TEMPORALITY AND TEMPORAL DIMENSION IN TRANSLATION WITH REFERENCE TO BATESON'S TRANSLATION OF PRE-ISLAMIC ODES

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Introduction:

Diachronic Linguistics tackles the historical development of languages. It incorporates « meaning » besides grammar and phonology. Thus, temporal dimension assumes a paramount importance in the interpretation of old text since both language and perception of the world change across time. This postulate becomes most salient in the interpretation of poetic texts which belong to the world of feelings and are, therefore, confined to the realm of pure subjectivity. Diachronic interpretation of poetic texts, however, becomes more problematic when two diametrically opposing temporal structures are involved.

This paper is an attempt at pointing out the importance of temporal dimension in translation providing examples of misrepresentations of temporal markers in an English translation of lines from pre-Islamic poetry.

Studies of temporality and temporal structure in translation are rare. This is because Linguistics was, until recently, entirely devoted to the formal description of individual languages at their synchronic level.[1] Thus, postponing the study of meaning which is crucial to any investigation directed at two language systems. However, research on Semantics, Stylistics, and Pragmatics seems to gain ground during last decades[2] and translation research has prospered as a result of that progress.

In the translation of literature belonging to remote cultures such as Arabic, Chinese, Indian...etc. into English, temporal dimension should be taken into consideration since temporality is reflected in the perception and chronometry of individuals and cultures respectively. Also, because modern perception and chronometry of time differ from their old counterparts particularly when the languages involved are representative of two widely different cultures, races, religions and mythologies. Thus, we may have linear vs. cyclical, Semitic vs. Greek, Muslim vs. Christian, and traditional vs. modern perception of time.[3]

In translating old Arabic poetry into Modern English, the translator encounters the ask of reproducing Semitic, pagan, and traditional image of the world whose temporal structure is cyclical into an Indo-European,

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Christian, and non-traditional image of the world whose temporal structure is linear.

The present perception of time bears no resemblance to that of past epochs. This is because primitive consciousness was almost entirely impressionistic, animistic, and mythical.[4] All truth to primitive man was a truth to his tribe, and this truth could not exist outside natural phenomena. His « mind » could not perceive abstractions, and his gods were all tangible or dormant in tangible natural phenomena. Consequently, neither time nor chronometry could have conceptually existed in primitive societies; and the language accordingly, had no words for minutes, days, weeks, or even years.[5]

However, at the dawn of literate civilizations in the Near Bast and the invention of alphabet, the first record of time came into existence, but even then, the representation of time was still impressions for events, objects, and their impressions counted more than abstractions; and space counted more than time. This strongly applies to the Semites whose life was that of movement, conquest, and expansion in space. What mattered to them was not « being » but rather « becoming ». Their very synthetic Gods were a reflection of dynamism and movement.[6] It is likely, therefore, that poetry, religion, and art would prosper in such cultures whose temporal structure is cyclical, impressionistic, and unconceptualized.

The pre-Islamic Arabs were part and parcel of the Semitic tribes who laid roots in Arabian Peninsula around the 8th century B.C. Their traditions, religions, and racial distinctive features resemble those of their Aramean, Assyrian, and Phoenician neighbours. However, those pre-Islamic Arabs were less time-conscious than their immediate neighbours who developed forms of written chronometry, they developed instead, a kind of orally-transmitted form of chronometry according to which the year was divided into two, three, or four seasons; the months were described after their climatic and floral features characteristic of their environment.[7] On the other hand, pagan Arabic bears striking similarities to that of the Semites. It reflects their preoccupation with movement, change and action: Arabic tense, unlike its Indo-European languages centres on the act and the state of the agent. There is no past, present, or future but only a « perfect » for completed action encompassing the past in all its aspects; and an « imperfect » for completed action denoting both present and future. Context, and insertion of certain particles modify those two main action-related tenses so as to make them expressive of both aspect and future time.[8]

Also, it is significant to note that pre-Islamic Arabs had attache a great importance to the phases of the moon and the locations of the stars.[9] The day begins in the evening, the year begins in autumn. Seasons, months, the two luminaries 'Al-Qamarān » , and stars are all personified: the moon is masculine, the sun feminine. Time expressions are equally personified. The terms « zamān » denoting time, and « dahr » denoting a mysterious predominant power or an indefinite

prolongation of time, are both personified. « Zamān » can be both benign and malign while « dahr » is always conceived as a latent and overwhelming power. The Arab counterpart of Kronos who controls the destinies of both individuals and nations.[10] « Manāzil 'al-Qamar » that is the stations of the moon, signify temporal stops or « mawāqit » which denote spetiotemporal units concomitant with an important secular or ritual event such as « umra » « the minor pilgrimage to Mecca »or the « Hajj » 'the major pilgrimage performed in a month named after this activity.

