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**STRATEGIES USED IN TRANSLATING
POETIC DISCOURSE FROM ENGLISH
INTO ARABIC: A CROSS- LANGUAGE
STUDY BASED ON ROBERT FROST'S
POETRY**

**Thesis Submitted in Fulfilment of the Requirements for the
Degree of Doctorat 3ème Cycle LMD in Applied Language Studies**

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Dedication

To my parents,

To my brothers Nassim and Sabri,

To my unique sister Imen,

To all the members of my family,

To all people who know me,

*I dedicate and offer this, to my knowledge, unprecedented thesis
hoping that it will do itself justice.*

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Abstract

Translating poetry has been subject to debates for centuries and is still causing a lot of controversies. Many scholars point out the difficulty of translating poetry either from English into Arabic or vice versa. Some of them claim that poetry is untranslatable and it is needless for the translator to try because when poetry is translated, it may lose its aesthetics. Others emphasize on the translatability of poetry by using some strategies which swing between foreignising, i.e., sticking strongly to the rules of the source language, and domesticating, i.e., submitting or adapting the rules of the source language to those of the target language. In this connection, the present research work aims to find out which strategies suit best the translation of poetry and which modifications should be made to the source text in order to transmit poetic discourse with all its linguistic, stylistic, semantic aspects and its aesthetics from English into Arabic. For this purpose, a set of parallel corpora composed of English and Arabic of Robert Frost's poetry have been selected and analyzed cross-linguistically in order to find out the strategies used by translators to render poetry from English into Arabic. The two versions have been analysed quantitatively and qualitatively taking all the poetic aspects such as the words, the tone, and the images into consideration. Moreover, some cultural gaps which may put professional translators in troubles have been taken into account. Besides, we tried to drive out the myth of the untranslatability of poetic discourse through a test which was administered to a group composed of thirty fourth year translation students and four professional translators. In addition, a questionnaire was given to thirteen translation teachers in order to back up the hypotheses. The results revealed that the process of translation is not only a linguistic transfer, but it is also a cultural transfer, hence poetry translation should take the cultural aspects of both the source language and the target language into account.

Keywords : *English poetry, Arabic poetry, translation, Robert Frost, strategies.*

List of Abbreviations

CA: Contrastive Analysis

e.g. example.

Fig. figure.

SL: Source Language.

ST: Source Text.

TC: Target Culture.

TL: Target Language.

TT: Target Text.

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Transliteration of Arabic Writing System

In this study, the following transliteration system is used to represent the Arabic script. The system is labelled ALA-LC (American Library Association Library Congress). It was first created in 1997, then reviewed by Thomas T. Pedersen on 10th June, 2004 (see http://transliteration.eki.ee/pdf/Arabic_2.2.pdf). The following transliteration table enables access to the Arabic language corpus and examples.

Consonants	ALA-LC Transliteration
ا	—
ء	'
ب	b
ت	t
ث	th
ج	j
ح	h
خ	kh
د	d
ذ	dh
ر	r
ز	z
س	s
ش	sh

ص	s
ض	ḍ
ط	ṭ
ظ	ẓ
ع	‘
غ	gh
فا	f
قا	q
كا	k
لا	l
ما	m
نا	n
ها	h
ة	h
وا	w
يا	y
ى	y
لا	lā
ال	al-

Note: The phoneme /h/ stands for both sounds /هـ/ and /هـ/. /هـ/ is pronounced /h/ when Arabic words are put in isolation, or are put in the last position in a sentence like /طفلة/ .

Vowels and diptongs	ALA-LC Transliteration
آ	ā
أ	a
ؤ	u
إ	i
أ'	ā
أَ	á
وُ	ū
يِ	ī
اَ، اِ، اُ	an
أ	un
إ	in
وَ	aw
يَ	ay
وُ	ūw
يِ	īy, ī

Note: we have just used the consonants and vowels mentioned earlier in the previous tables containing Arabic Romanization (transliteration) of Arabic writing system . We have not added any additional symbols or numbers because we are not in need of them.

The circle indicates the position of the consonant in the word while what is on or under it indicates the duration of the sound if it is short or long.

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Introduction

1. Rationale

Translating literary discourse from the source language, here English, to the target one, here Arabic, is not easy as many translators may assume, because it is not simply finding ready-made equivalents. However, this type of discourse needs more attention, because there are some aspects that may be found in the source culture but not necessarily in the target culture, and especially between two distant languages like “English” and “Arabic” which descend from two different families which are “Anglo-Saxon” and “Semitic” respectively. Jackson (2003) says that literary translation is a translational species in itself, but it differs in many important respects from the kind of translation practised in a language class. He adds that, on the one hand, literary translation involves a good deal of interpretation about intent and effect. On the other hand, the literary translator is not as much interested in literal “transliteration” as in finding a corollary mood, tone, voice, response and so forth ... This means that literary discourse can be translated, but it is difficult to reach exactly what the author of the original text wanted to transmit through his piece of writing. Consequently, the translator should focus on the effect and the intention. Moreover, the translator should not be interested in the literal translation yet he should pay attention to transmitting the image as it was drawn in the source text since literature is the art of any language.

Newmark (1988:162) states that literary translation is “...the most testing type of translation...” This means that translating literature and especially poetry is difficult. So, translators face many difficulties when trying to translate poetry in order to render the message from one language to another. Further, translators may seek ready made equivalents which is a rather deceiving strategy with poetry which should

be translated according to the context and the message that depends upon the situation.

Translating poetry is part of translating literature. Its main objective is to speak about people's feelings and emotions. Brooks (1947), de Beaugrande and Dressler (1981) expressed that almost everybody agrees that poetry is what gets lost in translation. Poetry is said to be inseparable from the language in which it was originally written. Different languages not only have different prosodic systems, but they also have different sound systems whose subtle effect is often difficult to estimate in the source language, let alone transferring that effect to the target language. A prose version of a poem in the same language does not have the same meaning. Although poetry seems rather untranslatable, translators have to use some strategies in order to transmit the message as it was said in the source language. These strategies may be as Asfour (2000) claimed, elaboration, omission, change of tenses, change of image and/or metaphor, cultural difficulties, avoidance of specificity, and avoiding errors in understanding and others. Further development of new strategies may be discovered in this piece of research because these are not the only ones. Consequently; this area of investigation has always constituted our object of interest and particularly poetry in both English and Arabic. We therefore attempt to examine the translation of some language aspects like metaphor and culture-specific aspects such as idioms and collocations which provide poetry with an artistic touch that is specific to a given culture but not necessarily to the other. And, poetry is full of these images which require an artistic sensation both in writing and translating because poetry is the essence of any language. We have chosen the translation from English into Arabic and not the opposite, first, because we believe in what Dickins et. al. (2002, 2) said "translator training normally focuses on translation into the

mother tongue. Higher quality is achieved in that direction than in translating into a foreign language". Second, We wish to investigate this direction in order to discover the various strategies used to render poetry in Arabic and the extent to which these strategies are influenced by the source language knowledge here English. Moreover, we are particularly interested in American poetry and especially that of Robert Frost because we think that his poetry is very exciting in the sense that it seems easy and full of the use of images and it is likely to transmit the feeling of the author to the reader. It also reflects common speech of American people and this is the reason behind its easiness although it is loaded with meaning.

2. Research Objectives

This piece of research aims at finding if poetic discourse is translatable or not and which strategies should be used to translate this very complex type of writing which includes almost all the different language sciences starting from linguistics, stylistics, and phonetics, passing by rhetoric, pragmatics and semantics, and ending by figures of the language, aesthetics and emotiveness. Because poetry is a kind of language in its compact form, we attempt to emphasize on the importance of being faithful to the ST and when this faithfulness disappears. Furthermore, this research tries to seek a new way of looking at the translation of poetry which some have labelled the art of the impossible.

3. Research Questions

Based on the issue of translatability or untranslatability of poetry, the following questions are stated in order to tackle such an issue:

- Is literary discourse and especially poetry translatable or not?

- Should translators stick to the source language text in order to be faithful to the original version or should they translate the source text in a way that suits the target text audience?

- What are the strategies that are used by translators in order to transmit the message, here, this particular poetic discourse, to the target language audience?

- Should the translator be a poet in order to render poetry effectively or should he be a proof translator?

4. Research Hypotheses

In order to answer these questions, the following hypotheses have been put forward:

- Translators should translate the source language text in a way that suits the target language audience in order to transmit the poetic message.

- In order to overcome the problem of untranslatability of poetry, translators use strategies such as the ones mentioned in earlier sections in order to avoid distorting the meaning of the original text.

It is the objective of this research to try to find the strategies that translators use when trying to translate poetry which seems rather untranslatable.

5. Research Design and Methodology

In this research, first a set of parallel corpora of both English and Arabic versions of the poems of the American poet Robert Frost (1874-1963) are chosen from Untermeyer (2002), then compared and contrasted in order to examine the various strategies mentioned on page 2. The corpora are chosen in accordance with the main concern of our research. They consist of a number of different English

poetic texts along with their translated versions into Arabic. Second, a test is given to fourth year translation students at the Translation Department of Mentouri Brothers University Constantine. The test is composed of a poem given to fourth year translation students after the researcher has taught them some poetic features in the subject matter called ESP (English for Specific Purposes). They have also been taught the way of translating poetry and rendering it from one language to another by other teachers. The same poem has been given to four professional translators. The intention behind conducting this test is to take the translations of novice and professional translators as examples from real life. Third, a questionnaire is given to the translation teachers at both the English and the Translation Departments to know their assumption towards the translation of poetry and if they have ever translated poetry before. This is done in order to back up the hypotheses.

5.1. Parallel Language Corpora

The parallel language corpora, which are the main or primary data for analysis, are composed of nineteen poems of the American poet Robert Frost (1874-1963) and their translated versions in the Arabic language found in different certified websites by different translators and poets. The corpora are analyzed by giving the general meaning of the poem, the textual analysis, and the music. The analysis of the translated version, i.e., Arabic is based on the sound, the words, the image, the tone, and the content. These are the data and the tools on the basis of which the analysis has been undertaken in order to find the strategies used and compare them.

The whole data are analyzed quantitatively and qualitatively in order to come out with fruitful results that may help researchers in the future.

5.2. Novice and Professionals' Test

The students' test is a poem entitled "Fire and Ice." It is characterized by its very simple and ordinary words. It is not highly compact because in this poem Robert Frost (1874-1963) used very simple and aiming words. Yet, he has transmitted the meaning he felt inside him to his reader clearly and thoroughly. This test is used as an illustration of the strategies students, as novice translators, have used in order to render the different verses of the poem mentioned before. The same poem is given to four professional translators just to examine what are the strategies that they may use in order to transmit both the form and the meaning from English into Arabic.

5.3. Teacher Questionnaire

The teacher questionnaire is an additive tool in order to support the hypotheses since it deals with the domain of translation and with the most difficult type of writing. It was given to thirteen teachers at both the English and translation departments. The opinion of the translation teachers is, therefore, of a great importance since their answers will reflect their expertise.

6. Structure of the Thesis

This study is divided into two parts one is theoretical and the other is practical. The first part is divided into three chapters; the first chapter is devoted to literary discourse especially poetry in English and Arabic, the difference between poetic and prosaic languages, the effect and importance of poetry, the creativity of poets in writing poetry, and the characteristics of poetic language. The second theoretical chapter deals with the importance of translation, its approaches especially literary translation, translatability and untranslatability of poetic discourse, the difficulty of translating poetry, the assumption of some scholars towards the translation of poetry

and the features taken into consideration when translating poetry. The third chapter covers the models of strategies that were suggested by some translators and professors, and their importance in translating poetry. These strategies swing between foreignisation and domestication. The second part, which is practical, is composed of three chapters which deal with the data analysis. The first practical chapter consists of the parallel language corpora composed of the poems of Robert Frost and their equivalents in the Arabic language and which are analysed for the purpose of finding the strategies presented in the third theoretical chapter. The second practical chapter deals with the test which is a poem given to fourth year translation students and to four professional translators as examples of the ability of both novice and professional translators in translating poetry. The sixth and last chapter covers the analysis of a questionnaire which is given to English and translation teachers in order to know their assumption concerning the strategies used in translating poetry.

Chapter One

The Characteristics of English and Arabic Poetry

Introduction to Poetry –Billy Collins-

I ask them to take a poem
And hold it up to the light
Like a colour slide.
Or press an ear against its hive.
I say drop a mouse into a poem
And watch him probe his way out,
Or wall inside the poem's room
And feel the walls for a light switch
I want them to waterski
Across the surface of a poem
Waving at the author's name on the shore
But all they want to do
Is tie a poem to a chair with rope
And torture a confession out of it
They begin beating it with a hose
To find out what it really means

(From *The Apple That Astonished Paris*, U of Arkansas 1988)

(Cited in Seon: 1993, 1)

Introduction

Poetry consciously registers on our souls which are the essence of our being. It makes our feelings articulate and shapes time and space. Since poetry is like something mysterious that enlightens our lives, it is worth saying that it is like a butterfly or something which seeds itself inside of us. Moreover, it is of a great importance, because it goes deeper in our emotions and feelings. Thus, this meaning is summarized in the poem that appears previously.

First of all, we will start this chapter by trying to define the mystery of poetry, a poem, and the creativity of the poet. Second, we shall move to the difference between poetic and prosaic languages and the importance of prose for poetry and vice versa, because poetry says something in a magic way and prose explains it in a simple and direct way. Third, we move to both the importance and

effect of poetry which may be summarized in enabling the reader to combine between the world of imagination and the world of reality. Fourth, we give a brief definition of the principal figures of speech or simply features of poetry which vary from meanings of words such as metaphor and simile, images of words or painted images that the poem leaves in the mind of the reader such as tone and mood, and sounds of words especially rhyme and rhythm to the way of arranging words in a poem including the forms of writing poems. Besides, we shall point out Arabic poetry, the characteristics of Arabic poetry, and its types.

1.1. Definition of Poetry

Many scholars have defined poetry, poem and a poet according to their own point of view. Each of which has seen the definition of these interrelated terms from a different angle. These are some definitions of specialists and poets and rhetoricians:

According to Bertens (1995: 21), “poetry is a means of resisting modification and superficiality because harmony is the result of contradiction and tension in a poem.” Bertens intends to say that poetry is what is behind the explicit meaning, i.e., the tacit meaning or what is implied, because if we try to explain poetry it will lose its beauty and power. Moreover, poetry is what is meant, not what is written. In other words, it is the feeling that reaches the reader or that is found in the reader’s mind or heart when the poet is telling his poem or reading it.

Cudden (1976) considers a poem as a work of art, a composition, a work of verse, which may be in rhyme or may be blank verse or a combination of the two, or it may depend on having a fixed number of syllables. The above definition is a specialized one because it deals with some poetic terms which are related to the types of writing poems. Since a poem is a work of art, it should have some features which portray its beauty, it is not just a piece of writing that is thrown to readers.

Yet, it is something that transmits true feelings which the poet has lived at a given period of time. The type of writing depends upon the poet himself because he is the one who chooses if the poem should be rhymed or not and this also depends upon the type of the message that he wants to transfer to the listeners or readers.

