ASSESSING THE TRANSLATION OF THE POLITICAL IDEOLOGY IN AHMED MATAR’S POETRY INTO ENGLISH

Key Words: Political ideology, Discourse Analysis, Source Language, Target Language.

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تحليل ترجمة الأيديولوجية السياسية
في شعر أحمد مطر إلى الإنكليزية

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Abstract

The process of translating political poetry is a challenging task because it connects between two approaches: literary translation and discourse analysis. Literary translation suggests procedures and strategies which can be helpful means to deal with the form and the content of the poem as a piece of literary text which has aesthetic and creative values that need to capture the interest of the translator. Whereas discourse analysis deals with the ideological content and the process of diagnosing the political ideology of the poet in order to convey it into the target text faithfully. That means, translator must make a balance between the aesthetic values, on the one hand, and the ideological content of the political poem, on the other hand, to fulfill a satisfactory rendition that can meet with creativity of the original poem.

This paper suggests a number of strategies and procedures that can be adopted to face the obstacles that may face the translator through translating such kind of complicated genre. Moreover, the paper also suggests two models of assessments to diagnose the political ideology in the poem: The first model belongs to Van Dijk which is dedicated mainly for analyzing political ideology, whereas the second model is House's model which is dedicated for translation assessment in general; but through this research, House's model is driven into the area of political ideology analysis to support the and confirm the results of ideological assessment besides its main function as translation assessment.
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1. Introduction

The translator needs to practice the role of the political analyst through the process of reading the political text to diagnose the political ideology of the original writer besides his/her other intellectual potential in the field of translation. That means, the political ideology of poetry, which is the main interest of this paper, can be predicted from the personal feelings and beliefs of the poet which are reflected in poetic images, rhetorical devices and lexical choices which are selected by the poet himself.

The political ideology is the backbone of any political poem, and the key which leads to a successful translation. On the other hand, translating political poems puts two tremendous challenges in front of the translator; the first is the diagnosis of the ideological ideology of poet, whereas the second is conveying the aesthetic and creative values of the political poem as literary work. Therefore, it is suitable and helpful to highlight the role of some linguistic markers and rhetorical devices in reflecting political ideologies, besides their aesthetic and creative values; especially those ones which can be noticed in political poetry, such as the poems of Ahmed Matar.

2. Linguistic Markers from ideological perspective

2.1 Collocations and idioms

The term of collocation is first introduced by Firth, he states that "you shall know a word by the company it keeps" (Firth, 1957:179).

Baker and Ellece (2011: 17) propose that "collocation refers to the way that certain words tend to regularly occur next to or close to each other". In other word, "it refers to the company that a word keeps".

Cruse (1986:40) states that "the term collocation denotes the sequence of lexical items which habitually co-occur, but which are nonetheless fully transparent in the sense that each lexical constituent is also a semantic
constituent". He implies that each constituent of collocation is transparent whereas the constituents of each idiom are not transparent, in other words, the lexical meaning of each constituent of an idiom in isolation cannot predict the whole meaning of that idiom. Baker also presents a clear definition of idioms to differentiate them from collocations, she states that idioms are "fixed expressions or frozen patterns of language which allow little or no variation in form and often carry meanings which cannot be deduced from their individual components" (2001:63).

Collocations and idioms are ones of most important lexical choices that might be adopted by the original speaker\writer in certain way to reflect certain ideology, therefore the translator must be so accurate in rendering them into another language, and he\she should identify carefully whether they have bad or good connotations so as to avoid unfaithful rendition in conveying the ideological content of the original discourse\text. Mostly, literality in translating collocations and idioms may cause misunderstanding by the target audience, in this case it is preferable to convey the sense instead of the literal meaning in renditions. Moreover, the translator can adopt the strategy domestication or naturalism as a way to maintain the aesthetic and the creative values of the text.

Stubbs (1996:172) in respect of ideological effects of collocations, suggests that the analysis of collocations helps to"show the associations and connotations they have, and therefore the assumptions which they embody", he continue saying that "collocation may also prime readers to think of group in certain ways", for example the collocation: "Illegal immigrant" may guide the reader to think of illegality, even if the word immigrant is used alone.

