقف المنحوت
3- mantel	3- المدفأة العتيقة
4- gammon	4- فخذة خنزير
III. The Fire Sermon	
5- nymphs	5- الحوريات
6-Leman	6- بحيرة ليمان
7-dugs	7- حلمتين
8- carbuncular	8- عقيقي الوجه
9- caresses	9- احضان
10- Thou pluckest	10- انتشلني
V. What the Thunder Said	
11-wrapt	11- متلحفا
12-chapel	12- كنيسة
13- Ile fit you	13- سارضيكم
14-mad againe	14- عاوده الجنون

Table: 6

Eliot uses archaic expressions to lend his poem an artistic value and project an impression of truthfulness to his work. Poetry is characterized by boundlessness; accordingly, poets have the freedom to choose their words and expressions, and Eliot is not an exception. He tends to use such expressions to give his work not only a literary value but a historical dimension as well.

On the other hand, the translator renders such obsolete expressions with commonly used ones in the (TL). Therefore, he translates these violations in accordance with the linguistic choices allowed by MSA. The (ST) includes vocabulary items that are deeply rooted in history. For this reason, the translator is conscious of the historical side of such terms.

5. Results and discussion

The current attempt has been made to explore the types of linguistic deviations resorted to by the poet T.S. Eliot in the poem *The Waste Land* and their translations in the (TL) by Nabil Ragheb. The study concludes that Eliot makes use of seven out of eight linguistic deviations, which are lexical deviation, grammatical deviation, phonological deviation, graphological deviation, semantic deviation, deviation of register and deviation of historical period. They are ordered as follows, starting from the most used deviations to the least used ones:

1-Grammatical deviation
2- Graphological deviation
3- Phonological deviation
4- Semantic deviation
5- Deviation of historical period
6- Lexical deviation
7- Deviation of register
8- Dialectal deviation

It seems from the order above that Eliot's style is in tune with the stylistic features characterizing poetry. He ingeniously used deviations to attract the reader's attention and make his poem read like a piece of poetry. In such violations of rules and norms, readers discern the bitter reality Eliot tries to depict. It is the truth of the chaotic life that the First World War brought about. A world full of contradictions that are described in the poem through pairs of binary oppositions like "rose/ fell; prison/ palace; living/ dying; life/ death, and so on".

Such disorganization and collapse of society made people live in a waste society that was witnessing serious moral breakdown. People no longer felt secure. They faced serious political, economic and social problems. The poem epitomizes the harsh, chaotic life in the twentieth country. It might be stated that through his poem, Eliot manages to convey his moral messages about the era in which he lived. It was an epoch in which Man faced intolerable levels of hardship and sufferings in all domains. Thus, *The Waste Land* might be considered a vivid witness to the ruin and the tragic situation in which Western society lived in.

As to the translation of such linguistic deviations, the translator opts most of the time for the normalization process. For instance, in example (7), *'lidless'* (semantic deviation/ table: 5), the translation 'بلا جفون' is literal. Therefore, the translator missed the figurative meaning, which is alluded to in the (ST). The word *'lidless'* in its poetic sense means 'watchful' and 'alert'. It follows then that the translator rendered the item literally but not literarily. The same can be said about examples (13) and (14) in (semantic deviation/ table: 5). The translator literally translates the deviant expressions into the (TL).

Concerning the translation of deviant grammatical structures, the translator respects the specificities of the (TL): (MSA) and Egyptian Arabic. He respects the word order (subject-verb-object or verb-subject-object) as in "قلبي يخفق بالدماء", " عملت ايه بالفلوس" and "احاطنا الشتاء بمعطف الدفئ", respectively. The translator goes back to the canonical word order of MSA.

Sometimes, the translator looks for different deviant semantic expressions in the (TT) to draw the attention of the targeted audience. In the example "بوابل من امطاره" (semantic deviation/ table: 5) as a translation of *"a shower of rain"*, he might have used the word "غزارة" which has a positive connotation instead of "وابل" which has a negative one. Another deviant example exhibited in Ragheb's translation is noticed in the example "احاطنا الشتاء بمعطف الدفئ" (semantic deviation/ table: 5) as a supposed translation of "winter kept us warm". As we know, "winter" does not wear a coat "معطف". The statement seems illogical, but the translator opts for an alternative deviation to bring about a certain literary effect on the reader.