Random House Unabridged dictionary (2006) defines poetry as “The art of rhythmical composition, written or spoken, for exciting pleasure by beautiful imagination or elevated thoughts.” This definition is not too far from the one of Cudden (ibid.) as it emphasizes on the artistic value of poetry, and its crucial specificity which is rhythm. In addition, it may be written, i.e., directed to readers or read in the absence of the poet himself, or spoken, i.e., oral or directed to listeners by the voice of the poet or other readers. Moreover, the purpose of writing poetry is to have pleasure through imagination and elevated thought and this cannot be achieved unless through figures of speech.

Frost (1969: 93) says that “Poetry is memorable speech which is lost in translation. Poetry is the expression of feelings experienced by a poet.”

This definition is a double edged sword, i.e., it carries both the meaning of poetry for him (Frost) and his opinion about the translation of poetry. By saying, poetry is memorable speech which is lost in translation, this shows the importance of poetry because it is easy to memorize more than prose and for Frost the translation of poetry is impossible because it loses its beauty and intended meaning. And, by saying poetry is the expression of feelings experienced by a poet; he means that the feeling of a poet while dealing with poetry is different from a listener while listening to poems. Further, the experience of a poet starts by feeling something inside, i.e., a real feeling which is called inspiration then it is translated to something full of

images written on a piece of paper, and no one else can feel the experience that the poet experiences.

In another definition Frost (ibid.) claims that: “poetry is the kind of things poets write.” This quote completes the one just mentioned previously since it summarizes the meaning of poetry in a few words which add slight information to the former definition.

Nair (1991) believes that poetry is the rendering of the feelings, emotions, and experiences of a poet and this is done imaginatively. This is almost the same as the second part of Frost’s definition.

On the contrary, T.S. Eliot (Cited in Huang, 2010: 3) claims that “poetry is not a turning loose of emotions, but an escape from emotion; it is not the expression of personality, but an escape from personality”. Here, T.S. Eliot wants to say that poetry is neither a kind of feelings and emotions that flow here and there nor a kind of experience that a person examines in his life. Rather, it is an escape and a flee from his emotions and his personality, because when the poet writes he escapes from the world of reality to his own world, the world of imagination, and sometimes gets rid of some negative feelings through writing poems.

According to Angelou (2010, edited in Krisber, 2010: 17), poetry is not only essential for students but for everyone because when poetry is read, it is felt and by feeling it we have the desire to read it aloud in order to feel that we are not the only one who passed through a given experience or situation. Poetry is the human heart speaking its own melody. It is meant here that poetry or poems are the result of the feelings found inside the human heart whether these feelings are real or imaginative.

According to Leggo (2010, edited in Krisber, 2010: 67), poetry is a discursive or practice that makes the poet do all his best to be creative about his life through understanding life experience with a critical wisdom. In fact, this means that poetry is a continuing act which is based upon reasons that help in inviting creative ways of writing a life which results in interrogating and inferring the meaning of lived experiences with not only a critical mind but also a critical wisdom which is not having the ability to say things learnt from this life but saying which is suitable for each attitude and trying to avoid previous mistakes.

Stewart (2010, edited in Krisber, 2010: 87), on the other hand, thinks that poetry is a traditional art which has appeared from oral language and songs. The sentence above means that poetry is as ancient as the existence of the human being since it emerged from songs and oral speech. Moreover, it is less constrained or irreverent with time in other words chronological order in poetry is not obligatory. So, poetry contains a kind of freedom and it is less confined and prescribed than other forms of writing.

Dobson (2010, edited in Krisber, 2010: 131) adds that poetry is the voice of the heart in any form because it touches the core of everything especially humans in any generation, any culture, and any language and so, it encloses our humanity all over the world. In reality, poetry teaches us different and more interesting ways to live in and understand the world. In addition to that and according to what precedes, Walders (2000: 52) proposes that, poetry can turn the light on and deepen the meaning as nothing else can do because a poem's imagery and figures of speech are able to clarify the meaning and intensify it.

Watson (2006: 2) says: "poetry is an art and art is to delight." This short sentence implies that poetry should be written and read in order to let the soul, and

heart experience it and not to read it as a mental activity because good poetry is the one which challenges our souls not just our intellects. In other words, poetry is beauty and beauty is meant to enjoy. Moreover, poetry is merely about experience thus it is not a good idea to read in the words of the poet something that is probably not there.

In his book *Reading and Writing Poetry*, Halperin (2005) has gathered the recommendations of noted poets from different lands on the teaching of poetry in secondary schools, and they have given a number of definitions which approximate each other. They may be summarized as follows: Poetry reflects the diversity of literary genres because it is the essence of literature and it provides us with the basis for understanding the core of culture. Because of the difficulty of writing poetry, the poet may be a novelist, playwright, storywriter and songwriter, etc. In addition, poetry can lead to philosophy and science.

Poetry is represented in the beauty of the word, i.e., the words which are used are alive, they speak for themselves. Moreover, the manipulation of words and the meanings they convey reflect the synthesis, truth, and beauty of poetry.

Poetry is a matter of sensitivity and feelings; it is the voice not recitation and because of that, there is a close relationship between poetry and popular music and visual arts (painting and films). Poetry is finding the likeness between unlike things which is the key towards creativity and imagination; it is the art without a purpose which results in the inspiration rather than writing. So, poetry is a means by which we can live in the past, present, and future using intensive expressions because they are the essence of language.

Poetry is a world of images and reality which results from a world of feelings and thoughts. As a result, poetry is something essential to human emotional life since it makes sense to the world through enriching daily life. For example; when it is said in poetry that dead things are alive it can explain that in a pleasing way, in this case the wood that is alive may be explained as if it is praising the greatness of the Lord. For that, we can say that poetry is not an instrument or an intermediate means used to reach something else; it is an end in itself.

Poetry does not explain life. It uses words in order to find the equivalent to a specific situation experienced or just imagined and sometimes describes nature in a new yet concrete way.

In short, poetry is a form of writing or a type of language from which a moral is drawn because it enables the ideas and the feelings it carries to be internalized and learnt by heart. Poetry is an unusual way of saying something. Poetry is a mystery.

1.2. The Difference between Poetic and Prosaic Languages

According to Tizhoosh et. al. (2008: 26), among the elements of poetry that make people able to differentiate poetry from other types of writing, there are rhythm and meter, sounds, imagery, and form. In fact, what is meant by this is that poetry is special in everything and there are peculiar elements which differentiate poetry from other forms of writing. In other words, poems have sounds which make them rhythmic like music since they have words that are rhyming and others which sound like their meanings which make them different from other types of writing. Moreover, poems have patterns of letters, syllables, and words which help the reader feel the rhythm through both the repetition of words and syllables through out the poem. In addition, poems have images, i.e., they create pictures in our minds which are related

to our five senses in order to enable us to describe things as they are or to compare one thing to another as if they exist in reality. Further, the form of poems is different from other types of writing since it has lines that may be long or short. They may be complete sentences or just fragments. These latter may be arranged in a specific shape or a picture that illustrates the topic. Last but not least, meaning is the most important characteristic that makes poetry peculiar and very different from other types of writing because words should not be put like that; they should be organized in a special way that is enticing and which reflects the thumb of the poet and his idiosyncrasy.

On the one hand, Probyn (1989) proposes that the language is at the poets disposal but he needs to give it the appropriate context and significant form in order to transform it to poetry because poetry is a type of discourse which is based upon form or what is called the shape and upon both connotative and denotative meanings. In addition, line-length is the most significant characteristic of poetry but not prose since in poetry the writer is responsible for organizing the lines but in prose the printer is responsible for that.

On the other hand, Probyn (ibid.) proposes that there are three main components in poetry which differentiate between poetry and prose. These are time, space, and sound. By space, it is meant linking the utterance to its physical shape. Time has a great importance in poetry since poetry or rhythm in poetry is meaningless without its verbal meaning. Sound and rhythmic elaboration have a crucial role in poetry which does not exist in prose. Likewise, poetry is so special as it denies the arbitrariness of language and provides us with an illusion of uniqueness.

On the other hand, Halperin (2005) states that we can differentiate poetic language from prosaic language by structure, imagery symbols, musicality, rhythm,

meter, and rhyme in addition to its language which is inspired and lucid. In spite of that, some poets said that there is no clear division between poetic and prosaic language. Yet, at a given moment there was a distinction between the two types of writing; while the former speaks the feelings the latter focuses on the intellect. However, nowadays most of the genres of literature have overlapped to a great extent until we find the prose poem where poetry is found out of poems. We also find poetry in novels, stories, plays, and films. So, we can no longer differentiate between poetry and prose.

Despite that, the languages of poetry and prose are different; while poetic language goes to the heart of everything and gets the essence of living creatures and inanimate objects that covers the existence of other interpretations, prosaic language is direct, concise and defines the situations or some of their aspects directly. In addition, poetry can be distinguished from prose by its deliberate rhythm or what is called cadence, and by metaphors and images. Poetic language is somewhat unusual. It can be identified according to the degree of deviation from the usual which is prose in this case. It is worth saying that prose would be the lie and poetry the truth. On the contrary, both are of the same importance in expression. Yet, artistic prose is of a greater importance in communication than poetry although both are imaginative and inventive.

The language of prose is colloquial and daily life whereas the language of poetry requires a great control of figures and images. Prose is more descriptive and narrative while poetry is suggestive because prose borrows from poetry and poetry borrows from everywhere.

Despite what has come first, we should not neglect the crucial role of prose which is to provide instruments needed for analysis such as the understanding of

reasons and motivation, cause and effect, the why and how of beings. Poetry is based upon the content; it deals with the reality as it is without giving the how and the why of the things for instance the rose has no why. It brings tender feeling; it expresses ideas in a brief and powerful way.

A good analogy between poetic language and the onion has been brought by Probyn (op.cit.: 2) who proposes: “The good analytical critic is not one who stripes the layers of the onion one after another until there is nothing left inside; poetic language has the quality, paradoxical in non-poetic language, that when one layer of it is stripped off, the onion looks bigger and better than it did before.” Thus, we may say that this is the specificity of poetic language whenever you get deeper inside you will discover its mysterious nature that embeds both reality and imagination.

1.3. The Effect of Poetry and Its Importance

1.3.1. The Effect of Poetry

Halperin (op.cit.) proposes that the effect of poetry depends upon changing how we look at the world; it shapes the feelings of the readers and affects their way of looking at the world. In addition, it makes us understand ourselves perfectly through understanding others’ cultures. Likewise, we may consider poetry as all artistic products as it offers a special feeling which is relaxation and entertainment from sources of tension. Poetry offers us some information and makes us understand the inner and outer world of others. Through poetry, few words are used in order to express great meaning and expansive ideas.

Poetry needs to be comprehensible by perceiving it as feelings flying from words reaching the soul of the listener not by the intellect but by emotions because poetry is not only a question of using the right language, it is a combination of

words and ideas that transcend into beauty and the content that goes beyond language. So, language should be kneaded until it results in the exact poetic feeling. In other words, it is better to avoid confusing and unclear language that live behind its incomprehensive language. Moreover, the simplest way to transcribe the beauty that poetry should unfold is the use of simple expressions and that is the appropriate language. The aim of poetry is to convey a specific message to a specific person in particular. So poetic language has symbolism, imagery and rhythm and it is economic.

According to Zse (2010, edited in Krisber, 2010: 230) the effect of poetry is like snow; sometimes the word is meditative and soft and comes slowly and other times it is raw and hits with the ferocity of its constituents.

Wallace (Edited in Serio, 2009: xiii) says that “Poetry is a response to the daily necessity of getting the world right.” Indeed, this is the reality because without creative work and especially poetic one, we cannot see the beautiful and improved image of the world. In short, we turn to a poet for insight as it is claimed in this poem:

Go, said the bird, for the leaves were full of children,
Hidden excitedly, containing laughter.
Go, go, go, said the bird: human kind
Cannot bear very much reality.

From: T.S. Eliot (1963), *Burnt Norton, Four Quartets* (edited in Krisber 2010: 26).

In the end, and as Probyn (ibid.: 7) stated: “There remains a mystery in the effect of poetry even for the better equipped reader who deliberately sets out to encounter it in his own language.” The meaning that was intended to be transmitted here is that the effect of poetry is something mysterious or magic which may not be understood or solved even by the reader who is used to the figures of speech which characterize the nature of poetry.

1.3.2. The Importance of Poetry

Halperin (2005) said that the importance of poetry is intended to signify the objectives and goals that poets seek to attain through writing their poems. It seeks to celebrate beauty through musicality of sounds. For some poets, there is no purpose in poetry because it is a total freedom; it is an essential language unity of inspiration. In addition to that, it establishes the notion and practises the culture of different kinds. Without poetry, many noble things would be lacking. Poetry tries to metamorphose the readers into different beings from what they were when they began reading.

Sometimes poetry is used to understand thematically or emotionally difficult subjects. Poetry cannot have a general purpose beyond the self-expression of individual poets since there are some subjects which inspired poets such as love and death. The best and most beautiful type of poetry is self expression; it is the sovereign because it expresses what is inside the poet, i.e., true and sincere feelings.

Poetry enables us to the instants of reality in its nature and in its imaginary and spiritual continuation which helps stamp ideas in the minds of people.

Glesne (2010, edited by Krisber (2010: 36) proposes that the importance of poetry lies behind knowing when to enter into an intuitive imagination and when to disappear into others' words. The meaning that may be inferred is that poetry has the magic to inform both the writer and the reader that they may share a common knowledge background which is in this case the sense of intuitive imagination and when to benefit from others' words by making them yours using a poetic style.

Walders (2000: 51) claims that poetry can touch us deeply to the extent of feeling what cannot be articulated. Moreover, what cannot be understood by didactic

methods of teaching may be understood by a poem. Hence, poetry clarifies the what is difficult in easy ways, and the unusual in usual ways because it contains vice and values, time and place, past and present. Thus, it summarises experiences of people.

In spite of that, Serio (2009: 1) proposes that poetry makes us aware of shared cultural history and goes deeper in the human soul. In addition to that, poetry provides linguists with the rules that govern the language since it is one instance for understanding the language.

1.4. Features of Poetry in the English Language (Figures of Speech)

Chesterton (1874-1936, cited in Lederer, 2009: 24) said: “all slang is metaphor, and all metaphor is poetry.” Indeed, the native language is full of idiomatic expressions. In other words, it is based upon figurative meaning and imagery which is used to paint a picture in the readers’ mind to help them imagine the person, place or situation that is described. In addition to sounds of words and poetic forms which collaborate to find out a good poem, there are plenty of features which characterize poetry, or what is called by some poetic devices. But here, we are just going to focus on the most important or the ones which are relevant to our research.

1.4.1. The Meaning of Words (Figurative Language)

Words have several meanings and the poet is the responsible for choosing the words which will carry the intended meaning when used with other words. Most significant words may carry several depths of meaning at once. The ways in which the figurative language terms, prosodic features and words which result in a special effect, are used have been identified by many writers, authors and poets. The ones that enclose most of the figurative terms that are relevant to our research are those provided by Klein (2010) and Chesterton (2008) as described in the following:

- Metaphor

It is a direct comparison between two unlike things, saying that one is the other or does the action of the other. for example:

‘Her fingers danced across the keyboard.’

‘He is a zero.’

- Simile

It is a direct comparison of two unlike things that have something in common using ‘as’ or ‘like’. For instance; “Her eyes are like comets” (Klein, 2010).

“I am as hungry as a bear” (Watson, 2006 : 18).