In pre-Islamic chronometry the year is subdivided into either six, two, or three seasons, depending on rainfall and the conditions of pasture and harvest. Every two ro three years there is a thirteenth month « 'an-nāsi » 'the delated' to be accounted for in a kind of solilunar year in which every 33 lunar years equal 32 solar years. However, these divisions were no recorded in any form of calendar, and were committe to memory and oral transmission. Minutes and seconds were unknown to the pre-Islamic Arabs. They used the word « an » to signify the present moment but this word may extend to some duration beyond or less than the modern 'minute'. (11) Therefore, it seems that pre-Islamic Arabs did not conceptualize time in abstractions. Time was personalized and mythified. Accordingly, events and impressions counted more than abstractions, tangibility more than intelligibility, and space more than time. Thus, while their Greek contemporaries developed a kind of objective outlook which

helped them detach themselves from nature and see the world in abstract terms leading to both science and philosophy as well as to a linear perception of time, pre-Islamic Arabs could not detach themselves from nature nor could they think beyond the visible and the present.(12)

In contrast to this traditional outlook, modern society perceives time as an abstraction. This perception is accompanied by a keen sense of the economic value of time and an emphasis on punctuality. The calculation of time is recorded in time-tables, clocks replaced the sun, the moon, and church bells in announcing time. Time now is no longer confounded with the biological and cosmic cycles. It is the means of measuring man's activities and relations in his social environment; and whereas time had little or no effect on man in primitive or pre-Islamic cultures, it affects man in a variety of ways.(13)

Modern concept of time views temporal structure as a structure of possibilities rather than as a succession of 'now points'. Modern man exists in time and fulfils himself according to his relation to time.To modern man, there is no pure present nor pure future for every « now » embraces the past as something that is already achieved « having been » and looks forward to the future as a horizon of potential possibilities. Thus, time in 'modern times' becomes exteriorized, conceptualized, and phased out in abstractions. (14) It follows that any reconciliation of past perception and modern concept of time is almost impossible. Time defines, and to a degree, constitutes the mentality and

rhythm of a nation; and it is in language, art, and aesthetic creation that time has its manifestations.

Also, it is relevant, in this connection, to point out that linear perception of time gave rise to the Western idia that past, present, and future are arranged in a straight line as well as to the Judeo-Christian tradition according to which the birth of Christ and His later resurrection set history in motion and projected a hope in the future and in life after death, making the rhythm, activity, and moral conduct of Western man much more organized, definitive, and goal-oriented. In other words, it paved the way for modern monochronic time or Western time whereas many nations in Asia and Africa still live in a polychronic time where everything seems to take place at once and only few care for time organization, timetables and punctuality.(15)

It emerges from the discussion I detailed so far that understanding temporal structure and perception of time of a given nation is of a paramount importance to the understanding of its cultural personality and its literary and aesthetic achievements since temporal structure is, in most case, reflected in chronometric terms, adioms and expressions which form an indispensible part of the native language of any nation.

This constitutes a stumbling block for translators particularly when the languages involved yoke two diametrically opposing cultures and temporal structures such as in translating pre-Islamic poetry into Modern Standard English. Here, the translator's task in bringing a pre-

Islamic text home to English readers becomes rather complex, for besides accounting for semantic and stylistic aspects, the translator has to handle pragmatic constraints since English taste, value system, and code of manners are far removed from their pre-Islamic counterparts.