Because Arabic does not tolerate phonological violations, the translator renders the deviations at the level of phonology through using the normal word composition of the (TL). Hence, he remains faithful to the (TL) established system. So, I can state that the (ST) teems with denormalization cases, whereas the (TT) abounds with normalization cases.

As to the translation of the deviations of register, the translator literally translates the few examples in the (ST). He carefully chooses the vocabulary items in the (TT) to render the deviations of the historical period of the (ST).

The translator opts for the normalization strategy to conform to the (TL) system and culture. For instance, in example (14) (grammatical deviation/ table: 2)**,** the translator uses transposition as a translation procedure to render the statement "To get yourself some teeth" into "لزوم تركيب شوية سنان". In other words, the tendency to normalize while translating is oriented by the pressing need to strictly adhere to the rules, conventions and specificities of the (TL). It should be noted that the existence of normalization cases does not exclude the existence of denormalization examples in the (TT). In like manner, the recurrent use of the non-normalization technique does not, in any way, convey that there is no use of the normalization process. In this manner, Yun Xia (10) assumes that:

> Normalization and denormalization might be found to coexist in translated texts as two competing tendencies that pull in different directions, mainly due to the competing power relationship between source and (TL)s and cultures as well as the tension between faithfulness and idiomaticity that every translator faces.

6. Conclusion and recommendations
6.1 Conclusion
In conclusion, it can be gleaned from the above discussion that T. S. Eliot, in his poem *The Waste Land,* makes use of most types of linguistic deviations mentioned by Leech to convey his message in an aesthetically-oriented manner. So, as an answer to the question: Which types of linguistic deviations presented by Leech are dominant in this poem? I provided the order above, starting from the most widely used to the least used deviations. In short, such violations are what distinguishes poetry from other literary genres.

It is worth adding that an atypical collocation is another important lexical deviation. The poet violates the usual associations of words in order to attract the reader's attention and highlight certain elements in his text. Instances of such unusual collocations are found in the (ST), like 'wicked pack', 'sad light', 'walk the street' (**I-the Burial of the Dead**), to name but a few.

As has been noted previously from the analysis of the poem, the language used by Eliot tends to exhibit many interesting aspects of linguistic deviations. Therefore, it might be said that Eliot has skillfully managed to create his own linguistic style that makes his poem an authentic and attractive piece of art.

Concerning the translation, I can say that the translator Ragheb sometimes opts for literal translation of the deviations as in "The river sweats عرقا النهر يتصبب" and "my heart under my feet وقلبي تحت قدمي" and at other times he seeks the exact alternatives for such deviations in the (TT) as in "exhausted wells الابار الناضبة" and "sad light ضوئه الشجن", taking into consideration the specificities of the (TL), i.e., Standard Arabic and Egyptian Arabic).

On the whole, both texts (the ST and the TT) include deviations of a certain type. However, the ST tends to use deviations more than the TT. This is justified by the fact that languages are structurally, phonologically and semantically different and, by the same token, the (SL) deviations cannot be transferred directly to the (TL). Moreover, there is this universal tendency of translators to bring to normal and simplify what is abnormal and atypical. In short, the translation into Arabic of an English poem is no exception.

The scope of the study at hand is limited in the sense that it deals with only one translation of the poem *The Waste Land*, but of course, there are many other translations into Arabic. On this basis, more comprehensive and focused studies on such a topic are called for in the field of translation studies, which will, first, significantly contribute to the field as it is concerned with surveying diverse components and, second, reduce subjectivity in the final run.

Based on what has been stated above, the results of the study may change, either partially or completely, when more Arabic translations of the poem in question are studied and analyzed. Thereby, achieving absolute generalizability and transferability are mostly far-fetched and unattainable. In short, the limitations of the study are many, but the insights it offers and the questions it raises are thought-provoking and need to be considered in future similar studies.

6.2 Recommendations
The current study recommends the following:

First, more importance should be dedicated to translating poetry as long as it is the most challenging form of literary translation.

Second, more translations of English poems into Arabic, and vice-versa, are called for. Third, researchers and university students in the Arab world and Arabic speaking countries should be offered more opportunities to tackle the issue of literary deviations and their translation.

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