- A Simile or a Metaphor

Chesterton (2008: 526) claims that a simile is to compare two things. This is indicated by some connectives; ‘like’, ‘as’, ‘than’ or a verb like ‘resembles’. In order to find the simile, it is better to compare two things which are dissimilar in kind. For, it is not worth saying “your fingers are like mine.” because this is not a simile. It is better to say “your fingers are like sausages.” And if we omit the connective ‘like’ the result will be a metaphor which means to say that a given thing is something else which in reality is not.

The following examples (Kennedy, 2009: 85) illustrate the simile, the implied metaphor and the metaphor;

“My love has red petals and sharp thorns” Implied metaphor.

“My love is like a red, red rose” Simile.

“My love is redder than red rose” Superlative.

“My love is a red, red rose” Metaphor.

There is a great difference in eloquence between the three examples mentioned previously.

On the other hand, we can differentiate a metaphor from a simile not only in using connectives but also from the meanings of each one. While the simile refers to a specific characteristic that is shared between two things, a metaphor encloses all the specificities and it is not limited to the number of similarities. For instance, if we say: “He eats like a pig” this is a simile because here we compare a man and an animal using one characteristic which is their eating habits. In contrast, if we say “He is a pig” this is a metaphor which embraces all the physical and moral characteristics. We generally use similes and metaphors in everyday speech without being conscious of them. As an example; by saying “she is a doll” we mean that she is so beautiful to the extent of not differentiating between her and the doll, and this is a metaphor. Another example is “the tickets are selling like hot cakes” which is a simile and it is used in everyday speech. In addition, if we say “water the spark of knowledge and it will bear fruit”, it is a mixed metaphor. ([http://whsfilmmfestival.com/Walpole High School Film Festival/Creative Writing files/metaphor%3Asimile.pdf](http://whsfilmmfestival.com/Walpole_High_School_Film_Festival/Creative_Writing_files/metaphor%3Asimile.pdf)). In fact, a poem may be one comparison from the beginning till the end or it may include a series of similes and metaphors.

- The Importance of Poetic Metaphor

Not all people know the discreet use of metaphor unless it has been properly educated in poetry because the use of metaphors is more than a pure decoration. "Poetry begins in trivial metaphors, pretty metaphors, 'grace' metaphors, and goes on to the profoundest thinking that we have" (Frost, 1996: 36). In fact, metaphor helps us

envision unfamiliar things by comparing them to familiar things, and by connecting two items metaphor can reveal interesting aspects of the two items. This permits us to say something and mean another thing. In addition, this makes almost all our thinking metaphorical if we neglect mathematical and scientific ways of thinking. The use of metaphor or being figurative is the most fascinating area in poetry, yet it is worth mentioning that we cannot control it easily, it is like a horse that you are not able to expect when to ride it and when it may break down with you (Klein, 2010).

- Personification

Personification is a figure of speech which is used in order to make animals, things, or inanimate objects (abstract terms) human or to attribute them the characteristic of human beings. Personification is generally used mechanically and automatically in poems. For instance, “The days crept by slowly” (Chesterton, 2008: 530).

- Apostrophe

Apostrophe is a way of addressing something or someone invisible or not ordinarily addressed to such as an inanimate object, an absent or a dead person by using name. It is the best way of making the inanimate alive. It is a way of speaking to the intangible person to person. As in saying “O captain! My captain! Our fearful trip is done” (Ibid.).

- Overstatement (hyperbole)

Chesterton (ibid.) suggests that poets use outrageous exaggerations for effect and because of that, they emphasize and overexaggerate to sound humorous. For example, “He weighs a ton.” The opposite of overstatement is understatement.

- Understatement

Understatement is one of the principal sources in poetry. It means to describe a person less than he deserves (Klein, 2010). For example, “We have had a little rain this morning.” while the area is flooded.

- Metonymy

According to Chesterton (op.cit.) metonymy is to substitute the name of something for another thing closely related to it. For example, to say “the white house decided” instead of saying the president decided. There are different kinds of metonymy:

- *Synecdoche*

It means to use a part of something to stand for the whole of a thing as in saying, “she lent a hand” and meaning that she lent her entire presence (Chesterton, 2008: 530).

- *Transferred Epithet*

It means to make something wear the characteristics of another thing closely associated to it, or to shift a modifier from the animate to the inanimate. It is used as a device of emphasis. For instance, “A sleepless night” (ibid.).

- *Paradox*

It is a statement that seems at first a contradiction but in reality it is not which reveals unexpected result. It goes from the simplest by using simple words to the most complex by using difficult ones. For instance, “the hurrier I go behinder I get” (ibid.: 531).

- Paronomasia (Pun or Play on Words)

Two words or more which are identical or similar in sound but are different in meaning or denotation (ibid.). For example, the two words ‘boar’ which is the male swain and ‘bore’ which means a hole or a cavity.

In addition to the figurative terms stated before, Klein (2010) added others such as the followings:

- Allegory

It is a representation of abstract or spiritual narrative story that carries an abstract meaning which may be understood after reading the whole poem.

- Allusion

It is a brief reference to some persons or historical events, a character , a work of art, a mythological or biblical situation.

- Ambiguity

A word or a phrase that can have more than one meaning even in its context. Generally poets use such ambiguous words in order to seek deeper and darker meaning to await those who contemplate the poem.

- Analogy

It is to compare something unfamiliar with something familiar.

- Cliché

It is any figure of speech that was once original but through overuse it has become outdated. In fact, it is a stock of sayings which are used regularly in everyday speech. For instance; ‘busy as a bee.’

- Connotation

It is the emotional, psychological, or social overtones of a word; its implications and associations apart from its literal meaning.

- Contrast

It deals with closely related things with strikingly different characteristics. For example; He was dark sinister, and cruel; 'she was radiant, pleasant, and kind.'

- Denotation

It is the dictionary definition of any word or its literal meaning apart from any connotation, i.e., the meaning of a word out of context.

- Euphemism

It is a kind of understatement that is used in order to lessen the effect of a statement substituting something innocuous by something offensive. As an example; if we say 'She is at rest' this means 'she is dead.'

- Irony

It is a contradictory statement or situation which reveals a reality that is different from what appears to be true. It is generally humorous. We may say that the meaning in irony disguises. To illustrate this we may say: "Wow, thanks for experience gift... let's see did it come with Fun Meal or the Burger King equivalent?" (<http://www.chaparralpoets.org/devices.pdf>).

- Oxymoron

It is when we combine two words that seem to be contradictory. As an example, 'a pointless point of view', 'bittersweet.'

- Symbol

An ordinary object, event, animal, or person to which we have attached extraordinary or deeper sense than the literal meaning and significance; a flag to represent a country, an owl to represent wisdom, a lion to represent courage, and a wall to symbolize separation. (<http://www.chaparralpoets.org/devices.pdf>).

In a nutshell, poets often make puns on images combining the sensory force of imagery with the verbal pleasure of word play. Figures of speech should not be taken literally since they transform our imaginative world to a tangible one. As an example; if we personify an eagle this reminds us of the characteristics that are common between a bird and a human being. Through metonymy, a poet may focus our attention to a particular detail in a larger object. In addition, both hyperbole and understatement, make us see the physical actuality or simply the reality in back of words because they are two sides of the same coin that use distortion to make a point. Puns and paradox envisage the real actuality and impress us enjoyably. Through apostrophe, the poet asks the inanimate to listen to him by animating it, or just through calling God or the revived dead immediately. For that, we may say that figures of speech are more than playing with words, they have power.

1.4.2. The Images of Words

Poetry uses vivid language to generate ideas and evokes the images not only of the visual sense but also of sensation and emotional as well. Imagery carries depth of meaning which enables the poet to describe the impressions of sight, sound, smell, taste and touch which may be transferred to the thoughtful reader through imaginative use and combinations of diction. Imagery is the reflection of what is sensuous

because the usual language is not sensuous. It is poetry which makes it full of sense. Related images are scattered throughout a work to create a particular mood or tone.

According to Probyn (1989) and as agreed by Klein (2010), these two are the ways through which a poet reveals his attitudes and feelings, in the style of language or expression of thought used to develop the subject. Certain tones do not only include irony and satire, but may also be loving, condescending, bitter, pitying, fanciful solemn, and a host of other emotions and attitudes. Tone does not stop here, it extends or refers to the overall mood of the poem itself, and pervades the atmosphere which influences the reader's emotional response. Another crucial use of tone is the reference to pitch or to the demeanor or behaviour of the speaker as interpreted through inflection of the voice. In fact, in poetry this is conveyed through the use of connotation, diction, figures of speech, rhythm and other elements of poetic construction.

1.4.3. The Sounds of Words

Words are arranged to achieve specific kinds of effects. In fact, this way of organizing words is called sound devices or prosodic features. The different deliberate arrangements of words according to their sound pattern have been identified by Klein (2010) and others by Probyn (1989) :

- Alliteration

It is the repeated consonant sounds at the beginning of words, on the same or adjacent line. For instance; 'fast' and 'furious.'

- Assonance

It is a repeated vowel sound in the words that are placed near each other, usually on the same or adjacent line. It should be in words that are accented and

stressed rather than those which are not stressed. As an example, 'Men *sell* the wedding *bells*.'

- Consonance

It is a repeated consonant sound at the end of words placed near each other usually on the same or adjacent line which produces a pleasant sound of near-rhyme. For example, 'cool' and 'soul.'

- Cacophony

It is a discordant unpleasant, harsh sound which carries disorder and results in the difficulty of pronunciation. For example, 'My stick finger click with a snicker.'

- Euphony

It is a series of musically pleasant sound which conveys a sense of harmony and beauty to the language. For instance, 'a bird came down the walk.'

- Onomatopoeia

It is related to the words that resemble the noise they make. For instance; if we say: 'hear the steady tick of the hall clock.' The word 'tick' sounds like the action of the clock.

- Repetition

It is the intended reuse of words and phrases for effect. Parallelism, which is by definition the longer phrases that have different key words, is also used. This is a central part in poetry. For example, 'I was glad; so very, very glad.'

- Rhyme

This is the device most associated with poetry by the general public. It means words which have different beginning sounds but whose ending sounds are alike,

including the final vowel sound and the sounds of the consonants following it and which are said to rhyme. As an illustration, ‘time’, ‘slime’, ‘mime.’ There are many types of rhyme:

- *Double Rhyme*

Double rhyme includes the last two syllables. For example, ‘revival’, ‘arrival’, ‘survival.’

- *Triple Rhyme*

Triple rhyme includes the final three syllables. For instance; ‘greenery’, ‘machinery’, and ‘scenery’. If the final consonants are the only sounds of words which are the same, but the initial consonants and the vowel sounds are different, the rhyme is called slant rhyme or half rhyme as in ‘soul’, ‘oil’, ‘foul.’ When this appears in the middle of a line, it is called consonance as mentioned earlier.

- *Near Rhyme*

It is when the final vowel sounds are the same, but the final consonant sounds are slightly different. The following words illustrate that: ‘fine’, ‘poem’, ‘rhyme.’

- *Sight Rhymes*

Also called eye rhymes, it means words which are spelled the same but pronounced differently such as, ‘enough’, ‘cough’, ‘tough’, and ‘bough’.

- *Rhythm*

In spite of the unawareness of the definition of rhythm, nearly everyone responds that it is the organization of verbal stresses or speech rhythm into a regular pattern of accented syllables separated by unaccented syllables. Rhythm is of a great importance in poetry since it distinguishes it from prose. The best example that

illustrates rhythm is, ‘i THOUGHT i SAW a PUSsy CAT’ while the stressed syllables are the ones written in capital letters. This is sometimes referred to as meter.

- Meter

It is the organization of voice patterns by focusing on stresses and the frequency of repetition per line of verse. Poetry is organized according to the division of each line into feet (Klein, 2010).

T.S. Eliot (Cited in Probyn 1989 : 19) says: ‘There is no escape from meter, there is only mastery.’” Poetry and songs are famous for their metrical rhythm which is the recurrence of regular rhythmic unit in a line of poetry. Because of the importance of metrical rhythm, the poet needs to master it very well as mentioned above in the quote of T.S. Eliot. There are different types of meter in Anglo- Saxon poetry. Probyn (1989) proposes three basic types of meter in Anglo-Saxon poetry which are:

- Accentual Meter

It is found in the kind of poetry where the number of syllables but not accents per line is variable. In each half-line of Anglo-Saxon poetry there are always two stressed syllables. For that, in each verse four syllables are stressed.

- Syllabic Meter

In this type of meter, there is a fixed number of syllables per line yet the number of accents is variable.

- Accentual-Syllabic Meter

It is the third type of meter which is a combination of the two first types. It has dominated English poetry for the last four hundred years. It is characterized by a regular pattern of the number of both syllables and stresses in each line.

- Feet

Probyn (ibid.) proposes that the foot is a metric unit which embraces a specific arrangement of strong and weak stresses. The most common metric unit is the iambic which consists of an unstressed syllable followed by a stressed one as in the word “reverse”. It is worth mentioning that stressed syllables are labeled with an accent mark and unstressed ones are labeled with a dash. Moreover, metrical feet may be as long as three syllables and are divided by slashes. The following table shows the types of metrical feet:

Pattern	Name	Example
- /	Iamb/ Iambic	Invite
/ -	Trochee/ Trochaic	Deadline
- - /	Anapest/Anapestic	To the beach
/ - -	Dactyl/Dactylic	Frequently
/ /	Spondee/ Spondaic	True blue

Table 1: Types of Metrical Feet (Probyn, 1989: 19)

Meter is measured by the number of feet in a line. A line with five feet is called in Greek language pentameter. Thus, a line which is composed of five feet is known as “iambic pentameter”. This latter is the most common metrical foot from English poetry, and the one favoured by Shakespeare. The most common line lengths are:

Monometer: one foot, Dimeter: two feet, Trimeter: three feet, Tetrameter: four feet, Pentameter: five feet, Hexameter: six feet, Heptameter: seven feet, Octameter: eight feet.

1.4.4. Arranging the Words (A List of Poem-types)

The sequence of arranging the words in poetry is determined by the poet. It may sometimes be arbitrary and other times mechanical. Among them, and as Klein (2010) claimed, we have:

- Point of view

The point of view of the author or the poet is the point of view of the speaker or the storyteller. The point of view of the poet is called in poetry voice. The division is drawn between the first person; who uses “I” while telling the story or the poem from his own point of view, third person; who is limited and not a part of the story but describes others from his perspective, third person (omniscient); he is the person who is not part of the story but he is able to know and describe what all characters are thinking.

- Line

The line is very crucial to the perspective of poetry which is responsible for distinguishing it from prose. It is one of the units that correspond to a series of metrical feet into which poetry is arranged. A pause at the end of each line is very important and the reader should follow punctuation to know the placement of pause.

- Verse

It is a simple line of a poem which has a specific way of arrangement in a metrical pattern such as free verse, blank verse etc.

- Stanza

It is a division that is created out of the arrangement of lines into units. It is generally repeated in the same pattern of meter and rhyme through out the poem. In other words, it is a paragraph within a poem. Stanzas are often separated by blank lines. Stanza forms are the number of lines in a stanzaic unit: couplet (2), tercet (3), quatrain (4), quintet (5), sestet (6), septet (7), and octave (8). Some stanzas have specific characteristics such as rhyme scheme, meter, and number of lines. These latter are described by specific names such as; ballad meter, octava rima, rhyme royal, terza rima, and Spenserian stanza.