Translators of pre-Islamic poetry into modern English, must account for the historical distance between the act of producing that poetry and the act of translating it. Moreover, there is always the danger that the translator of pre-Islamic poetry - as is the case in translating all poetry - will not translate into English the meaning potential of the poems only but also his impressions and responses to those poems.(16) This case gets much more complicated when the translator is not a native Arab speaker for the pre-Islamic poet often refers to a certain object in such a way that even competent Arabists cannot be quite sure of the difference between a plain statement, a sarcastic remark, or an interrogation, and the translator may give an entirely different interpretation, and reconstructing a line or an event even when the words themselves are clear. Let alone the peculiar morpho-phonemic features of poetic language and its condensed « thought mass ». The situation may still go uncontrollably haywire (17) when we come to consider the antithetical relationship between semantic, stylistic, and pragmatic aspects of pre-Islamic poetry when it is to be reproduced into English. This is because to achieve an accepted level of semantic adequacy, the translator may find no alternative but to reduce stylistic adequacy; and to achieve

stylistic adequacy, he may curtail both semantic and pragmatic adequacy. Naturally this will diminish the quality of the English version of the poem and make it less acceptable to modern taste.(18)

Taking it a little further, we notice that pre-Islamic poetry, unlike most poetry-can be singled out as a special text harbouring both culturally-bound and temporally-bound elements which cannot be safely rendered into English(19) without tackling certain deeper cultural hierarchies which involve anthropological, ecological, and psychological variables as well as the possibility of vocabulary meaning changes that are likely to take place across time.(20)

Noticeable in this connection too is the fact that while certain poetic texts such as the Iliad, the Vedas, the Romantic poetry have definite historical markedness such as modern vs. archiac, current vs. obsolete, pre-Islamic poetry tolerates structural continuity and harbours various styles. Thus, it consequently lacks a clear-cut historical markedness.(21) However, temporal expressions, as used in pre-Islamic poetry, reflect the peculiar chronometry of pagan Arabs; and they should not be, therefore, rendered literally or synchronically since a good deal of the poems' meaning depends on full understanding of their temporal structure, diachronic Semantics, and the local colouring relevant to the natural and social environments of the poet himself. Thus, the translator of pre-Islamic poetry will have to shoulder the up-hill task of going thoroughly through Arab mytho-poetic, dynamic, and cyclical perception of the world in an attempt

at giving its poetic production another form and tone suitable for an entirely different culture where the perception of the world is non-mythical, objective and linear. This process is likely to bring to surface temporal indicators which may, if ignored or misrepresented, lead to serious errors in translating.

As pointed out earlier, pagan Arabs no calendar nor did they have « hours », « minutes » or « seconds ». Their division of the year into two seasons: summer and winter; or as is the case with some of the poets of the pre-Islamic Odes, into three seasons viz. winter, spring, summer, is reflected in their poetry. 'Winter' which they call « Jumada" 'freezing'(22) lasts six months. This is clearly indicated in the following line by Labïd:

Hattā 'idhā salakhā Jumādā sittatan jaza'ā fatāla siyāmuhu wasiyāmuha(23)

Rendered by Bateson:

Until when they came to the end of Jumad six (months)

They were satistifed with dry pasture and than his abstention

and her abstention become long.(24)

Here, « Jumādā » means winter which lasts six months. However, the translator, though provides the ellipted qulified noun i.e. 'months', seems to have miscued the temporal indicator and consequently, she gives no indication as to the length of the season. She also makes another error in interpreting the word « jazz'ā » for'beasts to be fed or satisfied with wet grass' as « satisfied with dry pasture ».

The pagan Arabs had different

words for what in modern times we term 'year'. Among these words « Hawl » and « Hijja ». The first word implies a change of season, while the second is derived from the practice of pilgrimage. However, these two words do not correspond to our calendar 'year' since years, days, nights, and seasons are flexible and extendable according to the state of pasture, climate, and the peot's own psychology. Moreover, certain months are considered profane in pagan Arabia.(25) In those months people normally abstain from all wrong doing such as raiding, or vendetta. In the following line by Labid a reference to this situation which the translator failed to convey:

Dimanun tajarrama ba^c da ^c ahdi 'anisiha
hijajun khalawna halāluhā wa harāmuhā (26).

Traces (such that) there have terminated after the era of their habitation,

Tears elapsed, their profane months and their holy months.(27) In the above line, Bateson translated the word « hijajun » as 'years' which does not exactly span our calendar year for pagan Arabs do the pilgrimage to Mecca - a pre-Islamic as well as post-Islamic holy place - twice in a lunar year. Thus, the word 'year' is not an exact equivalence of the Arabic « hijja » since the latter simply implies 'pilgrimage'

The same error is repeated in Bateson's translation of the following line by Zuhair Ibn Abi Sulma- another pre-Islamic poet:

Sa'imtu takālifa 'l-hayāti waman ya^c ish thamānina hawlan 'lā' abā laka' yas'qmi (28).

