

**A Comparative Study of Linguistics-Based and
Semiotics-Based Models
for Poetry Translation Criticism**

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Abstract: This study explores two contrasting models of poetry translation assessment: the linguistic and semiotic models. The linguistic model prioritizes fidelity to the original text, ensuring clarity and accuracy. However, it may struggle with capturing poetic elements and cultural references. On the other hand, the semiotic model focuses on conveying underlying emotions and artistic essence. A comparative analysis of Bader Shaker Al-Sayyeb's "The Song of the Rain" illustrates how model choice influences translation quality assessment. The research highlights the complexities of poetry translation and emphasizes the need to select an appropriate model for preserving the original poem's impact while catering to diverse audiences.

Keywords: Bader Shaker Al-Sayyeb, linguistics, semiotics-model, translation criticism

1. Introduction

Translating poetry is indeed considered a controversial and thorny endeavor. However, this study aims to shift its focus away from that widely acknowledged statement. Instead, it seeks to shed light on the two divergent models used for assessing and criticizing the outcome of a particular translation: the linguistic and semiotic models of translation.

The linguistic model of translation places its primary emphasis on preserving the linguistic structure and meaning of the original poem. Translators adhering to this approach strive to find equivalent words, phrases, and syntactic structures in the target language to faithfully convey the intended message of the source text. They prioritize fidelity to the original, striving for a one-to-one correspondence between words or phrases whenever possible (Baker 2019:9)

Advantages of the linguistic model include clarity and accuracy, as it ensures the translation conveys the intended meaning of the original poem with precision. Additionally, it allows readers familiar with the source language to comprehend the translated version more easily. However, the linguistic model encounters challenges when attempting to capture the poetic elements such as rhythm, meter, rhyme, and wordplay that are crucial to the artistic essence of the poem. Moreover, direct translation may not always adequately convey cultural references or allusions, leading to potential misunderstandings for readers from different cultural backgrounds (Halverson 2013:33).

In contrast, the semiotic model of translation adopts a broader perspective, placing emphasis on the overall meaning and cultural context of the original poem. Rather than seeking strict linguistic equivalence, translators employing this model aim to convey the underlying message, emotions, and aesthetic experience of the poem in the target language, even if it necessitates deviation from the source text (Gottlieb 2017:45).

The advantages of the semiotic model include the potential for a more profound understanding of the original poem's emotions and artistic expression, making it accessible to readers from diverse cultural backgrounds. This model also allows for more creative adaptation, granting translators the freedom to explore various literary techniques and stylistic choices (ibid:46).

Nevertheless, the semiotic model may face challenges in terms of fidelity, as deviating from the original text can lead to a loss of specific linguistic and cultural nuances, potentially altering the intended meaning of the poem. Additionally, this model's interpretative nature means that different translators might produce vastly different translations of the same poem (Dastjerdi et al 2011:338).

In conclusion, both the linguistic and semiotic models of translation possess their merits and challenges when applied to translating poetry. Translators must carefully consider the context, audience, and purpose of the translation to decide which model best suits their objectives while striving to create a translated poem that preserves the essence and impact of the original work.

2. Theoretical background

2.1 Bader Shaker Al-Sayyab

Bader Shaker Al-Sayyab (December 25, 1926 - December 24, 1964) was an Iraqi poet and one of the famous poets in the Arab world during the 20th century. He is considered one of the founders of free verse in Arabic literature. Al-Sayyab was born in Jikur village, part of Abu Al-Khasib district in Basra, southern Iraq. His mother passed away when he was six years old, leaving a profound impact on his life. He completed his primary education in various schools before moving to Baghdad for his secondary education. He later attended Baghdad University, where he initially pursued Arabic literature but switched to specialize in English. (Ismail 2023:1)

In 1962, Al-Sayyab was hospitalized in Beirut for back pain and returned to Basra until he passed away in 1964, enduring pain throughout his last days.

Overall, Bader Shaker Al-Sayyab was a prominent poet with a deep connection to his homeland and a significant influence on modern Arabic poetry, particularly through his use of free verse (Jones 2013).