- Rhetorical Question

A question that is asked for effect. In other words, it does not need an answer because its answer is obvious. Its aim is to achieve a great emphasis that is stronger than the statement itself. For instance, ‘could I but gess the reason for that look?’

- Rhyme Scheme

It is the pattern established by arranging rhymes in a stanza or a poem. It is generally described by using letters of the alphabet to denote the reoccurrence of rhyming lines, such as the a b a b b c c which is the rhyme of royal stanza form. Unrhymed lines are represented by the letters ‘x’ and ‘y’. the quatrain is a common rhyme scheme which is represented by the letters a b b a.

- Enjambment

It is the continuation of the grammatical construction and the logical sense beyond the end of the line of poetry. This is generally done with the title which in effect becomes the first line of the poem.

1.4.5. Form of Writing Poetry

This is the arrangement or method used to convey the content like; free verse, ballad, haiku, etc. There are some forms which are specific to English and others to other languages:

- Open

A poetic free form which is not regular in some elements as rhyme, line strength and metrical form.

- Closed

A poetic form subject which has a fixed structure and pattern.

- Blank Verse

Unrhymed iambic pentameter. Shakespearian plays are written in this form.

- Free Verse

The lines which do not have a rule or a given pattern or structure. It is up to the poet to determine the variables as what fits each poem.

- Couplet

A pair of lines which is generally rhymed; it is the shortest stanza.

- Quatrain

A four line stanza, or a grouping of four line verse.

- Fixed Form

It is a poem following a given pattern of meter, rhyme, scheme, stanza form, and refrain form.

- Ballad

It is a narrative poem written in a series of quatrains where iambic tetrameter alternates with iambic trimeter. It deals with popular legends, and it is suitable for singing. There are two types of Ballad:

- Folk Ballads

They are of unknown origin and they generally lack an artistic finish. They are taken from popular legends and human experience.

- Literary Ballad

It is a way of combining the nature of epic and lyric poetry.

- Ballade

It is a French form of poetry which consists of three, seven, or eight line stanzas and no more than three recurrent rhymes are used with an identical refrain after each stanza.

- Concrete Poetry

It concerns the poems that are printed on the page forming a recognizable outline that is related to the subject which intends to convey or extend the meaning of the words. The essence of concrete poetry lies behind its appearance on the page rather than the meaning of words.

- Epigram

It is a satirical couplet or quatrain that carries an aphoristic humorous thought or event.

- Epitaph

It is a brief statement and especially a poem that is found in the memory of someone deceased used as a tombstone inscription. But, nowadays it has lost its intention of funeral as it is often humorous and witty.

- Limerick

It is a humorous form of five verses of which lines one, two, and five have three feet and lines three and four are of two feet.

- Lyric

Its name is derived from the Greek word for lyre. It is originally designed to be sung. It is the most frequently modern form which is used where an emotional element predominates. In fact, lyric poems evoke the recall of similar emotional experiences in the reader's mind.

- Ode

According to Hirshfiel (2010) (Cited in Krisber, 2010: 47), the ode is a stanzaic form of poetry that is more complex than the lyric with intricate rhyme scheme and irregular number of lines. Its style is marked to be of intense expression of an elevated thought praising a person or a subject.

- Sonnet

It is a fourteen line poem in iambic pentameter with a prescribed rhyme scheme. Its subject was traditionally love and it is generally found in English. The well known and famous variations of the sonnet are:

- Shakespearian Sonnet

A style of sonnet used by Shakespeare with a rhyme of abab cdcd efef gg.

- Italian (Petrarchan) Sonnet

A form of sonnet made popular by Petrarch with a rhyme scheme of abba cde cde or cd cd cd.

- Sonnet Sequence

It is a series of sonnets in which there is a noticeable unifying theme, while each retains its structural independence. All Shakespeare's sonnets were part of a sequence (Klein, 2010).

Thus, from what preceded we may say that these are not all the types of poems that exist in the English language for we have only confined with those that are related to our research.

1.5. The Poet's Creativity and the Meaning of Poetry

According to Leggo (2010) (Cited in Krisber, 2010: 68):

The poet seeks to live attentively in the moment, and to know the momentousness of each moment. He seeks to enter lived experiences with a creative openness to people and experiences and understandings. Above all, He seeks to write and tell stories in an ongoing process of dialogue with himself and with others.

What Leggo wants to say here is that the poet invents or produces new instances of knowledge that have not existed before. Leggo (2010) added that life writing is made with tensions, bought with tears and laughter, full of dangers, and caught up with mystery beyond all telling.

Bringhurst (1995, edited in Krisber, 2010: 113) proposes that poets make things, but they don't make poetry; poetry is present to begin with; it is there, and poets answer it if they can. The poem is the trace of the poet's joining in knowing.

According to Zse (2010, edited in Krisber, 2010: 230), reading, writing, or even thinking about writing a poem is an artistic art which needs the poet to think or what has been called by Robert Frost: “A momentary stay against confusion.”

Watson (2006) proposes that most of the times poetry or a specific poem seems to be occult and difficult to understand and this is what portrays the creativity of the poet. However, some poems do mean just what the poet intends to say through the words as such and without including the figurative meaning. Hence, the poet should be understood plainly for he uses words in order to share his experience and especially parts from his life with others otherwise he will fail.

The poet’s creativity or what does a poet do with language may be summarised in the following chart :

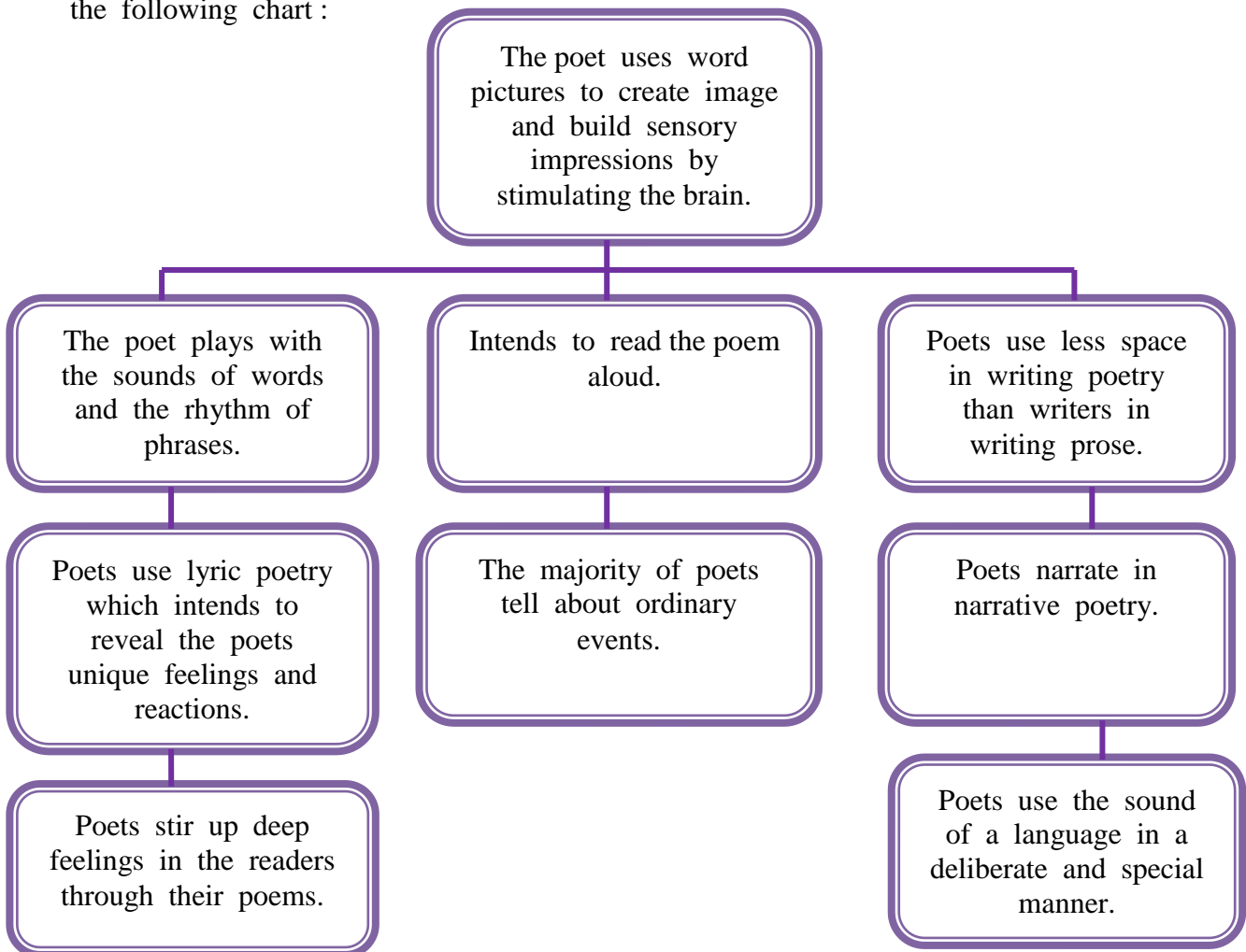


Fig.1: Poet’s Creativity

1.6. Arabic Poetry

Since we dealt so far with what concerns English poetry, in what follows we deal with Arabic poetry in order to see the differences between these two languages especially at the level of writing poetry and the components or the elements that are specific to the Arabic language.

1.6.1. The Essence of Arabic Poetry

According to Halperin (2005) the Arabic equivalent for poetry, or as called in Arabic (*shi'r*), descends from the word *shu'ur* which refers to either feeling or awareness. In other words, it is the subjective perception of what is heard through rendering it to feelings or the impact of what is heard, i.e., poems upon the human heart and mind.

Ghanem (1996: 305) claims that Arabic poetry has occupied and still occupies the first position in Arabic art in spite of the number of arts such as calligraphy, architecture, and music, that Arabs have known since pre-Islamic era.

According to Hämeen (1997: 1), poetry is called in Arabic *nazm* which means arranging and organizing; however, prose is called *nathr* which means scattering and squandering. In fact, the verses in a poem should be of equal importance and beauty exactly as the pearls are arranged in a necklace. In spite of that, the Arabic language has a higher rate of variation in the order of verses much more than any other literary tradition that may exist in any language.

1.6.2. The Characteristics of Classical Arabic Poetry

Indeed, the features that characterize Arabic poetry throughout a poem may be summarized in the followings as Hämeen (1997: 1-2-3) claims:

- Monorhyme

Arabic poetry retains its rhyme from the beginning of a poem till the end except in a few cases. Thus, the only organizing principle is the logical order of ideas. Furthermore, rhyme has been considered as the main element in classical Arabic because none of other peoples' poetries sanctify rhyme as classical Arabic did.

- Non varying Meter

The second feature of Arabic poetry is keeping the same meter of the poem, i.e., all the verses are identical in meter and this is what resembles the epic poetry of Homer in which each verse is equivalent to all other lines in terms of meters.

- Lack of Enjambment

Arabic poetry is considered to be oral since its emergence. Thus, it is general and it tries to prohibit or avoid enjambment in order to make it easier for the listener to memorize. Because of avoiding enjambment, Arabic poetry tends to be free and to use independent short syntactical units giving freedom to each verse. This feature is shared by Arabic poetry with other languages such as Homeric epics and Yugoslavian epic poetry.

Arabic poetry is different from European languages; it is neither narrative nor epic; instead it is lyric but not in the sense of being romantic. In other words; it is based upon imagery and allusions rather than stories which may occur every now and then.

According to Jones (1992), Arabic poetry was tribal at that time and poetry was used as a distinguishing feature that makes it different from other tribes. On the other hand, it represented the life of the tribe; its unity, solidarity, aspiration, fear, and sorrow etc. In fact, tribe's poetry is the memory which survives although the

members of the tribe die. These poems were lyric because they describe the daily life of the tribe rather than being epic or narrative.

1.6.3. Meter in Arabic Poetry

1.6.3.1. Meter in Classical Arabic Poetry

Ghanem (1996: 305) says that since the pre-Islamic era until the middle of the twentieth century, Arabic poetry followed the sixteen meters that have been put by Al Khalil bin Ahmed (the sixteenth meter has been added by his student Al Akhfash). In addition, some modified forms have been added in the form of *Muwashahat* in the Islamic civilization in Andalusia in Spain.

According to Scott (2009: 2), Classical Arabic poetry is famous for the use of one of the sixteen meters that were put by the grammarian Al Khalil in the eighth century. These latter were based upon a quantitative system just as in old Greek and Latin poetry which is in turn based upon syllable weight. In fact, it is a system that uses patterns such as the foot which comprises the syllables based on their length, tone, and stress. The classical Arabic poetry system of poetry resembles the iambic pentameter in English poetry, where a pair of syllables comprising a weak- strong sequence are found within each foot. The meter in Arabic poetry is composed of two basic units which are named *watid* ('peg') and *sabab* ('cord') which compose two syllables each and the combination of *watid* and *sabab* makes the different feet (*tafa'il*) of a line that characterizes each meter and distinguishes it from other meters. The number of feet varies from two to four in order to compose the hemistich 'half line of a verse'. The line of verse in Arabic is called *bayt* (house) and consists of two hemistiches. Indeed, *sabab* and *watid* represent movement and silent letters respectively. A movement letter is a consonant or a semi-vowel and a short vowel. A

silent vowel is represented by *sukun* which creates a long vowel or an isolated consonant. In fact, a *sabab* is composed of one movement letter then a silent letter or two movement letters. For example, *fii* ('in') is a *sabab* composed of the movement letter *f* followed by the silent long vowel *i*. However, *watid* is composed of two movement letters and a silent letter in between or two movement letters preceded by a silent letter. For example, '*alaa* ('on') is a *watid* with ' and *l* as the movement letters and the final *a* is the silent letter. These letters may be understood in terms of vowels (v) and consonants (c). Movement letters are always CV which is a short syllable. Thus, a movement letter followed by silent letters results in CVV, CVC, or CVVC.