I have tired of the burdens of life since whoever lives Eighty years -no father to you- grows tired(29)

Here the word « hawlan » in the phrase « thamānina hawlan » is translated as 'eighty years' whereas the Arabic « hawl » in pre-Islamic era, does not, by necessity, mean our calendar year, since this word signify change in climatic and/or land conditions in pre-Islamic Arabia and it may as well extend over 12 months. Another 'casual' translation error here, is the literal rendering of the idiomatic expression « lā 'abā laka » as 'no father to you' while it simply means 'mind you'.

The following line from Labid's Ode provides evidence to the absence of autumn from pre-Islamic chronometry. Obviously, this absence might as well be accounted for by ecological reasons such as desert climate and lack of plantation:

Min kulli sāriyatin waghādin mudjinin Wa^c āshiyatin mutajāwibin 'irāmuhā. (30)

Which is translated by Bateson as:
From every night travelling (cloud) and darkling morning (cloud), and evening (cloud) reechoing their thundering.(31)

In this line the three kinds of 'clouds' mean winter, spring, and summer respectively. The poet earlier gave winter six months, a period which would inescapably squeeze both spring and summer into the remaining span.Consequently, each season i.e. spring and summer will last a shorter period than the rather lengthy winter. We suppose, then, that the six-month duration of winter must either be less than six calendar months or that the

pre-Islamic year must have included, as was actually the case, another month - a thirteenth month - to be intercalated every two or three years to account for the rather lengthy summer season and counterbalance winter.(32)

It is well worth-bearing in mind too that time words are given gender as well as number distinction in classical Arabic. For instance, the word « Layl » 'night' is musculine and figuratively functions as the subject while the word « Layla » is feminine and figuratively functions as the object. Wen it occurs in plural form, it acquires a negative sense, Thus, « Al-layyāli » means misfortunes- a poetic synonym of the idiom « banatu 'l-dahr » literally: 'the daughters of the time' signifying misfortunes too.

« 'Ayyām » 'days' on the other hand, means 'battles' or 'tribalfeuds. When it is used temporally, it acquires negative, positive, as well as neutral associations depending on the context. It also means simply 'once' or 'when' as in the following line by Imru' ul-Qais:

Wayawma dakhaltu 'lkhidra khidra^cunayzatin
faqālat laka 'lwaylātu 'innaka murjili. (33)

And the day I entered the howdah, the howdah of Unayza

And she said, « Disaster to you, indeed you force-afoot me. (34)

Here , day, in the English version, has no temporal significance since it, in the Arabic line, means 'when' or 'once'.

Amost interesting aspect in pre-Islamic poets' perception of time is the sense that time, at certain junctures in the poet's experience , can be elongated, squeezed, or infinitely

extended; and time words when occur in this sense rarely imply temporality.

This psychological perception of time should not be taken literally as is the case in Bateson's translation of the preceding line. Also, this use of time words becomes most salient in the poet's description of night. Thus, Imru' ul-Qais speaks of an endless night whose stars are tied down, by strong ropes, to mountain solid boulders:

Fayālaka min laylin ka'anna nujumahu
Bi'amrāsi kattānin 'ilā summu jundali.(35)

Oh, what a night you are, as if your stars were (fastened)

With strings of flax to immovable stones.(36)

Asimilar impression is provided by the following line from Labid's Mu^callaqa:

Wahumu rabi^cun lilmujāwiri fihimi
Walmurmilatu 'idhā tatāwalu ^cāmuhā. (37)

And they are springtime to the refugee among them

And the widows when their year is prolonged.(38)

In addition to this psycho-poetic lengthning of the night in pre-Islamic perception of time, there is the possibility of shortening day-time: Cloudy days are perceived by pre-Islamic poets to be longer than sunny days; and the poet has his own way of shortening such days. The following line from the Mu^callaqa of Tarafa serves a good example:

Wataqsiru yawmi 'd-dajni wad-dajnu mu^cjibun
Bibahkanatin tahta ttirāfi 'Imu^cammadi.(39)

Translated by Bateson as:

And curtailing a day of rain-cloud- and the rain-cloud is pleasant

With a buxom girl under propped leather-tent.(40)

The Arabic verb « qassara » is used here in its energetic form to emphasis the act of shortening or curtailing the duration of a cloudy day.