This study analyzes the poem "Anashidat Al-Matar" (The Rain Anthem) by the renowned Iraqi poet, Bader Shaker Al-Sayyab. The poem was published in 1954 and is considered one of Al-Sayyab's most famous works. It explores the theme of rain, symbolizing both life and sorrow, and reflects on the poet's childhood memories and the loss of his mother at a young age. The rain is depicted as a tragic and mournful element, associated with death, suffering, and the tragedies faced by the people of Iraq (Kevin 2013).

2.2 Semiotics

Semiotics, in the context of translation, refers to the study of signs and symbols and how they convey meaning. Translation is a complex process that involves not only transferring words from one language to another but also ensuring that the intended meaning and cultural nuances are preserved. Semiotics plays a crucial role in understanding and analyzing the signs and symbols used in both the source and target languages, as well as the cultural context in which they operate (Eco 1976:1457).

According to Bassnett (2013) when translating, semiotics comes into play in several ways:

1. Meaning and signification:

Words and phrases are signs that carry meaning. The process of translation involves decoding the signs in the source language and encoding them into equivalent signs in the target language while preserving the intended meaning. This process is not always straightforward, as different languages have unique ways of signification, and some concepts may not have direct equivalents.

2. Cultural semiotics:

Culture plays a vital role in the meaning of signs. When translating, it is essential to consider the cultural connotations and references associated with the signs used in the source language. Translators must be aware of cultural differences and ensure that the translated text resonates with the target audience.

3. Linguistic and non-linguistic signs:

Translation involves not only words and grammar but also non-linguistic signs, such as images, gestures, and symbols. For example, in translating advertisements or user interfaces, understanding and adapting visual elements are crucial for effective communication.

4. Intertextuality and references:

Semiotics helps identify intertextual references in the source text, which are allusions to other texts, cultural artifacts, or historical events. Translators must be familiar with these references to maintain coherence and cultural relevance in the target text.

5. Pragmatics and context:

Semiotics is closely tied to pragmatics, which deals with the study of language in context. A word or phrase may have different meanings based on the context in which it is used. Translators must consider the situational context to ensure accurate translations.

Overall, semiotics provides a theoretical framework for understanding the intricacies of translation beyond a word-to-word level. It emphasizes the importance of cultural awareness, context, and the significance of signs in the process of translating meaning across languages.

2.3 Translation criticism: semiotics vs. linguistics

Semiotics and linguistics are both important fields in translation criticism, but they approach the analysis of translated texts from different perspectives.

While linguistics primarily focuses on the language and its structural aspects, semiotics delves into the study of signs and symbols and how they create meaning (Bassnett 2007:13). Here, we will explore the distinctions between these two disciplines in translation criticism, supported by relevant references.

- Linguistics in translation criticism primarily deals with the study of language and its structures. It examines the linguistic elements of the source text (ST) and target text (TT) to analyze grammar, syntax, semantics, and pragmatics. Linguistic analysis helps ensure grammatical accuracy and linguistic fluency in the translated text.

Translators using a linguistic approach aim to produce natural and idiomatic target language (TL) sentences that reflect the intended meaning of the ST

(Munday 2022).

- Semiotics, on the other hand, emphasizes the study of signs and symbols and their role in conveying meaning. In translation criticism, semiotics analyzes not only linguistic signs but also non-linguistic signs, such as cultural references, visual elements, and symbols present in the ST. The semiotic approach focuses on understanding the underlying cultural connotations and context behind signs in the ST and ensuring that these are appropriately conveyed in the TT. It highlights the importance of cultural awareness and interpretation in translation (Gottlieb 2017).

It is essential to recognize that both semiotics and linguistics can complement each other in translation criticism. While linguistics provides a foundation for analyzing the language structures in a translation, semiotics helps identify cultural connotations, intertextual references, and symbolic elements that enrich the meaning and context of the translated text. The interplay between the two approaches ensures a comprehensive analysis of both linguistic and cultural aspects in the translation process (ibid).

In conclusion, semiotics and linguistics are valuable tools in translation criticism, offering distinct perspectives on the study of translated texts. A combined analysis of both approaches leads to a more profound understanding of the complexities involved in translating meaning across languages.