Circle	Meter		
I.	<i>tawiil</i>	PK PKK PK PKK	<i>fa'uulun mafaa'iilun fa'uulun mafaa'iilun</i>
	<i>basiit</i>	KKP KP KKP (KP)	<i>mustaf'ilun faa'ilun mustaf'ilun faa'ilun</i>
	<i>madiid</i>	KPK KP KPK (KP)	<i>faa'ilaatun faa'ilun faa'ilaatun</i>
II.	<i>waafir</i>	PLK PLK PLK	<i>mufaa'alatun mufaa'alatun fa'uulun</i>
	<i>kaamil</i>	LKP LKP (LKP)	<i>mutafaa'ilun mutafaa'ilun mutafaa'ilun</i>
III.	<i>hazaj</i>	PKK PKK PKK	<i>mufaa'iilun mufaa'iilun mufaa'iilun</i>
	<i>rajaz</i>	KKP KKP (KKP)	<i>mustaf'ilun mustaf'ilun mustaf'ilun</i>
	<i>ramal</i>	KPK KPK (KPK)	<i>faa'ilaatun faa'ilaatun faa'ilun</i>
IV.	<i>munsarih</i>	KKP KKQ KKP	<i>mustaf'ilun maf'uulaatu mustaf'ilun</i>
	<i>khafiif</i>	KPK KQK (KPK)	<i>faa'ilaatun mustaf'ilun faa'ilaatun</i>
	<i>muqtadab</i>	KKQ KKP	<i>maf'uulaatu mustaf'ilun</i>
	<i>mujtaath</i>	KQK KPK	<i>mustaf'ilun faa'ilaatun</i>
	<i>mudaari'</i>	PKK QKK	<i>mufaa'iilun faa'ilaatun</i>
	<i>sarii'</i>	KKP KKP KKQ	<i>mustaf'ilun mustaf'ilun maf'uulaatu</i>
V.	<i>mutaqaarib</i>	PK PK PK PK	<i>fa'uulun fa'uulun fa'uulun fa'uulun</i>
	<i>mutadaarik</i>	KP KP KP (KP)	<i>faa'ilun faa'ilun faa'ilun faa'ilun</i>

Table 2: The Sixteen Meters of Arabic Poetry Put by Al-Khalil (Scott, 2009: 10)

The previous table represents the sixteen meters put by Al-Khalil. It also portrays both the *watid* and *sabab* where P stands for *watid* and K for *sabab* and L when a *sabab* can be two short syllables, and Q is the inversion of *watid*. In addition, each of the other columns show the pattern for one hemistich. Further, Al-Khalil has related meters into five circles where the first meter of a circle can result in the other meters of that circle by changing the starting points. For example, in Circle I the three meters have feet of two and three components which are PK PKK. Figure. 2 below shows the three meters of Circle I, with each starting at a different point. If we start clockwise from the left we get *tawiil*, *madiid*, and *basiit* respectively.

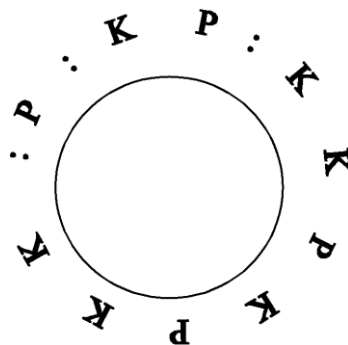


Fig.2 : The Five Different Circles (Scott, 2009: 11)

1.6.3.2. Meter in Modern Arabic poetry

Arabic meter has changed and took another road that led to the imitation of Western poetry especially British and American. In fact, it has been free from the sixteen meters that were put by Al-Khalil and it has looked for new patterns especially after the need for rendering Western poetry and the mixture of cultures. So, Arabic meter changed radically and followed the new trends. And, even nowadays the people who listen to the poet get impressed by free verse, blank verse, strophic

and other types that our ear feels at ease when listening to them because they give more freedom to the poet to choose the meter, the rhyme, the theme in order to bring new subjects and new ways of looking at the same thing.

1.6.4. Arabic Poetry Themes

1.6.4.1. Themes of Classical Arabic Poetry

According to Ghanem (1996: 305), the subjects that Arabic poetry takes into consideration or in which Arabic poetry is written are: ghazal, panegyric, satire, self-praise, elegy; which is called amatory or love poem, and descriptive or gnomic verse. In addition to that, Jones (1994: 2) claims that there is one purpose from four that a poem should have and there are seven major themes. The purposes were *madih* ('panegyric'), *hija'* ('lampoon'), *ghazal* ('love'), and *ritha* ('lament'), and the themes were: *madih* ('panegyric'), *hija'* ('lampoon'), *ghazal* ('love'), *ritha'* ('lament'), *wasf*, ('description'), *fakhr* ('self-glorification'), and *hikma* ('wise sayings'). So, poetry was addressed to a wide range of subjects that characterized Arabic society.

- Ghazal

According to Shackle (2001: 104) The ghazal or love poetry is a lyric poetry which originated from South Asia. It is one of the major poetic and musical forms of Arabic poetry. It is sometimes written about the love of home, land, and country, etc...

- Madih

Madih or panegyric poetry is a type of Arabic poetry in which the poet writes or describes the good characteristics of a person, especially the king, or praises him. In addition, there is the use of overstatement.

- Hija'

It is a type of Arabic poetry in which the bad things in a person are described. In fact, it is called in English lampoon or insult poetry and the use of understatement is unquestionable.

- Ritha'

It is called in English elegy and in this type of poetry the poet laments the death disregarding his relation with them.

- Wasf

A type of Arabic poetry in which a person, a place, or an inanimate object is described just as it is used in prose.

- Fakhr

In this type, the poet praises himself showing that he is proud of himself and his great deeds.

- Hikma

In this type: the poet tries to transmit his experience and expertise in his life to the reader in the form of poetry.

Other scholars added three other themes which are *Khamriyyah* (wine poetry) *Hamasa* (war poetry) *Tardiyyah* (hunt poetry).

1.6.4.2. Themes of Modern Arabic Poetry

There has been a revolt against the classical pattern of Arabic meter that was related to Al- Khalil or what was called (*qasida*) since the contact between Arabs and Western poetry in order to render it to Arabic which resulted in the creation of new forms and the imitation of Western poetry taking the adaptation of Arabic rhyme

scheme into consideration. According to Moreh (1976), the agreed upon form of Arabic poetry from monorhyme and monometer to the use of two hemistiches and the existence of rhyme in the two halves of the opening verse with the main themes which were ghazal, panegyric, satire, self-praise, elegy remained the dominant features of Arabic poetry till the 1940s. However, during the second half of the nineteenth century the features that controlled Arabic poetry have started to change because poets tried to use a new style and liberal forms with new themes. In fact, modern types of Arabic poetry have become almost free from rhyme. They may be summarized in:

- Strophic Verse

It indicates in English the poems that are based upon stanza and in Arabic what is called *muwashshah*, and *zajal*.

- Shi'r Mursal

It is in Arabic the rhymeless verse which tends to copy the dramatic works of English blank verse. This type is composed in any meter and the line is divided into two hemistiches and using one meter throughout the whole poem.

- Shi'r Manthur

This Arabic term is the equivalent of both English-American blank verse and English poetry in prose.

- Shi'r Hurr

Indeed, this term was first used by Egyptians and Iraqi poets in order to indicate the use of a method that mixes Arabic meters including the use of two types of foot within the same poem. This method was used to copy English–American free

verse and went from 1926 to 1947. After that, this term was used to indicate the versification based upon Arabic meter which uses only one foot or where the last foot is different or irregular in length and rhyme scheme. Thus, this method follows the English irregular verse (*vers irrégulier*) in which some English odes were written.

- Monostrophic Ode

It is a kind of ode of only one stanzaic form where the poet is free to choose the line length and rhyme scheme, but the same pattern is repeated with the following stanzas.

- Couplet

This term has been mentioned at the beginning of this chapter. Hence, it means lines of two hemistiches rhyming together. This term is not specific to a given meter in Arabic yet its equivalent in the Arabic language is *muzdawaj*. The term couplet is used in Arabic just like saying *urjuza muzdawija*.

- Taf'ila

This term sometimes stands for the English foot. In fact, it is the unit of Arabic meter.

- End-Stopped Line

It is the point at which the sense line and grammatical structure end in a line (Moreh, 1976).

1.6.5. The Oral Tradition of Classical Arabic Poetry

Scott (2009: 4-5) proposes that Arabic poetry has another crucial component which is orality since Arabic poetry has not been recorded until the second half of

the eighth century. In addition, this is what makes poets today still say (I said the poem) '*qilt al-qasida*' instead of saying (I wrote a poem) I wrote the poem. At that time Arabs used to recite poems, and tribes gathered to hear the recite (*rawi*). Poets who recite their work were compared to birds and their poems to birdsongs. Moreover, the poet used a bow or a stick in recitation in order to emphasize on rhythm. This is considered as one of the important components of orality.

1.6.6. The Form of Arabic Poetry

According to Scott (2009: 6) Arabic poetry had two forms; one is called *qita'* and the number of its lines gets from seven to ten whereas the other is called *qasida* or what is called in English 'ode' which gets to one hundred and twenty verses. The common and peculiar thing in these forms is meter and rhyme. Each line in Arabic classical poetry should be divided into two half lines or hemistiches. A large space separates the two hemistiches in the poem. In fact, this space is not noticed in recitation but its presence may be noticed by the repetition of meter and lack of enjambment.

Conclusion

At the end of this chapter, we may conclude that English and Arabic poetries are extremely different since they belong to two different languages which descend from two different families and each of them has its own culture, its own way of expressing ideas either in prose which has specific characteristics or poetry which is the focal point of ancient and recent literary and linguistic studies. In addition, at the beginning of writing Arabic poetry, i.e., pre-Islamic period, this genre followed a peculiar pattern in writing which has no relation with Western or Anglo-Saxon metre, rhyme and rhythm but after that it adopted a pattern that resembles the way of

writing poetry in Western countries which has given Arabic poetry new ways of transmitting the feelings of the poet until reaching total freedom through writing poetry in prose.

Chapter Two

The Art of Translating Poetry

Dillon Wentworth, Earl of Roscommon, 1633–1685. English translator and thinker on translation. Extracts from his *Essay on Translated Verse*, published in 1685.

'Tis true, Composing is the Nobler Part,
But good Translation is no *easy* Art
For tho Materials have long since been found
Yet both your Fancy and your Hands are bound
And by Improving what was writ before,
Invention Labors less, but Judgment more.
(Cited in Basnet & Lefevere, 1992 : 43- 44- 45)

Introduction

Translation has always been considered as an inferior substitute for the real thing because it needs much energy and efforts which are related to the ability of the translator as it is said in the above poem “a good translation is not an easy task.” This was the first claim which considers the translator as a traitor. This opinion has not disappeared totally because there are those who still consider that translation in general and the translation of poetry in particular as the art of the impossible which is due to the high cultural prestige of poetry which requires time, effort, and ingenuity to translate traditional rhyme, rhythm structures or music and the figurative language involved. In order to see the different perspectives which tackled this controversy, this second chapter deals with the importance of translation, literary translation, its impact on translation studies, and translation of poetry. It tries to represent two interrelated concepts; translatability and untranslatability and to relate them to poetry. In addition, it emphasizes on the perspective of those who said that translating poetry is impossible namely Frost who considers the language of poetry peculiar since it has specific characteristics as proposed by Verdonk (2010: 11):

The language of poetry has the following characteristics: its meaning is often ambiguous and elusive; it may flout the conventional rules of

grammar; it has a peculiar sound structure; it is spatially arranged in metrical lines and stanzas; it often reveals foregrounded patterns in its sounds, vocabulary, grammar, or syntax and last but not least, it frequently contains indirect references to other texts.

Then, the attention is drawn to the features which make the translation of poetry difficult, and how they should be translated. After that, we attempt to shed light on the task of the translator and whether the translator of poetry should be a poet or not, and whether he should be considered as a secret agent, i.e., not leaving his thumb print which makes the reader able to notice that the original and the translated texts are different especially in meaning.

2.1. Translation and Its Importance

Translation is broadening the horizon of one's language. It is an art or a kind of passion, i.e., having the desire to expand the knowledge of one's language. It is always possible to say the same thing in another way, i.e., in another way in a different language. It is the activity of carrying across, i.e., the transportation and relocation of texts from one language to another. Gerding-Salas (2000: para.1) underlines that "the main aim of translation is to serve as a cross-cultural bilingual communication vehicle among peoples." So, translation establishes bridges of appreciation and understanding between different languages, cultures, and societies. According to Lambert (2006: 55), "translation itself was assumed to be a cultural phenomenon." This implies that translation is the most demanding profession that many are capable of envisioning as it is a demanding task whose aim is to travel through cultures. Moreover, as House (2013: 03) puts it "translation mediates between cultures, and literatures, and it is through translations that linguistic and cultural barriers may be overcome." In this respect, translation is considered as a secondary means of communication since through translation the message communicated in one

language may be doubled in another language. This message can also be transmitted to a great number of people all over the world.

Translation is of a great importance, either it is considered as an art or as a science. Bassnett & Lefevere (1992) claim that translations do not always add advantages to arts or sciences but they add the sense of life to them as long as they are faithful. Sometimes, translators are unfaithful because they either do not know the language or the topic they are dealing with. Moreover, translation is the simplest way of imitation, i.e., to do as another does. Indeed, the translator adopts the imagination, words, and the used materials and their order. For that, translation means labour more than praise.

Beedy, Ensinger, & Persas (2000) protest that translators will provide the target text with some solutions for problems of linguistic nature which are encountered during the translation process. Thus, the crucial role of translation is enriching languages by transmitting one text with its meaning from one language to various others. This is what Orudari (2007: para. 1) writes when he said: "In general, the purpose of translation is to reproduce various kinds of texts including religious, literary, scientific, and philosophical texts in another language and thus making them available to wider readers." In short, translation plays a crucial role in nowadays studies because without it the world would have become unthinkable. Robinson (2003: 35) eloquently elaborates on the fundamental assumptions underlying his approach to translation by saying:

1. Translation is more about people not words.
2. Translation is more about the jobs people do and the way they see the world.
3. Translation is more about the creative imagination than about rule-governed text-analysis.
4. The translator is more like an actor or a musician (a performer) than a tape recorder.

5. The translator, even of highly technical texts, is more like a poet or a novelist than a machine translating system.

2.2. Approaches to Translation

According to Aziz & Lataiwish (2000), theories of translation may have two main patterns: literary theories of translation and linguistic theories of literary criticism. For them, translation is a kind of arts, i.e., it is an activity that is important for comparing literary studies. These theories are considered as highly subjective. On the contrary, linguistic theories of translation are characterized to have more objective basis for studies of translation because they use different linguistic theories. As a result, scholars consider the theory of translation to be part of a general linguistic theory. Nowadays, approaches towards translation studies may be classified into: philosophical, linguistic, interpretative, and literary.

2.2.1. Philosophical Approach

This approach emphasizes on the relation between understanding, interpreting and philosophy with which the activity of translation is carried out. In this respect, Steiner (1975) focuses on the relation between understanding the meaning and translating it. For him, the reading of any text is a kind of translation. George Steiner was the first to use the notion of hermeneutic motion in his trial to show the trend he follows while translating. This motion is carried out through four stages:

- Trust: the translator capitulates to the source text and constrains that it carries meaning.
- Aggression: Here the translator enters the source text and tries to get something from it.
- Incorporation: the translator has the intention of recovering something.

- Restitution: the translator must create a balance between what he has taken and what he intends to give by trying to be as much faithful as he can (Steiner, 1975). So, the relation between translation and philosophy is based on hermeneutics which is the science and methodology of interpreting texts. Thus, the translator must understand the original text more than the writer himself and try to lift all the barriers that prevent him from translating.

2.2.2. Linguistic Approach

Traditionally speaking, translation was considered as a sub-branch of applied linguistics. This approach focuses on the first beginnings which were related to the theory of Chomsky based upon language universals. This view was used by some translators but was criticized by the pioneers of the interpretative approach since it is related only to translating numbers and proper nouns.

2.2.3. Interpretative Approach

This approach emphasizes on considering the text as the main unit of translation rather than taking words in isolation. Here the meaning is the main thing which embraces the text.