Both « 'ayyām » 'days' and « dahr » can have negative overtones in classical Arabic. They imply 'the vicissitudes of fortune to which man is subject'. It seems that pre-Islamic Arabs perceived « dahr » as a blind force over which man has no control, a kind of omnipresent and oppressive fatum.(41) Tarafa provides an example :

'Ara 'f aysha kanzan nāqisan kulla laylatin Wamā tanqusi 'l'ayyāmu wa'd-dahru yanfidi. (42)

I see life as a treasure trove decreasing every night

And whatever the days and time lessen will be exhausted.(43)

'Days' in this translation does not give the thematic implication of the word « 'ayy am » in the poem's context, nor does the word 'time' satisfy the negative sense implied by the word « dahr ». The poet simply means 'time vicissitudes and ill-fated incidents'.

Finally, the pre-Islamic day « yawm » begins at evening, and when a day connected with certain activity is mentioned in a poem, the translator cannot risk telling whether the poet is describing an event taking place in the evening or in the early morning. The translation of the following line from Imru' ul-Qais Mu'allaqa provides an example:

Ka'anni ghadāta 'lbayni yawma tahammalu Ladā samurāti 'lhayyi nāqifu hanzali.(44)

As though I, the morning of parting, the day they loaded

By the acacias of the tribe, were a splitter of colocynth.(45)

The expression « yawma tahammalü » 'the day they loaded' in this line is an anaphora related to the expression « ghadata 'lbayni » 'the morning of parting'. There are two activities in this line, the first is the departure of the poet's mistress with her family; the second is his recollection of that departure. Consequently there are two time references in the line, the first is the time when the departure did actually take place, and the second is the time of the poet's recollection of this departure. It seems that the line implies an ellipted verb « 'atadhakar » 'I remember' to come directly after the expression « ghadata 'lbayni » 'the morning following their departure' and not 'the morning of their departure'; so that the poet recalls next morning the day of departure and describes (to that the poet recalls next morning the day of departure and describes (to his friends) his emotions while watching that sad event. In other word, the poet is recalling the departure of his beloved « yawma tahammalu » which took place last night, and was saddened by the memory of that departure at the time he passes by the abandonet place next morning i.e. « ghadāta lbayni »- a temporal knot which Bateson does not seem to have tried disentangle.(46)

Taking into consideration the semantic difference between the word « bayn » signifying bitter and unsupportable separation and 'parting' « firāq » signifying leave-taking or departure. An alternative

translation of the above line is :

> In the morning after separation
> I remember how it was all gone
> by, and how it was as if I, the
> day she departed
> And me standing by the acacias
> of the tribe, were eating
> colocynth.

Another anaphoric reference related to time occurs in the following line by the same poet:

*Ka'anna s-siba'a fihi gharqā 'ashiyyatan
Bi'arjā'ihi 'Lquswā 'anābishu 'unsuli.*
(47)

> And as though the beasts in it (the valley) drowned at evening
> In its furthest reaches, were plucked-up-roots of wild onions.(48)

The word « 'ashiyyatan » 'at evening' is mentioned here by way of anaphoric reference since the immediate context describes natural scenery in the very early morning as indicated by the preceding line:

*Ka'anna mukāki 'j-jiwā'i fihi ghadiyyatan
Subihna sulafan min rahiqin mufalfali.(49)*

> It was as though the larks of the valley, in the morning
> Had drunk-at-morning a draught of spiced old-wine.(50)

Conclusion: On the whole, time category in the perception of pre-Islamic man did not exist in the form of abstractions. It was rather concrete, tangible, and object-related. The sun in that traditional world arcing daily across the sky followed by the moon and stars, were the only timepieces used by pre-Islamic Arabs. Time, to them, was not linked to any measuring instruments but rather to actual phenomena occuring in space. Fear of what may happen later, gave rise to sooth-saying, fortune-telling, and augury. Theay ascribe the destruction of ancient civilizations whose relics were still standing to mystery and powerful forces « dahr » which govern everything and destroy it. This explains the emotional associations the pre-Islamic poets often attribute to time: For these were good and bad times, profane and holy times, benign and malign times, as well as times for festivals and sacrifice.