3. Methodology

The translated poem of Bader Shaker Al-Sayyeb's "The Song of the Rain" has been analyzed from two distinct perspectives or models. The outcomes of each model have led to different statements regarding the quality assessment of the translation. This leads to the hypothesis that "*Selecting a specific model can significantly influence the final evaluation of the translated work*".

To explore the impact of model selection on the final judgment, this study conducts a comparative analysis of the poem "*The Song of the Rain*" based on the linguistic and semiotic models. By examining the strengths and limitations of each approach, the study aims to provide insights into the complexities of poetry translation and its varying interpretations.

4. Scope of the study

Due to the limitations of this study, our focus is solely on evaluating the quality of the translation for the second stanza of "The Song of the Rain." The analysis will be conducted using two approaches: a) linguistic models, and b) semiotic models. Subsequently, a proposed rendering will be presented to improve the overall quality of the translated work for the second stanza.

It should be noted that this study only considers the second stanza of "The Song of the Rain" for evaluation.

5. The models of analysis

The translation of "The Song of the Rain" has been undertaken by "Khoulood Al-

Muttaliby" The final translated version of this poem was published in Knot Magazine's Fall Issue of 2012.

The study aims to compare the outcomes of these two models to better understand how the choice of a specific model can influence the final judgment and evaluation of the translated work. Through this analysis, the complexities of poetry translation and its potential for diverse interpretations will be explored, shedding light on the art and challenges of conveying poetic expression in different languages.

5.1 The linguistic model

The linguistic model of translation has been examined through three distinct approaches:

a) The lexical-based approach:

Researchers like Newmark (1991) and Catford (1968) have delved into the lexical-based approach, which emphasizes the precise translation of individual words and phrases to maintain faithfulness to the source text.

b) The text-linguistic approach:

The text-linguistic approach has been explored by scholars such as Neubert and Shreve (1992). This approach considers the broader linguistic context and structure of the source text, aiming to convey the overall meaning and coherence of the original work in the target language.

c) The socio-cultural approach:

The socio-cultural approach to translation emphasizes the role of translation as a form of cross-cultural communication. Scholars like Catford (1994) and Yonfong (2000) have contributed to this perspective, highlighting the importance of cultural adaptation and understanding in the translation process.

5.2 The semiotic model

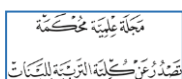
The Semiotic Model of translation draws upon the contributions of *Ferdinand de Saussure* and *Charles Sanders Peirce*. Some scholars have expressed their dissatisfaction, implicitly or explicitly, with linguistic perspectives on translation, especially regarding semantics (Dastjerdi et al. 2011)

Gorlée (1994:173) advocates for semiotics, ranking it higher than linguistics. She argues that language is not just a systematic, rule-bound entity but also encompasses dynamic interactive principles that elevate it to a semiotic (or semiosis) status as an expression of thought.

In her work, Gorlée (1994:174-182) introduces the term "semiotic equivalence" based on Peirce's universal categories of firstness, secondness, and thirdness. She proposes three types of equivalence:

1. "Qualitative equivalence"
2. "Referential equivalence"
3. "Significational equivalence"

In the context of the Semiotic Model, the translator is akin to an "interpretant," engaging in the process of conveying meaning from the source text to the target language.