2.2.4. Literary Approach

This approach focuses on the artistic value of the original text. In this case, translation becomes an artistic activity. Thus, the translation of a literary text or a poem is very different from the translation of a scientific text because the creative element is an essential thing in the translation of a poem but it is not in the scientific text. Wilss (1996) proposes that the most creative translator is the one who possesses a creative mind which is part of the translator's intelligence. Thus,

translation creativity is more prominent in literary translation than any other text type especially poetry which is considered as being a treasure of figurative, rhetorical, and aesthetic language which is highly and intricately sensitive, effective and rich with all kinds of implications, associations, connotations and emotions. So, the translator of literary texts is freer, more creative, and less direct when he tends to translate literature in general and poetry in particular. As a result, the literary approach emphasizes on the talent of enriching a text when translating it which needs the mastering of different skills starting by the reading skill passing by the understanding of the text and ending with the linguistic talent.

2.3. Literary Translation and Its Impact on Translation Studies

According to Cao (2007), Translation may be divided into three types general, specialist, and literary translation. This implies that literary translation and especially poetic translation shares some characteristics with other types of translation and at the same time has things which are peculiar to it. According to Newmark (1988: 189), "Translation is partly a science and partly an art." This means that translation is in one sense a matter of searching for the truth, it is about things, reality, facts, objects and it is impersonal. In addition and from the aesthetic perspective, literary translation is related to imagination and bringing nearer beauty. In fact, this is the essence of human beings, as literature is. Newmark (ibid.) adds that scientific truth is found both in non-literary as well as literary translation. However, imagination is the core of literary translation. Thus, literary translation is the most testing type of translation. In this respect, Shiyab (2006) claims that translating literature is the most difficult type of translation since it comprises metaphorical or figurative language which plays an important role in the literary text as it is its essence.

In translation studies, there is a valid text and a deficient text. Newmark (ibid.) writes that the valid text is the text that may be translated immediately and somehow easily. On the other hand, the deficient text is the one that needs a specific treatment and especially if it is a historical or a famous text like Shakespeare's writings. In spite of that, Newmark (ibid.) points out that the degree of paying attention to the readership of the target text may be very little because of the subjectivity and self-expression that exists in poetry where the translator has to pay no attention to any reader. Here, Newmark wants to say that translating poetry has some distinguishing features which make the writer unable to pay attention to the reader since it is subjective in one way and very personal for some in another. Bassnett (1997) proposes that translation shapes literary system. This implies that the mere role of translation is to mediate between cultures. Thus, "Translation is not a matter of words only: it is a matter of making intelligible a whole culture." (Burgess; 1984: 4, cited in Anderman & Rogers, 1999: 124).

According to Baker (2001), literary translation is the work of literary translators which is a subjective activity surrounded by cultural and social practices. In fact, the literary translator has to compete with the ranks that constitute literature which are poetry, drama, and prose respectively from the highly related to culture to the less related to it. However, there are a lot of problems that a translator may face when dealing with the hierarchies of literature. Generally, the work of the literary translator defies the authority of canon, the nationalism of culture, and the death of the author because the literary translator works at the borders of languages and cultures. This implies that literary translation differs from one translator to another and it is influenced by the work to be translated. But, there are some problems which confront literary translation. Literary translation involves rereading the source

text for several times, and knowing about the culture of authors through travelling to it. The literary translator should also know about the history of the language he wants to translate to, and do a literary research about it. Instead, if the author is alive this may help the literary translator to do a collaborative work with the writer himself until reaching the end point of the translation and getting a fruitful work. Adding to that, the literary translator should take the context into consideration disregarding the adopted strategy. In reality, there is a need for different strategies in translating literature and especially a lyric poem or a long work of prose fiction since the translator of fiction should pay attention to the rhythms, symbols and images that occur in the whole story. All in all, literary translation is culturally bound; it is social and it needs attention and this is the focal point that needs the intervention of the literary translator who plays a key role in finding the solution for complex series of interactions and he is the one who gives the new born text its life. Hence, translating literary works has become more difficult nowadays since when the translator fails and falls in word-for-word translation, loss of meaning will occur. Asi (2012: 01) says that: "A good translation of poetry provides the reader with a similar effect to that gained by reading the original text." This quote reflects the importance of translating literary genres and especially poetry which is the most difficult kind in translation because it is too demanding. As a result, literary translations have a great impact on translation studies since they give translation the artistic sense rather than the usual one, i.e., the scientific and as Yevgeny Yevtushenko (<http://spanish-translation-blog.spanishtranslation.us/tags/translation-is-like-a-woman>) said: "Translation is like a woman. If it is beautiful, it is not faithful. If it is faithful, it is most certainly not beautiful." This quote is related to the translation of poetry where both form and meaning are of equal importance.

2.4. Translation of Poetry

Gentzler (edited in Baker, 2001) proposes that the poetics of translation refers to the great role that is played by the literary system and the literary devices which are used to capture and transmit the sense that the source language elements comprise in a form that is rather analogous than identical, in a way that functions in the target language as it does in the source language. This implies that in translation we receive culture within the language and since each language has its culture which should be carried with the language itself, so it should as much as possible transmit the same message in the target language. In this sense, Etienne Dolet (Cited in Basnett & Lefevere, 1992: 28) advises the translator to “link and arrange words with such sweetness that the soul is satisfied and the ears are pleased.” Accordingly, the translator may use some elements that specify his culture in the translated text in order to make it pleasant for the new audience, and this makes it enjoyable in reality. These elements may be called poetics of culture.

Poetic translation is considered as writing which captures the spirit or the energy of the original poem. One way of making this abstract notion more concrete is to equate it with style, because style can be seen as the result of the poetic choices. This focus on style as central to poetic translation is found especially in the writings of (i) translators who are themselves poets and can be assumed to have an inherent knowledge of how this works and (ii) critics who take the view that a theoretical understanding of poetry is essential not only to the reading of translated poetry but also to the act of translation.

2.5. Untranslatability and Translatability of poetry

When dealing with poetry translation, Najib (2001, 197) states that Arabic poetry is a specific genre of literature which is distinguished by its music which stems from both its meter and rhyme. Recent poetry is the basis for feelings since it calls for emotions rather than thought. In addition, Arabic poetry is only one kind which stands for the English lyric poems. This latter is divided by Arabs according to the purpose into eulogy, satire, and enthusiasm etc. However, in English there are various types of poetry like; epic, ballad, dramatic, didactic, satirical, and lyric which is divided into elegy pastoral and song which are very near to Arabic poetry. In translation, authors use different words or concepts which imply several meanings near or far from the concepts themselves which the translator understands from the context of the poem and sometimes he needs annotations and cash margins or critical studies in order to understand the exact meanings.

2.5.1. Untranslatability

Untranslatability means the area at which intercultural equivalence does not exist. For Catford (1969) intercultural non - equivalence can cause untranslatability because there are cultural features which are relevant to the ST yet they are absent in the TT. This may occur especially when there is a great tension between form and meaning where making full equivalents is very hard if not impossible. In relation to this point, Winter (1969: 478) writes:

The system of form and meaning in language A may be similar to that in language B, but it is never identical with it. This statement has a very simple, yet very important corollary: There is no completely exact translation. If an interpretation of reality as formulated in language A does not exist in isolation, but as part of the system total of this language, then its correlative in language B cannot be isolated from the overall system of B, which must be different from that of A.

The previous quote focuses on the differences between languages' systems as languages may be similar but not identical which makes exact translation impossible because there may be a kind of tension between form and meaning. Ricoeur (2006) states that the resistance to the work of translation is because the translator is confronted with a lot of difficulties in different stages even before he starts dealing with the text which leads to untranslatability. In fact, this implies that the translator will be surrounded by lot of obstacles that are scattered all over the text he will translate. However, it should be noticed here that the translator should avoid the duplication of the source language in the target language since this leads to a bad translation. In spite of that, we may say that the most difficult type of translation and the one which has exercised the human mind the most is literary translation and especially poetic translation; it is the one in which the translator faces most of the difficulties. Thus, poetry represents the difficulty of separating sense and sonority on the one hand and of the signifier and the signified on the other. In addition, the source language and the target language have neither the same cultural legacies nor the connotative meanings.

The resistance the translator may face is found at two main levels; at the text that is going to be translated and the reception of the language used in translation. This may put the translator between two main controversies; faithfulness and betrayal and in order to get rid of this dilemma, it is better to consider a good translation as the one which only aims at equivalence. Whether to translate the word or the meaning, the thought or the language, the spirit or the word are the problems which make some scholars confused and especially Steiner (1998:5) who says: "To understand is to translate."

Succinctly, the unanimity now seems to be that absolute untranslatability does not exist disregarding idiosyncratic elements of each language. The debate on translatability versus untranslatability loses part of its validity, since the different strategies which translators have recourse to when faced by a cultural gap or what some may call translation loss are recognized as sound translation mechanisms aside from translation practice which portrays that it is possible to translate. Maybe, translation is an impossible task when the form of the source text is preserved rather than the content since translation can never be a replica of the source text in the target language.

2.5.2. Translatability

Pym (1992) and Turk (1991) claim that untranslatability is the ability to transfer meaning from one language to another without resulting with a radical change. However, the issue that rises here is which type of meaning? or are all kinds of meaning translatable? Just few theories emphasize on the translatability of all the kinds of meaning. The main problem in both the theories that stand with or against translatability is in the expressions of the source text and the meanings that exist in the source language which are a subject of translation.

Pym (1992) and Turk (1991) add that translatability works in three ways :

-The rationalists emphasize on the universality of meaning, i.e., they believe that thinking and speaking are said to be loose. This implies that meanings and their representations are always translatable.

- The relativists emphasize, on the other hand, on the bound relation between thinking and speaking and each language embraces the way of thinking. And, translators have the choice to become closer to either the source language or the target language.

- The third approach stands between the first and the second. It emphasizes on the possibility to translate since each language has its individuality and its own way of expressing things. These three standpoints have been summarized in the perspective of Brislin (1976: 63) when he states:

The question of untranslatability has too often been discussed in terms of absolute rather than relative equivalence. If one is to insist that translation must involve no loss of information whatsoever, then obviously not only translating but all communication is impossible. No communication, whether intralingual, Interlingual or intersemiotic, can occur without some loss of information.

From the two claims we may infer that there are three theories concerning the possibility or the impossibility of translating anything. The possibility to translate, the impossibility to translate, and the translatability of meaning and words in any case.

Snell-Hornby (1988) relates between translatability and culture and the extent to which the text is embraced in its culture and the distance which exists between the source text and the target audience. Snell-Hornby (1988: 44) says:

The extent to which a text is translatable varies with the degree to which it is embedded in its own specific culture, also with the distance that separates the cultural background of source text and target audience in time and place.

The concept of untranslatability is to be discussed in poetic texts which are likely to talk about signification in terms of reference or vice-versa. These two concepts may rise being against translatability.

2.6. Poetry and Translation: The Art of the Impossible

Slutsky in Friedberg (1997: 118) writes:

*While translating verse
You crash through a wall
And with a bloody face*

You are suddenly on the stage
Lit up by thousands of watts
Facing thousands of eyes
After having made your way
Through the brick, like a stream

Under this heading we want to gather the opinions of those who consider translating poetry an impossible art which may distort the essence and beauty of poetry by emphasizing on the reason behind their standpoint. According to Robert Frost (cited in Cutter, 2005: 32): “Poetry is what gets lost in translation.” This famous formulation implies that poetry and any literary form perishes and loses its meaning when translated. In fact, according to the followers of this trend, translation is an impossible necessity for which all the translators are confronted with irresolvable translation dilemmas. In order to move from the untranslatability of poetry to its translatability, it is advised for translators to move from the literal translation of poetry to the metaphorical understanding of the translation as a process. Oser (2011) explains the famous saying of Robert Frost by proclaiming that tending to translate poetry is a kind of wisecracks; an opinion which was granulated by Oser who argued that if the translator opts for the different alternatives related to the poem he may gain in translation. In addition, Barnstone (cited in Cutter, 2005) differentiates between a writerly translation and a readerly translation since the first is creative, cautious, imaginative; it is not passive, rigid and literal. Likewise, there is a famous saying ‘proverb’ attributed to Romans and it implies that “translators are traitors” because the translator should remain faithful and accurate in dealing with the source text. Concerning Arab theorists, translation of poetry is impossible. With due reference to that Aljahiz (cited in Saigh & Akl, 1993) says:

"والشعر لا يجوز عليه النقل" /wa shi‘ru lā yajuzu ‘alayhi al-naqlu/. This means that poetry can never be translated as it has some textual features like meter, rhythm and rhyme which make it more difficult to be translated than prose without forgetting its imagination, rhetorics, and succinctness. Moreover, translating poetry requires judgment, taste, skill, rapidity of thought, and the most intense concentration of the attention. In reality, the scholars who emphasize on the impossibility of translating poetry depend on the difficulty of rendering connotative meanings which are the heart of poetry and a crucial part of the cultural meaning of the source language. Moreover, the meaning of a sentence is more than the words which compose it. Also, words have a special organization in poetry which results in a given pleasing and informative pattern. Besides, poetry consists of a kind of ambiguity which is the heart of complexity. This ambiguity results from its nature represented in carrying out a variety of meanings which prevents the translator from getting deep into the text. In this respect, Baker (2001: 171) claims “Poetry represents writing in its most compact, condensed and heightened form, in which the language is predominantly connotational rather than denotational and in which content and form are inseparably linked.” Here, Baker wants to emphasize on the difficulty or peculiarity of poetry which does not express thought only but emotions either. In addition, the major point to emphasize on is what poetry means, not what it says. In relation to the importance of connotative meanings which are part of culture and the impossibility of translating poetry, Connolly (1998: 174) declares:

Translating poetry is impossible because it is difficult to convey the culture and tradition of the source language in the target language, or vice versa. The poem might have different implicit, explicit, denotative and connotative meanings, the translator is a reader, and therefore he will give his reading to the poem.

Along the same line, translating emotiveness or the words which have an emotive effect on the reader or listener is of a great difficulty because it arouses sentiments and produces emotional effect. At its deepest level, poetry communicates hidden aspects of human experience including emotions, feelings, and thoughts through the sophisticated traditions of an antique and passionate art. This may be summarized by Stevenson (1963: 21-22):

The emotive meaning of a word or phrase is a strong and persistent tendency, built up in the course of linguistic history, to give direct expression to certain of the speaker's feelings or emotions or attitudes; and it is also a tendency to evoke corresponding feelings, emotions or attitudes in those to whom the speaker's remarks are addressed.

This quote implies that the most resisting feature in translation is emotiveness or emotive expressions. On the other hand, Bennett (cited in Ashbery, 2001: 71) says: "When a bowl of water is moved from sink to table, some water may spill and be lost. When a poem is translated, some poetry may leak out and be lost." This quote sheds light on the ability to preserve the meaning. It uses an analogy between taking a text from one language to another with taking a bowl full of water from sink to table. Thus, as water may pour poetry may be lost.

In a nutshell, the question which raises here is as claimed by Ricoeur (2004) the possibility or impossibility of translation. He claims that translation is in itself a challenge yet this does not prevent from saying that poetry is translatable since great works have formed the subject of different translations.

2.7. Translating the Untranslatable

Derrida (1992: 258) says: "What must be translated of that which is translatable can only be the untranslatable."