That means the ideological effect of collocations is increased according to the degree of the frequency and repetition of these collocations, in other words when some collocations are mentioned repeatedly in mass media, that will create a strong connection between the items of one collocation to the extent may make the audience predict the whole collocation even if they hear or read only one item of a collocation; such collocation can be known as a consumed collocations.

2.2 Discourse Prosody and Semantic Prosody

The term discourse is defined in different ways; according to (Brown and Yule 1993), it refers to "any form of language in use".

Stubbs (1983:9) makes a distinction between "discourse, which is interactive, and text, which is a non-interactive monologue". He also
conceives discourse as "language above the sentence or above the clause" (ibid: 1).

Foucault (1972:49) introduces the term discourse more ideologically as "practices which systematically forms the objects of which they speak". Burr (1995:48) expands the definition of Foucault saying; that discourse is: "a set of meanings, metaphors, representations, images, stories, statements and so on that in some way together produce a particular version of events .... Surrounding any one object, event, person etc., there may be a variety of different discourses, each with a different story to tell about the world, a different way of representing it to the world".

Burr tries to present a comprehensive definition of discourse in ideological framework. He implies that "each discourse involves certain ideology or at least specific point of view about the world".

Discourse prosody is one of the discourse markers that needs to be investigated carefully especially by the translator to identify the ideology of the original discourse and convey it faithfully into target language.

Discourse prosody in every cases cannot be analyzed without taking into consideration the semantic prosody of the discourse, because according to Louw (1993, 157), semantic prosody is "a consistent aura of meaning with which a form is imbued by its collocates".

Stubbs (2001:65) adds that, "semantic prosody or discourse prosody is ideologically over-loaded and subject to negative \ positive judgment".

The task of translator is to investigate the discourse prosody of original discourse\text very carefully especially with ideological one, simply because being uncommitted to the original discourse prosody that will create a translation with different ideology, because discourse prosody holds the semantic and pragmatic aspects of its lexical items or, in other words, linguistic and extra-linguistic realization of the words.

2.3 Modality

At first impression Modality may be thought to be as one of grammatical markers only, but it is discussed widely semantically and pragmatically, also it is involved in discourse analysis as an effective marker to identify the ideology of the speaker\writer more accurately.

According to a number of scholars, modality can be expressed by different ways, not only by the traditional way mentioned above.

Saeed discusses the semantic category of modality; he defines modality as "a cover term for devices which allow speakers to express
varying degrees of commitment to, or belief in, or a proposition" (Saeed, 2009:138).

This definition can be driven into more specific area which the analysis of ideology; because expressing "varying degrees of commitment to, or belief in, or a proposition" depends on the ideology of the speaker\write or at least on the way of expressing that ideology.

The most important contribution which is made by Saeed, in term of discussing the modality is to differentiate clearly between the semantic function of modality as **epistemic** and **deontic**, and that is also important in ideological analysis.

In this respect, and from ideological perspective, Simpson (1993), as cited by Farhan (2017:35) states that "it is epistemic modality, which appears as the most prominent feature in detecting ideology. Epistemic modality refers to the writer's trust or mistrust in the reliability of the uttered statement".

In this respect, the translator's task is to identify the semantic and pragmatic function of modality in the original discourse\text, especially the ideological ones, and convey it faithfully into target discourse\text, because any misunderstanding may lead to reflect another ideology that differs from the original one. For example to determine the degree of certainty and commitment which is expressed by the speaker\writer is very important because that can characterize his\her credibility which is a very important part in human personality, as well as his humanity as an honest or dishonest person.

2.4 Transitivity

Transitivity may be thought to be as a grammatical feature only, but in fact it reflects semantic, pragmatic and even ideological roles.

That simply depends on the speaker\writer choices which reflect certain ideology; transitivity system can give two different options: whether he\she wants to be clear and explicit in expressing the ideas completely, or being ambiguous.