6. Data of the study

أنشودة المطر

تَتَأَبَّ الْمَسَاءُ ، وَالْغُيُومُ مَا تَزَالُ
تَسِيحُ مَا تَسِيحُ مِنْ دُمُوعِهَا التَّقَالُ.
كَأَنَّ طِفْلاً بَاتَ يَهْذِي قَبْلَ أَنْ يَنَامَ:
بِأَنَّ أُمَّهُ الَّتِي أَفَاقَ مِنْذُ عَامٍ
فَلَمْ يَجِدْهَا ، ثُمَّ حِينَ لَجَّ فِي السُّؤَالِ
قَالُوا لَهُ : " بَعْدَ عَدِّ تَعُودُ " ..
لَا بَدَّ أَنْ تَعُودُ
وَإِنْ تَهَامَسَ الرَّفَاقُ أَنَّهَا هُنَاكَ
فِي جَانِبِ النَّلِّ تَنَامُ نَوْمَةَ اللُّحُودِ
تَسْفُ مِنْ تُرَابِهَا وَتَشْرَبُ الْمَطَرُ ؛
كَأَنَّ صَيَّاداً حَزِيناً يَجْمَعُ الشَّبَاكِ
وَيُنْثَرُ الْعِنَاءُ حَيْثُ يَأْفُلُ الْقَمَرُ .
مَطَر...
مَطَر...
أَتَعْلَمِينَ أَيَّ حُرْنٍ يَبْعَثُ الْمَطَرُ ؟
وَكَيْفَ تَنْشِجُ الْمَزَارِيْبُ إِذَا انْهَمَرَ ؟
وَكَيْفَ يَشْعُرُ الْوَجْدُ فِيهِ بِالضِّيَاعِ ؟
بِلا انْتِهَاءٍ كَالدَّمِ الْمُرَاقِ ، كَالْجِيَاعِ ،
كَالْحُبِّ ، كَالْأَطْفَالِ ، كَالْمَوْتَى هُوَ الْمَطَرُ !

To analyze the poem linguistically , it contains several figures of speech and literary devices:

- Personification: The clouds are personified, and they shed tears with heaviness, attributing human-like qualities to natural elements.
- Metaphor: The child's search for his mother is metaphorically compared to a wild and desperate rave, emphasizing the intensity of his emotions.
- Simile: The comparison of a sad fisherman gathering nets with the rain adds depth to the imagery and emotions of the poem.
- Symbolism: Rain is used as a symbol of sorrow and grief throughout the poem.
- Repetition: The repetition of " مَطَر ... مَطَر " (Rain ... Rain ...) at the end of the poem serves as a refrain, reinforcing the theme of the rain's association with sorrow.
- Imagery: The poem effectively employs vivid imagery to depict the evening, the clouds, the child's search, and the rain, appealing to the reader's senses and emotions.
- Alliteration: The repetition of the "ت" sound in "تَتَأَبَّ الْمَسَاءُ" and "تَسِيحُ مَا تَسِيحُ" creates alliteration, adding musicality and rhythm to the lines.
- Onomatopoeia: The phrase "يَهْذِي" (yehthee) conveys the sound of the child's raving, employing onomatopoeia to enhance the imagery.

The poem effectively uses these figures of speech and literary devices to evoke emotions, create vivid imagery, and enhance the overall poetic experience for the reader.

From a semiotics point of view, the poem "أنشودة المطر" (Inshudat Al-Matar) uses various signifiers and signifieds to convey its meaning and evoke emotions.

- **Signifiers:** Examples include "مَطَر" (rain), "يَنَام" (sleep), "تَسْحُ" (pour), "حُزْن" (sorrow), and "يَبْعَثُ" (prompt). These signifiers contribute to the overall meaning of the poem.
- **Signifieds:** The signifieds are the concepts or ideas represented by the signifiers. In this poem, the signifieds include the emotions of longing, loss, and sorrow associated with the rain, the imagery of a child searching for his mother, and the metaphorical connections between rain and various forms of grief like "كَالدَّم" (like bloodshed) or "كَالْحُبِّ ، كَالْأَطْفَالِ ، كَالْمَوْتِ" (like love, like children, like the dead). The signifieds create a rich tapestry of emotions and imagery in the poem.
- **Iconic signs:** The poem uses iconic signs, which are visual representations that resemble their referents. The description of clouds "yawning" and "pouring tears" is an example of iconic signs, creating vivid mental images of the evening and the rain.
- **Symbolic signs:** The rain in the poem serves as a symbolic sign. It symbolizes sorrow, grief, and a sense of loss. The rain becomes a metaphor for the boy's longing for his mother and the deep emotions associated with her absence.
- **Indexical signs:** The poem contains indexical signs, which are signs that have a direct connection to their referents. For instance, the phrase "After tomorrow she will be back" serves as an indexical sign, indicating a future event that is anticipated by the boy and his friends.
- **Poetic devices:** Poetic devices such as metaphors, repetition, and imagery function as signs that contribute to the poem's meaning and emotional impact. The repeated phrase "مَطَر ... مَطَر ..." (Rain... Rain...) serves as a refrain, reinforcing the theme of sorrow connected with rain.