According to Anderman (2007), as a full-time literary translator of Spanish and Portuguese, it is her objective to translate everything. Even though there is some loss, there is some gain. In fact, she believes that the cultural concept is like a stick that is used to beat the translator which is not true. In addition to that, she gave some examples from what she has translated such as; naming the physical world; puns, idioms, proverbs; and historical, geographical, and cultural references. She has given lots of examples in which she used some clarifications about the words which exist in the culture of one language and not necessarily in the other, here both Spanish and English. In order to clarify more, it is worth including the saying of Patterson (2006: 111) when interviewed by the Spanish novelist Javier Marias who has himself worked as a translator “the translator is a privileged reader...and a privileged writer.” This quote implies that the translator must have a close reading of the text in the context of the story or the book. And, as a writer he should adapt the text to what suits the context of the target language in order not to distort the meaning.

2.8. The Difficulty of Translating Poetry

Poetry translation has incomparably stirred mind. It is said to be the most difficult, most demanding, and fruitful in translation. It is ambiguous and exhibits a special relationship between form and meaning and signifier and signified. Translation of poetry involves both special critical abilities and special writing abilities. Khalussi (1982) proposes that poetry is the most difficult type of literature in translation. It is advised to the translator to read the poem and taste it to feel it then to translate it using rhythmic prose. However, translating poetry to poetry needs a special talent. Sometimes the translated poem is better in terms of beauty than the original text. Some translators have used blank verse in order to translate poetry from Arabic to English. He adds that didactic poetry is the easiest type which may be rendered from

the source language to the target language. Moreover, in lyric the translation is more difficult since the ideas are less organized and the degree of using fiction is too vast. As a result, poetry cannot be translated by the use of prose and no one can translate poetry unless he is himself a poet. When comparing between two versions of the same poem Aziz et. al. (1972) claim that the first is an explanatory text which is faithful to the source text but it is far from poetry. While the second is a good translation of the original poem and in some instances it is better than it is aesthetically speaking.

If we consider translating literary works as the most difficult in translation studies, translating poetry remains the most challenging, difficult, and demanding of all the types of literature. Connolly (1998) points out that more importance in the field of literary translation has been given to poetry more than prose and drama because of its difficulty and the hot debates it caused. Poetry has been generally dealt with from the practical point of view since 2000 years. Yet, there are many problems that portray clearly the difficulty of the task because the number of strategies used in dealing with poetry translation are very few and it is difficult to preserve the distinctive features from one language to another especially idiomatic expressions. Moreover, no language is rich enough to preserve the stylistic traits and figures of speech of another even if they are simple and primitive ones. Likewise, poetry is one of the most challenging genres among literary genres to translate because of its distinguishing nature of both form and sound. Ba-Jubair (2011: 39) states that:

Since languages are divergent in their poetic styles, the translators of poetic discourse may encounter many problems, such as: (1) preserving sound effect and tension between form and content, (2) maintaining figurative language, (3) transferring culture-bound expressions and (4)

compensating for the incongruence in emotiveness between the SL and the TL expressions.

These four problems may rise in the process of translating poetry and especially between two very distant languages such as Arabic and English.

Jones (1989) claims that when dealing with poetry, there are three important stages that poetry translation passes by:

- The Understanding Stage :

In this stage the source text is being closely analyzed.

- The Interpretation Stage :

In this stage the translator should work with due reference to the source text and by giving a great importance to the target text. He researches necessary words and phrases.

- The Creation Stage :

In this stage the translator focuses on the target text and tries to adapt it with the target culture.

These three stages summarize what the translator should do when he translates poems from the beginning till the end. This implies that the translator should read the source text attentively and know about the writer, his culture, his country and his traditions. Moreover, he should find equivalents for the items that compose the source text item by item in the target text and this is done by knowing the different customs and traditions that are part of the culture of the target language and this can be done by travelling to the target language's country or by reading too much about the source culture. In addition, and as an ending point in the translation of a poem,

the translator should put the last touch to the target text as an inventive, sparkling reality.

2.9. Things to Pay attention to in Translation

Lefevere (1992) claims that, when translating, the translator should first pay attention to the subject matter, and the meaning of the author he is translating for because this makes his translation accepted by the target text audience. Second, he should be excellent in both the language he translates and the language he translates into in order not to violate the beauty of any language. Because of the difference between the characteristics of each language, the translator should pay attention to the diction, patterns, subtleties, and power of each language. All these characteristics should be translated. In fact, the shortage in one of the characteristics of both SL and TL will alter the message and hurt the author the translator is supposed to translate for. Third, the translator should not be totally related to the rendering of the source text word-for-word because it is difficult not to fall in slips when a foreign text is translated word-for-word. The translator should translate it sense by sense unless he is dealing with the translation of scriptures where the word order is a kind of mystery. Thus, a good translator is the one who takes the meanings of a sentence as a whole not line by line or verse by verse. Fourth, the translator should get rid of words which have become out of common usage unless there is a big necessity for that. Fifth, a good translator is asked to observe the figures of speech in order to form a remarkable composition that pleases the ear and satisfies the soul. In a nutshell, the translator may change some parts of the source text in order to suit the target language's stuff and in such a way the translator will be a translator in some parts and a creator in the others. He may invent new things in order to please the target audience. As an example of a good translator is **Antoine Houdar de la Motte**,

(1672–1731), French writer, critic, and translator. He who translated the epic poem of *Ilyad* in a book that was published in 1714 by shortening it from twenty four volumes to only twelve through ignoring and omitting unnecessary detail or by correcting defects of the poem and including gleam elements that make the poem acceptable and attractive in terms of aesthetics because each translator has to write for its own time not for the past. In addition, the translator gets into debt; if he wants to repay it ‘his debt’, he should pay the equivalent of the same sum but not in the same currency, i.e., if an image is absent it should be replaced by a thought in order to avoid falling into gaps. In fact, these are called spirited translators as they have the ability to replace the spirit of an ancient text by another which is modern.

2.9.1. Things to Pay Attention to when Translating poetry

Voltaire (1664-1748, cited in Harold, 2008: 90) claims: “Woe to the makers of literal translations, who by rendering every word weaken the meaning! It is indeed by so doing that we can say the letter kills and the spirit gives life.”

The difficulty of translating poetry rises from its specificity because it comprises in its verses all instances of difficulty that exist in a language whether aesthetic, grammatical, or linguistic and cultural. According to Connolly (1998: 173) “The message of a poem is often implicit and connotative rather than explicit and denotative giving rise to different readings and multiple interpretations.” This implies that the problems which raise at the semantic level result from whether to translate the source text according to what the translator understands or to what the poet means. The second possibility can be only realized when the poet is alive and in this case the translation work will be a cooperative one. In fact, the translator should focus on the style since it is a distinguishing feature of poetry translation from other features. Further, readers expect to find the characteristics of the source poetic text

translated to the target and scholars consider it a successful work if the translator renders both style and content. In reality, this means that the translator should not prefer one aspect than the other because all aspects are of equal importance in translation and doing the opposite makes the translator fail to a great degree.

The most important question to ask about poetic translation is whether to translate poetry into poetry or into prose. For this, Burnshaw in *the poem himself* (cited in Bonnefoy, 1979) claims that it is better to hear the original text than render it literally in a prosaic form and providing it with a lexical and contextual commentary. However, a lot of perspectives are still holding the second side which aims at keeping the features of a poem and especially rhymes and meters. Brodsky (cited in Bonnefoy, *ibid.*: 374) proposes that “meter in verse are kinds of spiritual magnitude for which nothing can be substituted ... they cannot be replaced by each other and especially by free verse.” This quote implies the opposite of the first claim that limited the translation of poetry into prose only. Instead, it points on the preservation of both meter and rhyme when translating poems. The form of a poem is also of a great importance since it goes together with the words just as the signifier and signified which change through the passage of time. For instance, if Arabic classical poetry is translated literally, it will not have the same impact in the target language as it had in the source language because it will lose much of its beauty and gleam. In spite of that, there are poems which are made for the sake of producing emotional effects. In this case, the pragmatic dimension is the most difficult since if the translator cannot capture the semantic meaning in semantic equivalence; he will not be able to define dynamic equivalence. What matters here is the effect or the impact of the target text upon the audience which should be the same as the effect of the source language text. In poetry, the concept of equivalence

is difficult to achieve because of the peculiarity of this genre. Hence, if equivalence is achieved at sound pattern it will be somehow lost at the semantic or syntactic level. De Beaugrande (1987: 101) and Lefevere (1975: 96) prefer the communicative equivalence as it is the one which enables us to know if the translation is successful or not. On the other hand, no poetic translation work is complete since there is always loss of meaning compared with the source text and the translator is always in front of several choices. Jones (1989: 197) proposes that: “poetry translation has been named the art of compromises.” Thus, the best solution for translating poetry is multiple translations of the same poem as this may highlight different aspects of the same poem.

2.9.2. The Features Taken into Consideration When Translating Poetry

Chongyue (2010: 66) states that: “The essence of poetry translation is the transference of spirit instead of form”. This implies that in order to transfer the spirit of the ST to the target language, much attention should be taken to render the meaning. Thus, when it comes to meaning, translation is believed to involve conveying what is implied and not what is said (Meyer 1974, Cited in Shiyab, 2006: 80). For that, the elements which should be taken into consideration when rendering a poetic text are summarized in the following sections.

2.9.2.1. Denotation and Connotation

Denotation and connotation are interrelated and at the same time opposites because when one occurs the other is absent. According to Armstrong (2005) the denotative meaning is the conceptual, cognitive, or propositional meaning. This implies that denotation is the meaning that a word expresses literally. Despite that, the connotative meaning is the secondary meaning of a word that is not attached to its

denotative meaning, i.e., it is secondary to the core meaning of denotation. Sometimes, it is specific to a given language. In fact, considering connotation as secondary does not lessen from its importance for the fact that this layer of meaning is the one which is intended in poetry and that the translator should pay attention to when translating. According to Hervey and Higgins (2002) any text has different layers of meaning such as: referential content, emotional colouring, cultural, social, and social associations etc. All these levels of meaning are found in poetry. Thus, and as mentioned previously any word has different overtones which are called connotative meanings, i.e., the meaning which stands above the literal meaning of words and expressions and which forms the whole meaning of a word. Leech (1974: 24) provides us with six different types of connotative meaning as follows:

- *Allusive Meaning*

Allusion means when an expression or a word recalls a quotation or a saying which in turn becomes a part of the whole expression or word.

- *Attitudinal Meaning*

It is part of the whole meaning of an expression which comprises some prevalent attitude to the referent. For instance, the words 'the police' 'the filth' and 'the Old Bill' may have the same referential content, i.e., they may be used in the same context as synonyms, but they have different whole meanings.

- *Associative Meaning*

It is part of the whole meaning of an expression which embraces some wrong or right expectations which are related to the referent of the expression. A universal associative meaning is that of nurse as people associate the word 'nurse' with a

woman rather than a man because saying 'he is a nurse' sounds weird. 'Nurse' also has a common attitudinal meaning of trust, gratitude, and affection.

- Collocative Meaning

It is the name related to any expression standing above its literal meaning by the meaning of some other expression it occurs with to form a useful phrase or expression.

- Reflected Meaning

It is the meaning of an expression over its literal meaning taking into account that its form which makes the mind recall the completely different meaning of an expression that sounds, or is spelled, the same, or nearly the same.

- Affective Meaning

It is related to the choice of an expression which has an emotive effect worked on the reader or the addressee. It forms part of the whole meaning. The best example of that is the difference between saying 'Stop talking, please' and 'Shut up!'. The two examples have the same literal meaning, yet they have different attitude from the speaker to the listener which is politeness in the first and rudeness or anger in the second. Expressions of rudeness, politeness, compliment, lubricity, and insult carry this affective meaning.

2.9.2.2. Style and Register

Armstrong (2005) says that by relating register to style we may speak about the term 'register variation' which means linguistic variation that is one condition of situational context. Indeed, there is some confusion in using both terms because of that it is worth giving the meaning of both and for that the register is the specific

vocabulary that is used in a given domain for example; medicine, law etc... However, style is related to the degree of formality. Style is very important and especially in meaning because the change of style means a change of meaning. In addition, style makes a good text a poor one and vice-versa. Ghazala (1995: 201) claims that style is the different, several choices made in a text from language stock in regard to layout (or shape), grammar words and phonology. This implies that there are several shapes and many grammatical structures and a great number of words and various phonological features that a writer may choose from in order to write efficiently and adequately. Here, it is worth noting that the translator should pay attention to the scale of style and the variation of register when translating since he is dealing with poetic discourse.

Some other elements that have been put forward as distinctive of poetic style are:

- _ Its physical shape including use of lines and spaces on a page.
- _ Its use of inventive language and in particular, patterns of sound and structure.
- _ Its openness to different interpretations.
- _ Its demand to be read non-pragmatically.

2.10. Cultural Diversities between English and Arabic

Jackobson (1985: 107) placed language between culture and nature; he says: “Language is situated between nature and culture and it serves as a foundation of culture. We may go even further and state that language is THE [his emphasis] necessary and substantial foundation of human culture.” The greatest barrier for translation is culture. In fact, culture is a two edged word. It may be classical, high, or anthropological. It is the sum of attitudes, practices, and values that characterize a

society. Translation does not deal with two languages in isolation, it is the transmission of one culture from one language to another. Thus, cultural differences are bigger obstacles for the successful translation than linguistic ones. According to Taylor (1958: 1), "Culture is the complex whole, which includes knowledge, belief, art, morals, law, customs, and any other capabilities or habits acquired by man as a member of society." This implies that almost everything in the life of human beings is related to culture and especially vocabulary which derives its meaning from culture. In this respect, Arabic is related to some cultural and social norms different from those associated with other languages especially English. For that, the differences between Arabic and English often causes greater problems for translators than linguistic differences. Thus, the diversities that occur between Arabic and English cultures may be political, social, or religious (Al Ghussain, 2003). Each of which plays a great role in shaping the thought, the meaning, and the understanding of the language items. British political culture is different from Arab political culture since British institutions follow a given framework and Arab ones follow another way which is different from the British one. Likewise, social culture is different because British customs and traditions are related to Christendom with all its doctrines and this is very distant from Arab traditions and customs which are related to Islam or the Islamic culture. For that, the translator of poetry should pay attention to all these specificities which differentiate one culture from the other because poetry encloses almost all cultural aspects. So, language is like the heart and culture is the body and translation is the surgeon who is responsible for operating the heart by paying attention to the body. He should not treat the heart in isolation to the body. Along the same line, Shiyab (2006: 26) asserts:

One cannot really understand a foreign language without taking into account the culture of which it is a part. This is why translating any

text from one language into another yields a particular kind of ambiguity which cannot be clarified unless the intentions of the text-producer within his/her own social, cultural, denotative, connotative, and rhetorical contexts have been accounted for.

Here, the attention is drawn to the understanding of the foreign language which is the result of knowing its culture. As a result, not knowing the culture of either the source language or the target language results in ambiguity or losing the meaning of the original text. In order to lift that ambiguity, it is advisable to account for the intention of the author taking into consideration his social, cultural, denotative, connotative, and rhetorical contexts.

2.11. Poet Translators and Translators Poets (The Translator as a Creator)

Wilss (1996) proposes that since translation is a kind of derivation, i.e., the purpose of translation is not to create a new text but it is turning a primary text into a secondary one, the translator's task is to produce the source text in the target language for the target audience taking into consideration semantic, functional, pragmatic, and stylistic dimensions. This means that there should always be a total reference to the source language. Thus, as Shiyab (2006: 88) claims "Writing, particularly in literature, is a matter of creation whereas translating is a matter of text-comprehension, as the idea of the text to be translated has already been determined by the writer." He represented the following chart in order to differentiate between the act of writing and the act of translating which shows clearly the transference of the text from being written to being translated. He emphasizes that the translator should neither be too creative nor too literal since being too literal leads to ambiguity and being too creative may result in losing the beauty and intricacy of the original text.