In this respect, Hopper (1980:251) state that" high transitivity is correlated with foregrounding, and low transitivity with backgrounding", he adds that" transitivity is a central property of language use".

That means that the speaker\writer may exploit the system of transitivity to highlight or dim some truths, events or even persons through using passive voice, because according to Quirck et al. (1985:159) "the
passive traditionally described as being based on the phenomenon of syntactic transitivity. If the verb is followed by an object complement, then the utterance can be passivized."

The policy of passivization is highly used in mass media for ideological reasons so as to lead the audiences to focus on the event (the object) and neglect the doer (subject).

Another point of view that expressed by Halliday (1985), as cited by Munday (2012:139), He connects some lexicogrammatical features to the functions of language, one of these features is transitivity which is connected directly with ideational function.

Transitivity is related to the ideational function which also reflects a number of lexicogrammatical realizations such as nominalization, the use of grammatical subject and the selection between passive and active voice (ibid); and in turn, this function is involved within the level of "Field" in the model of House which is employed in the practical work of current study to analyze the political ideology, and the inclusion of transitivity in such model of translation assessment proves the efficiency of this linguistic marker in the analysis of ideological moves in discourses or texts.

Halliday relates transitivity to ideational function of language, whereby this function specifically related to way of expressing ideas, thoughts and attitudes, in this respect, a conclusion can be made that this function definitely concerns in conveying ideologies whether explicitly or implicitly, and transitivity is a linguistic instrument which is used to serve ideological considerations.

In this respect, Halliday states that "Transitivity is the set of options whereby the speaker encodes his experience of the process of the external world, and of the internal world of his own consciousness, together with the participants in these processes and their attendant circumstances" (1973:134).

**2.5 Cohesion and coherence**

Cohesion is very important feature that must be taken into consideration through the process of discourse analysis to identify the ideology. Newmark (1987:295) confirms the importance of cohesion in discourse analysis saying that "The topic of cohesion…has always appeared to me the most useful constituent of discourse analysis or text linguistics applicable to translation"

According to Munday (2012:146),"cohesion is produced by the grammatical and lexical links which help a text hold together". The
grammatical and lexical choices which are made by the text producer are not made through arbitrary relations or mere to present linguistically acceptable formed sentences, but he\she intends to convey certain ideology through his\her linguistic choices and the way of connecting these choices by suitable cohesive devices; and accordingly, the way of connecting between thoughts effects the way of expressing ideology which can be described as being understandable and accessible or ambiguous.

The main function of cohesion is to create understandable text for its receivers, therefore the text producers can manipulate the way of presenting cohesive ties so as to make their receivers understand or even believe what they want to say to firm their ideologies.

Coherence is another subject but it is highly and basically associated with cohesion. Baker (2011:232) defines coherence as "it depends on the hearer's or the receiver's expectation and experience of the world". According to that, Baker regards "cohesion as a textual equivalence whereas coherence is a pragmatic one"(1992:180-217).

The speaker\writer can manipulate the audience's interpretation of the discourse\text through his\her cohesive choices to prove or support his\her ideological stance. Besides, sometimes the text's or discourse's producer may purposely intend to mislead the audience by such cohesive choices in certain points as a way to flee from real statements or shade the facts.

3. Rhetorical Devices from ideological perspective

3.1 Metaphor

Metaphor is "a form of figurative language in which one thing or idea is expressed in terms of another" (Ritchie, 2013:3). Metaphor is an important device that can be used to reflect the ideology of the speaker\writer whether explicitly or implicitly, and the interpretation of that ideological metaphor depends on the receiver's cognition, culture and inference to interpret the real intention of the text's producer by identifying whether the metaphor has bad or good connotation.

3.2 Irony

Irony is another form of figurative language, which has "a sense of dissembling or hiding what actually the case; not in order to deceive, but to achieve special rhetorical or artistic effects"(Abrams, 1999:134)

Irony has a linguistic function:" that it used so as to reduce the effect of criticism or condemnation which is brought about or intended by a speaker, because irony is interpreted less negatively than direct literal commentary" (Gibbs and Colston, 2002:12).
That means using irony in political texts/discourses mirrors the way of expressing ideology which is an important and effective part in conveying ideologies.