In conclusion, (Anshudat Al-Matar) effectively utilizes semiotic elements like signifiers, signifieds, iconic, symbolic, and indexical signs, as well as poetic devices, to create a profound and emotionally evocative poem about longing, loss, and the symbolism of rain.

The target poem :

The Song of the Rain

The evening yawned and the clouds were still
 Pouring their heavy tears
 As if a child, before sleeping, was raving about his mother
 A year ago, he woke up and did not find her
 And when he kept asking about her
 He was told

After tomorrow she will be back
She must come back
Yet his companions whisper that she is there
Laying dead by the side of the hill
Eating soil and drinking rain
As if a sad fisherman was gathering nets and
Cursing the water and fate
Scattering songs as the moon sets
Rain
Rain
Do you know what sorrows the rain can prompt?
And how gutters sob when it pours down?
Do you know how lost a lonely person feels in the rain
Endlessly like bloodshed, the hungry, love, children and the dead
It is the rain

6.1 Translation criticism: linguistics-based model

The translation in question has followed a semantic approach to translation, retaining the personification of the source language (SL) imagery:

- تشاءب المساء : the evening was yawning
- الغيوم تسح دموعها : clouds are still pouring their heavily tears
- The Simile has been preserved through the use of the semantic method:
- كأن طفلا : As if a child
- كأن صيدا : as if a sad fisherman

The extensive use of "ك" in the translation refers to the falling down and breaking of the soul, as in:

- كالحب، كالأطفال كالموتى هو المطر : Do you know how lost a lonely person feels in the rain . Endlessly *like* bloodshed, the hungry, love, children, and the dead It is the rain

The translator used "like" only once and missed the repetition, affecting the rhetorical effect of the original.

Foregrounding and backgrounding:

- كأن طفلا بات يهذي قبل أن ينام : As if a child, before sleeping, was raving about his mother

The translator introduced new source language alliteration, creating a rhetorical sense in the translation:

- A year Ago/As if a child/And when
- The communicative method has been employed, as in:
- حين لح بالسؤال : he kept asking about her

A communicative addition such as "he woke up and did not find her" has been made to explain the meaning.

Repetition:

- لابد أن تعود : She must come back
- مطر : Rain
- مطر : Rain

Communicative translation:

- تنام نومة اللحد / تسف من ترابها : that she is there Laying dead by the side of the hill /Eating soil and drinking rain

The translator retained the rhetorical question:

- أتعلمين أي حزن يبعث المطر؟ : Do you know what sorrows the rain can prompt?

The English translation of the Arabic poem captures the essence and meaning of the original poem while maintaining a similar poetic flow. Although there are some differences in word choices and sentence structure to accommodate the English language, the translation preserves the emotional depth and the poetic devices used in the Arabic version.

In the English translation, the evening "yawned" and the clouds continued to "pour their heavy tears," effectively conveying the imagery and emotions present in the Arabic original.

The metaphor of a child raving about his mother before sleeping is carried over, illustrating the boy's intense longing and desperation to find his mother. The idea of the mother laying dead under nature's veil and eating soil while drinking rain is maintained in the English translation, emphasizing the connection between the rain and sorrow.

The repetition of "Rain, Rain" in the English translation echoes the Arabic original, serving as a refrain that reinforces the theme of sorrow associated with rain.

Statement of translation quality assessment (linguistics-based model):

Overall, the English translation skillfully preserves the poetic devices and imagery of the Arabic original while ensuring the emotional impact remains intact for English-speaking readers.

- Compatible
- Understandable
- SL loyalty
- Rhetorical similarity
- And communicative

6.2 Translation criticism: semiotics-based model

The semiotic model of analysis examines the relationship between the original Arabic poem and its English translation, focusing on preserving meaning, connotations, and cultural nuances.

The essence of the poetry's meaning lies in its music, sounds, firstness equivalent, referential equivalence, and symbolic images.

The iconicity of the dark /L/ in Arabic signifies the heaviness of life and the weariness of humans, as evident in words like "تزال" (Still), "ثقال" (Heavily), and "سؤال" (Ask).