Both natural and social life are governed by the cyclical rhythm of alternation. For not only the seasons, the sun, and the moon that recur but social patterns and events recur as well. Thus, it seems that the pre-Islamic man was not so much concerned with change as with recurrence. He always finds the old in the new, the future in the past; and this consequently, explains the power of traditions and conventions in both pre-Islamic society and its poetry.

It seems inevitable, therefore, that this perception of time viz. « phenomenal time » will have its reflection in time expressions and in the primitive chronometry with which pre-Islamic poetry is impregnated and which are likely to mislead modern translators if they do not take into consideration temporal dimension in the works they translate.

Hence, it is a prerequisite for translators of archiac literature to meditate on the historicity of the text - that is the historical distance between the time of producing the text and the time of reproducing it into another language.

Notes & references:

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Sociologically, the way people perceive time establishes a particullar rhythm or pace which greatly influences their movement and actovity: A traditional society, for instances will be mainly preoccupied with the past as contrasted to an industrial or a post-industrial society which will be mainly preoccupied with the present and the future repectively.

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14- Husserl, E. The Phenomenology of Internal Time Consciousness (1928). Translation by Churchill, H.S. The Hague, M. Nijhoff, 1964. Existential philosophy has led to fertile explorations in the field of temporality and the experience of time. Some of the revelations of this philosophy helped psychopathologists postulate a higher hierarchical position of time in relation to space. They maintain that the self is more active in the experience of time than space: « Space, Fraisse maintains, is an imposed presentation where as time is a representation that man has to master ». Fraisse, P. Psychologie du temps. Presses Universitaires de France, Paris, 1957, p.10.

15- Boslough, John. « The Enigma of Time ». In: National Geography, Vol. 177, N°3, 1990, pp. 109-132.

16- Beaugrande, R. de. « Toward a Semiotic Theory of Literaty Translation ». In: Sonderdruck, Wolfram Wilss 'Semiotik und Übersetzen), Gunter Narr p.24. Verlag Tubingen, 1981, p.33. It is interesting to point out that Matthew Arnold (1822-1888) in his « The Study of Poetry » (1879), was the first to stress the significance of the historic dimension in poetry. He maintains that « The historic estimate is likely in especial to affect our judgment and our language when we are dealing with ancient poets... The exaggerations due to the historic estimate are not in themselves, perhaps, of very much gravity. Their report hardly enters the general ear; probably they do not always impose even on the literary man who adpot them. But they dead to a dangerous abuse of langage. » George, K.Anderson, et al. The Literature of England. Scott, Foresman and Company; 1979, p.1005.

17- Levin, R. Samuel. Linguistic Structures in Poetry. The Hague: Monton, 1973, p.32.

18- Nicholson, Reynolds A.Literary History of the Arabs. Cambridge: C.U.P. 1969. Words like people, they travel across time and space; and like people, they win strength, grow old, fade out, and die away. The Arabic word « mash » 'rubbing' for instance, travelled sometime during the Middle Ages to Europe. Lodged in France and Britain. It came bach nowadays as 'massage' and only few Arabs remember its Middle Ages' sense, pronounciation or shape. In Labid's Ode, the words « kafir » 'night', « 'asbab 'ropes' and « tajir » 'wineshop keeper' have their counterparts in Modern Standard Arabic as 'infidel', 'causes', and 'tradesman'. Also, whereas the majority of Arabic words which underwent a process of change in meaning acquired a negative sense, English words undergoing the same process acquired apositive sense. The Arabic word « hajib » for instance, used to mean 'prime minister' in Muslim Spain while it only means 'porter' in MSA. Similarly, the meaning of the English words 'fond' and 'nive' used by Shakespeare, bear no resemblance to their meanings in Modern Standard English.

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20- Ihwe. Jens. The Philosophy of Literary Criticism Reconsidered: On the Logic of Interpretation. Amsterdam: University of Amsterdam, Memio, 1976. Change in the meaning of words might as well encompass borrowed words. For instance, the Arabic word « almanakh » originally denoting in Middle English 'climate' changed across time to the Modern English « almanac'. Similar changes occured to the words 'alcohol', 'magazine', 'tariff' and 'assaassin' which used to denote in both Arabic and Middle English 'mascara', 'storehouse', 'identification', and 'an opium-addict'. Certain changes involve Arabic idiomatic expression too, for example, the Arabic expression « twill 'l-yad » 'long of hand' used to mean 'generous' while it only describes a cleptomaniac person in Modern Standard Arabic.