3.3 Narrative

"Narrative is a story, whether told or written in prose or verse, involving events, characters and what the characters say and do" (Abrams, 1999:173)

This technique is used so as to attract the recipient's attention and force him/her to complete the reading or listening till the end of the text/discourse by soliciting his/her curiosity. This device really has a magic effect on audiences and it is suitable for those who try to highlight themselves among the others in the crowd.

3.4 Paradox

"A paradox is a statement which seems on its face to be logically contradictory or absurd, yet turns out to be interpretable in a way that makes a good sense, in other words, it conjoins two terms that in ordinary are contraries" (Abrams, 1999: Usually paradox can raise a sense of wonder and that justifies the appearance of exclamation mark at the end of each paradoxical expression. This feature can be exploited from ideological point of view, because reflecting the feeling of wonder or exclamation in the mind of receivers will force them automatically to reread the paradoxical expression to understand the intended meaning, such process can easily invite the readers to pay more attention and concentration.

Therefore, by such rhetorical device the writer/speaker can seize the opportunity to pass his ideology, because of its capability to attract the receivers' attention to reread and analyze in order to reach to the exact intention. However this can be regarded as a double-edged sword related the sender, because he/she uses paradox essentially to encourage the audience to reread and analyze carefully, and as a result they will accept or refuse that ideology, so it is a bold move in the level of presenting the ideological content, because the text's/discourse's producer can earn supporters or opponents.

3.5 Euphemism

"Euphemism is an inoffensive expression used in place of a blunt one that is felt to be disagreeable or embarrassing" (Abrams, 199:83).

According to J.A. Cuddon (2013:456), he defines the term as "the substitution of an offensive or disagreeable term by one considered more acceptable: 'pass away' for die"
This linguistic device is highly used by some politicians or political writers so as to pass their ideologies smoothly by avoiding the way of issuing strongly worded statements, while others prefer to express their ideologies clearly, openly and directly without using euphemisms; for example, Obama, the president of United States (2009-2017), uses the device of euphemism as a part of his ideology, that he replaces the term (terrorists) by (Al-Qaeda core), as a way to identify the actual or true perpetrators, and in other positions he uses (man-caused disasters).

The ways of passing ideologies differ from one to another that depends on different factors related to the kind of personality, the degree of self-confidence and the degree of acceptability among the audiences.

3.6 Pun

Pun is a figure of speech which involves "a play upon words; Puns are supposed to be used for humorous effects but not always; they can be used in serious contexts" (Cuddon, 2013)

Puns are very useful and suitable for politicians, political writers or poets who are shy or not brave enough to pass their ideologies openly and clearly, and also it is a helpful mean to escape from censorship procedures, because of the pun's unique characteristic of reflecting more than one meaning. The matter which can grant a golden opportunity for the speaker/writer to hide his real ideology behind the apparent and the misleading meaning of puns to mislead the others especially in case that the speaker/writer feels, from the pragmatic perspective, that his/her face has been threatened by the audience.

According to the process of translating puns, it is impossible, and more precisely, only the meaning can be conveyed into another language. The first problem which can face the translator is the double-meaning of puns, and accordingly which meaning is really intended and must be conveyed by the translator. The second problem is that the aesthetic value of the pun as a rhetorical device will be lost completely in the target text, because each language has its systems of homophones and homographs which differ from language to another.

3.7 Intertextuality

Intertextuality is a sophisticated literary device, which is defined by Sophie Novak as "the way in which texts (any text, not just literature) gain meaning through their referencing or evocation of other texts". (https://thewritepractice.com).
Intertextuality simply means inserting any kind of text, as a kind of quotation, within the original text, so as to strengthen the meaning and makes it more powerful. Such quotations can be from the holy Koran, Prophet's sayings, wisdoms, opinions, famous or old sayings…..etc.

It is very important for the writer\speaker to mention the source of his\her quotation by referring to it, so as to avoid falling in the trap of plagiarism.