The repetition of the /r/ sound, "مطر" (Rain) further adds to the poetic effect. The indexicality of the nasal /m/ in Arabic evokes the soothing sounds of a child's lullabies, as seen in the lines:

كان طفلا كان يهذي قبل أن ينام
عام
م

Furthermore, the poem utilizes the glottal sounds /ع/ and /ء/ to enhance the integration with the theme, symbolizing the lonely person's state of coughing and decline, as illustrated in the rhymes:

بلا أنتهاء (Endless)
كالجوع (Like the hungry)

Moreover, the repetition of /k/ in lines like "كالدّم المراق" (Like flowing blood), "كالجوع" (Like the hungry), "كالحب" (Like love), "كالأطفال" (Like children), and "كالموتى" (Like the dead) creates an extensive simile, while also carrying an indexical referential sense. It symbolizes the lonely man as an object falling and breaking, further enriching the poetic expression.

In the English translation, while the general meaning is preserved, some of the poetic nuances and symbolic imagery from the original Arabic may be lost or altered to suit the English language's syntax and conventions.

The Arabic poem uses a traditional Arabic rhyming scheme (Arabic: "qafiya") at the end of each line, giving it a rhythmic and melodic quality. In contrast, the English translation does not follow a consistent rhyme scheme. It appears to be a free verse translation, lacking the structured rhyming patterns of the original.

The Arabic poem's rhythm is governed by the syllabic structure and the pattern of short and long vowels, typical of Arabic poetry. Arabic poetry often adheres to a specific meter called "bahar." The English translation, as mentioned before, is in free verse, and thus, the rhythmic patterns of the original Arabic may not be fully retained.

The Arabic poem uses various rhetorical devices, such as metaphors, similes, and repetition ("مطر...مطر..."). The repetition of "مطر" (rain) creates a powerful rhetorical effect and emphasizes the significance of rain in conveying emotions. The English translation tries to convey similar emotions and ideas, but the use of different language structures may result in variations in rhetorical devices and impact.

Statement of translation quality assessment (semiotics-based model):

While the English translation of "The Song of the Rain" effectively conveys the poem's general meaning, there are differences in semiotics, rhyme, rhythm, and rhetoric when compared to the original Arabic poem. Translating poetry is a challenging task, and it's not always possible to fully capture all the nuances and poetic elements of the source language.

- Compatible: Not Achieved

- Understandable: Not Achieved
- SL loyalty: Achieved
- Rhetorical similarity: Not Achieved
- And communicative: Not Achieved

7. Proposed Rendering :

And yawned night' clouds it's all
And poured some tears which were out of soul
He's in rave , like boy looking for that is mam
When he up woke -lone
He kept, asked but he cann'
Never find her in
They told him that, she would back and
She would
Should back
The friends whispered there
That mam laying dead
Eating rocks , had a drop
Of rain
As if sad , gathered nets
Fisherman
Cursed fate
In wat' er
Sang songs till moon
it sets
Rain and Rain
You know much sorrows are in rain ?

This poem utilizes several poetic devices to create imagery, emotions, and rhythm. Let's analyze some of the poetic devices used in this poem:

- Imagery: The poem employs vivid imagery to paint a picture in the reader's mind. Phrases like "night' clouds," "poured some tears," "Eating rocks," and "gathered nets" appeal to the senses and create visual and emotional impact.
- Metaphor: The line "He's in rave, like a boy looking for that is mam" uses a metaphor to compare the boy's search for his mam to a wild and desperate rave, emphasizing the intensity of his emotions.
- Personification: The phrase "poured some tears which were out of soul" personifies tears, attributing human-like qualities of coming from a soul, adding depth to the emotions expressed in the poem.
- Enjambment: The poem uses enjambment, a poetic technique where a sentence or phrase continues from one line to the next without a pause. For example, "And yawned night' clouds it's all / And poured some tears which were out of soul" creates a sense of flow and continuity in the poem.
- Repetition: The phrase "Rain and Rain" is repeated at the end, serving as a

refrain that reinforces the theme of sorrow associated with rain.