21- Nicholson., op. cit. p.103.
In spite of the formal title « pre-Islamic » which indicates a kind of historical markedness, it is significant to point out that this poetry represents a king of stylistic and structural time-honoured pattern generally known as « 'Al-ᶜAmudi » which is governed by strict rules for rhyme, rhythm, and meter. Ali, S.S. op. cit. pp. 732-33.

22-Al-Alosi, op. cit. p. 103.

23-Az-zawzanni, A.A. L Sharhu 'l-Mucallaqaati 'Isabca. Cairo: Muhammad Ali Sabih, 1948, p.100.
There are several English translations of all or some of the Arabian Odes by Charles Lyall (1894); Glouston, W.A. and Blunt, W.S.(1903); Arberry, J.A. (1957); and Bateson, M.C. (1970); as well as the excellent German translation by Nöldeke (1899-1901). Bateson's translation seems to be relatively better than the previous onos since the translator seems to have drawn on the earlier translations.

24-Bateson, M.Cÿ. Structural Continuity in Poetry: A Linguistic Study of Five pre-Islamic Arabic Odes. Paris: Mouton & Co. MCMLXX, 1970, p.163.

25- Al-Alosi., op. cit. p.77.

26- Al-Alosi., op. cit. p.42.

27- Bateson., op. cit. p. 160. The « ᶜumra » or 'minor hajj' may be perform-separately and at any time of the year, while the « hajj » which includes the sacrifice of animals in an obligatory ritual, and should be performed once in a life-time at least. When Arabia embraced Islam, the « Hajj » was considered as one of the pillars of Islam and should be performed by all capable Muslims at a fixed date of the year.

28-Az'zawzanni., op. cit. p.86.

29-Bateson., op. cit. p.158.

30-Az-zawzanni., op. cit. p. 92.

31-Bateson., op. cit. p.160.

32-Hartner, Willy. « Zaman » In EL 1st. edition.

33-Az-zawzanni., op. cit. p. 12.

34-Bateson., op. cit. 136.

35- Az-zawzanni, op. cit. p.27.

36-Bateson., op. cit. p. 139.

37-Az-zawzanni., op. cit. p.116.

38-Bateson., op. cit. p. 169. To the second line, the translator should have added the preposition « to ». The line will then read: « and to the widows when their year is prolonged. »

39-Az-zawzanni, op. cit. p.61.

40-Bateson., op. cit. p.61.

41-Montgomery Watt. « Dahr » In El. 2nd. edition.

42-Az-zawzanni. op. cit. p.62.

43-Bateson., op. cit. p. 149.

44-Az-zawzanni., op. cit. p.8.

45-Bateson., op. cit. p. 136.

46- The pre-Islamic poet tends to expand the present infinitely; in Minkowski' words: « he lives in one now ». This tendency is commonly associated with the ability to make each past moment together with its associated with the ability to make each past moment together with its associations of pictures and images into a real present. It follows that the pre-Islamic poem proceeds retrospectively and prospectively in a widened present in such a way that past, present and future belong to the same temporal horizon framed by the present. To quote St. Augustine « his present is impregnated by things from the present while he receives a powerful influence from the present of the past ».
Spatially, the pre-Islamic poet feels so absolute and exalted as to incorporate all visible phenomena into his self, mixing the world with his impressions. This presentification is reflected in the world with his impressions. This presentification is reflected in the poem in a temporal sequence lacking in serial ordering or successivity. The sequence is neither progressive nor linear but rather retrospective and image impregnated. St. Augustine.
Confessions. Blackie, 1903; Minkowski, E. Das Zeit und Raumproblem in der Psychopathologie. Wien. Kin Wschr. 1931, pp. 346,380; Minkiwski, E. Le probleme du temps en psychologie. Rech. Phil. 2, 1832, pp. 451–463.; Heidegger, M. On the Way to Language. (P. D. Hertz, trans.), NewYork: Harper & Row, 1971.

47-Az-zawzanni., op. cit. p.41.

48-Bateson., op. cit. p.143.

49-Az-zawzanni., op. cit. p.41.

50-Bateson., op. ict. p.143.