Such device needs to be exploited smartly and cautiously in order to achieve the ideological aims. Therefore the quotations within the process of intersexuality must be powerful, convincing and relevant; neglecting any factor of these will exclude the purpose behind using this rhetoric device.

According to the process of translating intertextuality can be described as being possible, but this rhetorical device may lose it effect and strength when it is conveyed into another language, because such device draws its strength from the source culture and if it is translated into another language its impact will remain on the audience of the source text.

4. The Assessment
The way of ideological assessment based on the linguistic markers and the rhetorical devices which are involved in a political poem of Ahmed Matar known as:

(The Dog of our Honorable Leader) as translated by Hibba A. Sa'eed.

The methods of assessment are achieved by adopting two models of assessment: the first is Van dijk's model which has a tendency towards certain rhetorical devices, whereas the second is House's model which has a tendency towards linguistic markers. The two complement each other. Van dijk's model is preceded by a table as a map to guide the reader to the main ideological categories and the translator's deviations.

(Example):
Van Dijk's model

<table>
<thead>
<tr>
<th>Arabic Original Text</th>
<th>English Translation (Hiba Saeed)</th>
<th>The Ideological Category of Van Dijk</th>
<th>The Deviations Occurred by the Translator</th>
</tr>
</thead>
<tbody>
<tr>
<td>والثنا المعظم</td>
<td>our honorable leader</td>
<td>1-national self-presentation</td>
<td>avoid &quot;Repetition&quot;</td>
</tr>
<tr>
<td></td>
<td></td>
<td>2- irony</td>
<td></td>
</tr>
</tbody>
</table>

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This poem reflects many aspects or ideological categories of Van Dijk's model (2004) such as:

"National Self-Glorification", which is represented by "والينا المعظم" in the ST and translated as "Honorable Leader" in the TT, this category is used to glorify "the leader", as described by the translator, but in an ironical way, that means involving another ideological category of Van Dijk's model which is irony.

The ST also involves another ideological category of Van Dijk which is "counterfactuals", which is represented by the following verse:

"كلب والينا المعظم عضني اليوم ومات"

That he indicates an event in contrast with the reality just as an example to clarify a certain idea, that can mean that Matar also implies another category, within "counterfactuals", which is "Example\illustration" so as to support his claim and make it more clear and powerful to the audience.

Another category of Van Dijk's model which is the "Hyperbole" is reflected in the following verse:

"فقداني حارس الأمن لأعدم"

That there is a kind of exaggeration, when a person is executed because of a dog.

"Metaphor", which is also one of Van Dijk's ideological categories, is involved by using the word "الكلب" in the poem to refer to bad connotation that the poet intends to clarify the idea, which reflects his political ideology, which is: any citizen who unintentionally harms anything or anyone belonging to the governor, whatever it is despicable, shall be executed.

In this poem a number of literary devices are used, such as:

1- narrative: which is a style of writing looks like a short story, the purpose behind this style is to attract the reader's curiosity along the whole poem
and drive him/her to complete the reading to the end with a matchless enjoyment;

2- Irony: to be more specific Matar uses a kind of irony known as sarcastic irony or sarcasm.

The translation are so literal and faithful toward the ideology of the poet that it reflects most of ideological categories of Van Dijk's model, But it is better to use "our governor"," ruler" or" Wali" instead of "our leader" to translate "والاً" , because the word" leader" has more general meaning as compared with "governor", whereas the word" governor" or" ruler" refers exclusively to the head of the state or the government and that is what Matar actually intended. In this case, the translator misuses the ideological category of "Actor description" which according to Van Dijk it determines the way in which how actors of ideologies are described in the discourse

Also it will be ideologically more accurate if the translator uses" Wali" to translate "والاً", because this term belongs to old Arabic culture, and the translator should respect the poet's lexical choices especially in political context, because there is a certain purpose or ideology behind using this old word so as to refer to the governor, the ruler or the president of a state implicitly or indirectly without identifying the exact person but by referring to him mysteriously . In this case, the translator fails to convey two of ideological categories of Van Dijk's model: "presupposition", which depends on the recipient's inference to diagnose the intended person, and "vagueness" that original poet uses unclear term or expression to refer to certain person or group.