- Alliteration: The repetition of the "w" sound in "when he up woke -lone" and "He kept, asked but he cann" creates alliteration, adding musicality and rhythm to the lines.
- Symbolism: The rain in the poem symbolizes sorrow and grief, as it is associated with tears and sadness, enhancing the emotional impact of the poem.
- Onomatopoeia: The phrase "He's in rave" contains onomatopoeia, using the sound of the word "rave" to convey a sense of wild and intense emotions.

Overall, the poem effectively uses these poetic devices to evoke emotions and create a poignant atmosphere, capturing the theme of longing, loss, and sorrow.

Translation criticism : linguistic and semiotic models:

Comparing the Arabic original poem "أنشودة المطر" to its proposed English translation from both the Linguistic and Semiotic Models shows the following:

- Imagery: Both versions utilize vivid imagery to describe the evening and the continuous rain, personifying the clouds as if they are yawning and shedding heavy tears. The image of a child searching for his mother before sleeping and the mother laying dead under the hill add emotional depth to the poem.
- Metaphor: The metaphor of a child in rave, searching for his mother, emphasizes the intensity of his emotions and longing. This metaphor is maintained in both versions, conveying the boy's desperate yearning for his mother.
- Personification: The Arabic original personifies the clouds and their tears, attributing human-like qualities to them. While the English translation does not explicitly personify the clouds, the imagery of them pouring tears conveys a similar sentiment.
- Enjambment: Both versions use enjambment, allowing the sentences to flow seamlessly from one line to the next, contributing to the poem's rhythm and continuity.
- Repetition: The repetition of "Rain and Rain" at the end serves as a refrain in the Arabic poem, while the English translation does not contain this specific repetition.
- Symbolism: In both versions, rain symbolizes sorrow and grief, creating a connection between the natural elements and human emotions.

The semiotic analysis shows that the English translation stays faithful to the essence and emotions conveyed in the Arabic original. The translator successfully maintains the poetic devices, imagery, and themes, ensuring that the intended meaning and impact of the poem remain intact for English-speaking readers.

8. Conclusion:

Translating poetry is a challenging endeavor that requires careful consideration of meters and rhythm to capture the essence of the original poem. The notion that a poet

should be the translator holds true in this context, as only the poet can truly sense the spirit of the original work.

In this study, the main objective was to assess the quality of the translation, and for this purpose, different models of translation criticism were considered, namely linguistics-based models and semiotics-based models.

The analysis of Bader Shaker Alsayyab's "Song of Rain" revealed that linguistics-based models lack the holistic perspective required to fully grasp the essence of the poem. Conversely, semiotics-based models provide a more accurate and profound analysis, resulting in a better understanding of the source language poem, which ultimately reflects in the quality of the original work.

In conclusion, the choice of translation model significantly influences the assessment of translation quality. Different models lead to different outcomes in translation criticism, highlighting the need to carefully select the appropriate model to fully appreciate and evaluate the translated poem.

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دراسة مقارنة بين نماذج التحليل اللغوية ونماذج التحليل السيميائية لنقد ترجمة الشعر

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المستخلص : تستكشف هذه الدراسة نموذجين متباينين لتقييم ترجمة الشعر: النموذج اللغوي والنموذج السيميائي. يُعطى النموذج اللغوي الأولوية للأمانة للنص الأصلي، حيث يهدف إلى تحقيق وضوح ودقة الترجمة. ومع ذلك، قد يواجه تحديات في النقاط العناصر الشعرية والإشارات الثقافية. بالمقابل، يركز النموذج السيميائي على نقل العواطف والجوهر الفني للشعر. يوضح التحليل المقارن لقصيدة "أغنية المطر" للشاعر بدر شاكر السياب كيف يؤثر اختيار النموذج على جودة الترجمة. تسلط هذه الدراسة الضوء على تعقيدات ترجمة الشعر وتؤكد على أهمية اختيار النموذج المناسب للحفاظ على تأثير القصيدة الأصلية وتلبية متطلبات الجمهور المتنوع. **الكلمات المفتاحية:** بدر شاكر السياب، اللسانيات، السيميائية، نقد الترجمة