In this respect, it is more preferable for the translator to adopt the strategy of foreignization more than domestication or naturalism to translate the lexical items which hold ideological content, such as the word "والاً" which can be regarded as a cultural term, because any ideology is related completely to certain society and certain culture that the translator must respect and take into consideration. So using the word Wali is ideologically more precise.

The translator also misuses the ideological category of Hyperbole which is involved in the last verse in the ST but it is neglected in the TT, as shown below:

إن كلب السيد الوالي يسمم

That the dog had been poisoned
The poet intentionally adds the word "السيد" to show more exaggerated respect in ironic way, but the translator omits this word in the rendition, that does not affect the ideology directly but the way of expressing that ideology which must be respected by the translator. Besides that, and according to Van Dijk, the repetition, in turn, is an ideological category in the model of analysis belongs to the group of rhetoric and has an effective role to emphasize the bad characteristics of the other or the (out-group).

The translation reflects most of ideological categories of Van Dijk's model and neglects some of them; in general the translator tries to adopt literal translation in order to keep the ideological content as much as possible.

**The House Model**

House's model of quality assessment shows that, for the ST and TT, the Field is not completely similar. Because ST is a poem while TT is mere an explanation for the poem written in a form of prose, because the translator neglects most of musical devices such as rhythm and rhyme, which are existent in the original poem.

The Field of both The ST and TT deal with the same subject, and idea. In other words, both of them express the same politic ideology. In other word, both the St and TT are literary texts have ideological orientation. Besides, the level of Field reflects the kind of audience, in this respect, the simplicity of lexical choices of this poem attracts a general audience.

Another mismatch can be found in the level of Field also according to lexicogrammatical realization which is related to subject-specific terminology and specificity of lexical items that the translator translates the Arabic word (والينا) into (leader), this equivalent is not quite accurate because (leader) can refer to different meanings which can ideologically affect the intention of the original poet, it can refer to the leader of an army or a team or any kind of group, that means the translator's choice for this word can bring the text out of its political and ideological content.

In this respect, it will be more preferable if the translator chooses the word (governor) or (ruler) because those choices have more politic sense as compared with (leader).

The second mismatch, in the level of Field, is embodied in neglecting the translator for the frequency use of the word (والينا) by the poet. This repetition has an ideological reflection and must not be neglected, because the poet intends to highlight the role of the ruler in the deterioration in country especially in prisons and justice system.
Another mismatch can be found in the title which can be summarized as (The governor's dog) instead of being written in such long by the translator, simply because it is a title and must be written in brief as much as possible.

Tenor is the second level of analysis, it deals with the kind of author and the audience and the relationship between them. The author of the ST is a poet whereas the writer of the TT is a translator. The audience of the ST could be interested in politics whereas the audience of the TT could be interested in studying or mere obtaining knowledge about other cultures especially in politic Field.

The mismatches which are related to Tenor, which is the second level of House's model, can be noticed in the first line of the poem that the Arabic phrase (عظم (والينا المعظم)) is translated into (the honorable leader), the translator neglects the Arabic possessive pronoun (الينا) in her rendition and translates the phrase in a way that give a sense generalization, while the poet in fact intends implicitly to criticize the governor or the ruler of his own country, so it will be so preferable if the translator adds the pronoun (our) instead of the definite article (the). Such a mismatch is not acceptable because it affect the ideological stand of the original poet especially that the Arabic pronoun (الينا) here has an inclusive denotation for the source audience but exclusive for the target audience, because the poet intends to refer to himself and his addressees.

Another mismatch of Tenor can be investigated which is associated directly with emotive lexis such as intensifiers. Ideologically it will be more preferable if the translator translates the Arabic noun phrase (والينا المعظم) into (our highly honored governor) adding this adverb as an intensifier is a skilful choice in the rendition, because it will make the ideology of the original poet more prominent in the target text especially that poet intends to glorify the governor in ironic and exaggerated way.

The Mode, the third level of House's model, also shows a number of mismatches, according to form or channel of communication between the addresser and the addressee; the ST is written to be read or heard by the poet himself or anyone likes to read it publicly in certain occasions, whereas the TT is written mostly to be read only.

The level of Mode also reflects a number of lexicogrammatical realizations such as word order, this mismatch can be found in first line of the poem. The translator places the adverb of time (today) at the beginning of sentence that may catch the reader's attention toward the time of the event whereas in fact the poet does not intend to focus on the time more
than the event itself, and mostly he adds this adverb to balance the verse with others, and keep its rhythmical and melodious sound effect.

The third level is Mode which deals with the method of writing, in this respect; both the ST and TT are written in a narrative style. Besides, the mode is related to factor of interactivity, in the respect, the ST can be read among the audience publicly, and the poet can feels the admiration or displeasure of his audience through their reactions, whereas the TT is translated mostly to be read only, the issue which eliminates the factor of the interactivity between the writer and the audience, and this point can be considered as a the first mismatch in the level of Tenor.

There is another mismatch of Mode, which is associated with cohesion, arising from the non-translation of the Arabic phrase in the last line completely: (kitâb al-sÎd al-walî) that the translator translates it as (the dog) only.

The translator can be excused in this point because the systems of lexical cohesion are not identical across languages; for example Arabic language prefers lexical repetition to pronoun use, whereas English language prefers using pronouns instead of lexical repetition (Munday:2012,147). But there are exceptions especially from ideological point of view. The poet adds the word (al-walî) al-sÎd) in order to increase the ironic sense, and irony must not be neglected by the translator especially in ideological texts, because this rhetoric device is essentially used to reflect certain ideology by using words in such sarcastic way. So it will be more suitable if the translator adopts the following form to translate the previous Arabic phrase:

Mr. Governor's dog......

Another more intelligent choice can be suggested to balance between the cohesion system of target language (TL), from one hand, and keeping the ironic impression of original text, from the other hand, the translator can adopt the following form to translate the last line in the poem:

His Excellency's dog had been poisoned

The result of the analysis points that the TT is an "overt translation", because the TT is written in English language but in Arabic culture because the poet expresses his political ideology particularly with relation to the Arab world that he criticizes the Arabic political system in ironic way, as well as the poet himself is of Arab origin (Iraqi) the fact which makes the target readers well aware that the text is translated. This is the point, according to House," if the TT does not pretend to be an original and is clearly not directed at the TT audience" then the translation is an "overt translation" (Munday: 2012, 142).
5. The significance of the study
The necessity of this paper triggered from the necessity to draw more attention toward scientific methods to analyze the political ideology in texts or discourse, and to highlight the role of the translator as a political analyst in translating political texts. Moreover, Media blackout, disinformation and misleading news which invaded the world nowadays are all generated from the thorny conflicts between different ideologies, and accordingly, all these causes and their consequences lead to trigger this study.

6. Conclusion
Adopting faithful or literal procedure does not exempt the translators from falling in the trap of ideological deviations because of the sacrificing the form at the expense of the content. This means, the translator tries to convey the ideology whereas the way of expressing that ideology, which is rich in aesthetic and creative and rhetorical values are remained prisoners inside the borders of the original text. In other words, the content of the poem reflects the ideology of the poet while the form represents the way of expressing that ideology and both of them are interacted with each other to form the final shape of the poet's ideology which can be at last accepted or refused by the audience.

The translator commits ideological deviations. These deviations can be classified as negative or positive; they are positive if they enrich the ideological content by making the ideological message more visible in the target text, whereas they are negative if they reduce or even low down the tone of ideological effect in the target text.

Each language has its own specificity which makes the process of rendering the exact creativity from one language to another the more challenging task; especially in conveying some rhetorical devices, which is sometimes not difficult but impossible. For example, the rhetoric device of pun, which can be found in political poetry, will lose its function and effect as a pun if it is translated into English, because this rhetoric device cannot be achieved without exploiting the linguistic phenomenon of homophony, in the Arabic language known as "الجناس" which differ from a language to another.

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