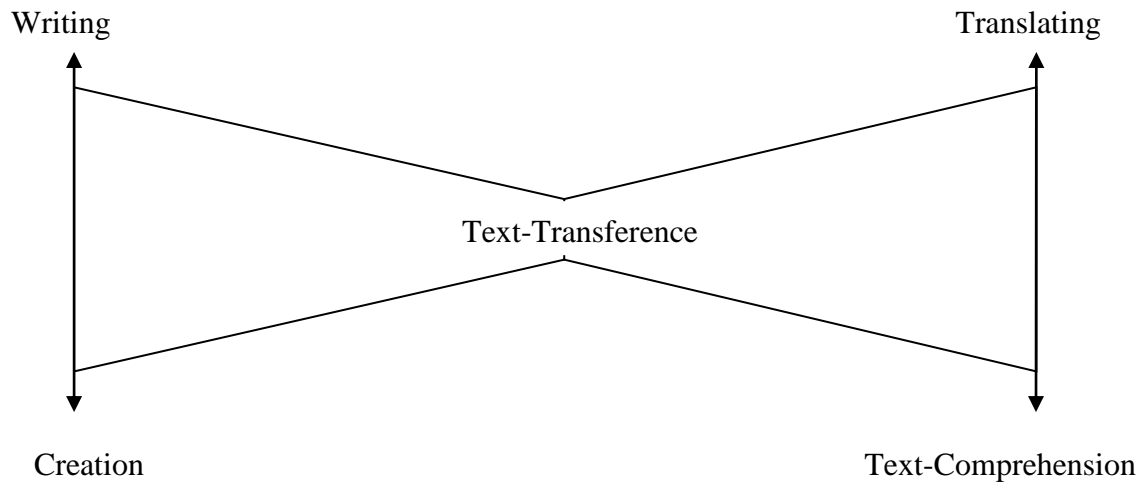


Fig.3: *Writing-Translating Representation (Shiyab, 2006: 88)*

In addition to that, Shiyab (2006) emphasizes that the literary translator is different from the translator of any other text since he has a degree of freedom which the other translator does not have. Moreover, he should not be too faithful and too bound to the original text because he leaves his traces in the translated text just as an artist leaves his impression in a given painting. Thus, the literary and especially poetry translator, is free in the interpretation of a text as long as his translation does not distort the general meaning of the text.

Basnett & Lefevere (1992: 34) emphasize on the difference between translating and creating by saying :

We are faced with a totally different matter when a creative poet takes up an ancient work and transforms it recreatively in his own spirit. This is quite legitimate, even great, but it is not a translation. For translation only wants to let the ancient poet speak to us clearly and in a manner as immediately intelligible as he did in his own time.

The quote above implies that recreating an old text into a new one may change a lot of things in the source text which is supposed to be transmitted as it is. In fact, this will be considered a kind of distortion and lack of fidelity which involves from the

translator to make his decision at the ideological level, poetics, and universe of discourse.

Despite that, there has always been a close relation between the act of writing poetry and its translation. Major poets are both writers and translators and they are interested in the theoretical issues that a translator is confronted with. Many poets and writers have claimed that the translator should be a poet in order to translate a poem. Yet, if the translator is not a poet he will become in the process of translation. Thus, if writing a poem is an artistic work that needs a lot of energy and some inspiration; the translation of this work will need less energy. However, not all poets are good translators since the poet may give the translated version his own style that is imposed on it and this is a kind of subjectivity and lack of faithfulness. Because of trying as much as possible to be faithful, translator-poet is considered as the needed person for translating poetry. In fact, poetry translator is a highly gifted translator because the translator whose source language is not the mother language will end up with an intuitively accurate and aesthetically pleasing text. Indeed, the judgment of a translated text should be based upon the aim to achieve, i.e., whether the target text transmits the same aim to the audience who reads it. So, in order to translate effectively, the translator should love the poet's work with a degree of inspiration which is sometimes absent in the models of poetry translation. Succinctly, the profound emotional involvement of poetry translators in this type of translation makes them love this difficult task and get passionate and motivated to achieve good results from the task that some have called the 'art of the impossible'.

Meschonic (1973: 354) claims that there is no difference between a translator and a creator, as the best translators are writers: "un traducteur qui n'est que traducteur n'est pas un traducteur, il est un introducteur; seul un écrivain est

traducteur.” This quote implies that there is no difference between a translator and a creator because being a translator means being a creator. Thus, the translator, if he is able to create something new in the target language in order to avoid untranslatability and to enrich the target language by preserving the aesthetic aspect of the poem he is translating, it is advisable to do it. In fact, this was summarized by Bemmett (cited in Ashbery, 2001: 77) when he says: “The translator’s task is harder than the poet’s; the poet creates, the translator recreates.” The reason behind the difficulty of the translator’s work is because he should respect the cultural distance and render the text as it is without turning it to a comment or a kind of criticism.

2.11.1. Translational Competence and Translational Proficiency

According to Ricoeur (2006), There are two partners which are related to the act of translating; the first is the foreign which embraces three elements the author, the text, and its language and the second is the reader or the recipient of the translated work. And, between the former and the latter stands the translator who must do both the task of transmitting the author’s message to the reader and the reader’s message to the author or as said by Franz Rosenzweig “bringing the reader to the author”, and “bringing the author to the reader.” In fact, this implies that the task of the translator is to be the mediator and to serve both the author with his foreign language and his written work and the reader with his desire and to try to appropriate between the two which is a kind of paradox and more than that it is a difficult task. In reality, the problem that stands behind the difficulty of the translating task and especially translating poetry is trying to create a new text which mediates both the source and the target text or which claims to say the same thing in two different ways. This may result in a text of equivalence without adequacy.

In reality, the translator of poetic texts should possess some linguistic skills in addition to the poetic sense, i.e., he should be aware of the knowledge of both the source and the target languages' cultures and poetic patterns of writing, and must be familiar with literary terminology, and must be competent in the target language specific writing style; this is what is called experience or expertise. In other words, the poetic translator should know all the shades of meaning of the source language text in order to be able to transfer it as faithfully as possible to the target language. Cao (2007) believes that the proficient translator in any field should be a competent translator which means that a competent poetry translator should be first a competent translator. Cao (2007: 39) adds that translation competence is the knowledge that is essential to the translation act whereas proficiency is the ability to direct translational competence to practice translation tasks in context for intercultural and interlingual communication purposes. This, in our case, implies that to be competent the translator should possess the necessary knowledge for translation that concerns poetic discourse. However, in order to be proficient he should be able to mobilize and use this poetic knowledge to suit the literary context in order to meet intercultural and interlingual purposes. So, translation proficiency may be defined as a global skill which includes both the competence and ability that mix together during the translation process and result in the translation product. It is this overall ability that makes translators sure of themselves and makes translation a touchable reality. The schema below portrays translation as a dynamic process that is used to achieve given purposes such as communicative and cross-cultural goals. Here, translational language competence, i.e., grammatical, textual, illocutionary and sociolinguistic competences, and translational strategic competence are the crucial constituents of communicative

language ability, and they co work with knowledge structures which means knowing the subject matter that will be tackled in order to be used in translation.

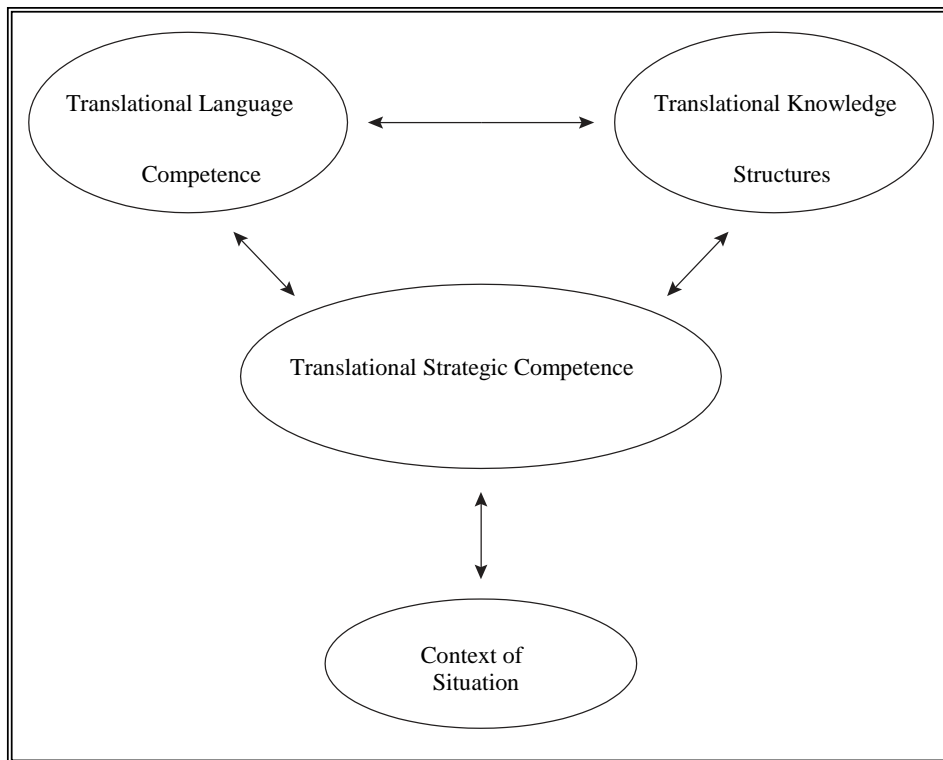


Fig. 4: *A Model of Translation Competence (Cao, 2007: 41)*

The diagram above clearly shows how translational language competence and translational knowledge structure co-work to become concrete in the translational strategic competence that is adapted to the context of situation. Thus Dryden (1992) emphasizes on the role of the translator's competence by saying:

The qualification of a translator worth reading must be a mastery of the language he translates out of, and that he translates into; but if a deficiency be to be allowed in either, it is in the original, since if he be but master enough of the tongue of his author as to be master of his sense, it is possible for him to express that sense with eloquence in his own, if he have a thorough command of that. But without the latter he can never arrive at the useful and the delightful, without which reading is a penance and fatigue.

What has been said by Dryden here may be clarified in the quote of Shiyab (2006: 60): "In order to produce some publishable work, the translator has to assess the text

textually and structurally, and then find the best strategy and style that would yield adequate translation.”

In short, the translator should possess a number of competences which are: the linguistic competence of various languages, the cultural and civilizational competence, the argumentative competence, the competence of adaptation, the competence of reconstruction, the competence of reformulation, the competence of reproduction, and the competence of creation in order to attain translation competence.

2.11.2. The Translator as a Secret Agent

Armstrong (2005) claims that in the majority of cases of translation the translator should be invisible and his work should be undetectable. In deed, an excellent translation should be felt as if it were written in the target language in terms of sentence structure, linkage, and discourse which should be appropriate to the target language. However, literary translation may render some characteristics of the source text which is known in translating literature as foreignising translation. Moreover, the translator does so in order to keep some stylistic effects from the ST in the TL. This implies that the translator should have no visible touch in the target language’s text unless the intent of the translator is to provide the readers of the target text with some specificities of the ST. The transparency has been clearly identified in what was said by Shapiro (cited in Venuti, 1995: 1),

I see translation as an attempt to produce a text so transparent that it does not seem to be translated. A good translation is like a piece of glass. You only notice that it’s there when there are little imperfections—scratches, bubbles. Ideally, there shouldn’t be any. It should never call attention to itself.

The above quote means that translation is trying to be implicit, transparent, and invisible as much as possible. Furthermore, a good translation should not include

weaknesses and it should not be noticed to be a translation. This puts the translator between two difficult choices which are the desire to be faithful to the ST and the doubt of treachery.

2.11.3. Source Text Oriented or Target Text Oriented

Anderman (2007) states that translation swings between two camps which are the foreigniser and the domesticator. The first means that we should feel that the text is translated by leaving some traces from the original text and the second is related to those who believe that the translated text should be considered as a new text or a text that has originally been written in the target language. In reality, these two camps may be used in order to translate linguistic and cultural concepts which may not be submitted to the simple rules of the language and that may or may not have equivalents in the target language.

On the other hand and according to Robinson (2010), the crucial thing that marked translation is the debates which aim at being faithful as much as possible. In fact, translation has been compared to the act of putting new clothes or painting or copying or even writing and creating. This implies that the translator should create something new which is related to the target language's culture especially when there are no exact equivalents even if he is considered as a betrayer to the source text's or the source language's culture. Gentzler (2001: 70) says that:

The two most important shifts in theoretical developments in translation theory over the past two decades have been (1) the shift from source-oriented theories to target-text-oriented theories and (2) the shift to include cultural factors as well as linguistic elements in the translation training models. Those advocating functionalist approaches have been pioneers in both areas.

The previous quote indicates the two important shifts which occur in the process of translation. Thus, if the translator is rendering a text from SL to TL, this requires the passage from the source culture to the target culture since translation is not a simple transfer of words from one language to another. Despite, domestication and foreignization carry the force of the culture they represent. On the other hand, the translator should choose one of the perspectives; either to be faithful to the source text and translate everything as it is and this is called foreignization or to stick to the target culture and render the text in a way that suits the target audience and this is called domestication. Schleirmacher (cited in Rainer & Biguenet, 1992: 42) claims that:

Either the translator leaves the writer alone as much as possible and moves the reader toward the writer, or he leaves the reader alone as much as possible and moves the writer toward the reader.

This quote means that the translator should stand in a medium position between the reader and the writer. So, his role is either to bring the writer to the reader or to do the reverse; i.e., bring the reader towards the writer. The fact of choosing the position of the translator is summarized in the following poem said by **George Chapman** c.1559–1634. English poet, dramatist, and translator whose translation of Homer remained the standard English translation for two centuries. It is an extract from the prefatory texts to his translation of the *Iliad*, first published in 1598, republished in 1611. Extract from “The Preface to the Reader” (cited in Basnet & Lefevere, 1992 :62)

Custom hath made even th’ablest agents err
 In these translations; all so much apply
Their poems and cunnings word for word to render
 Their patient authors, when they may as well
Make fish with fowl, camels with whales, engender,

Or their tongues' speech in other mouths compell.

Conclusion

In conclusion, the translation of poetry is an art which should be carefully studied in order to render it carefully and without distorting the message it carries because it is specified by its multiplicity of meaning. In this respect Paz (1971:153) proposes: "A plurality of languages and societies: each language is a view of the world, each civilization is a world". This quote means that the translator should take the different meanings of a word in a text into consideration. In addition, there should be some specialists who will be concerned in revising the translated texts after translating them. Instead, there are some perfect translations and some bad ones and sometimes the translations have some weaknesses. Thus, the process of translation should be carefully conducted in order to achieve good results and to come out with a good product which pays attention to both the form and the content.

Chapter Three

Strategies Used in Translating Poetry from Arabic into English

From *Ars poetica*, ll. 128–44 (19-17 bc?), translated by Ben Jonson (1573–1637), pub. 1640

For, being a Poet, thou maist feigne, create,
Not care, as thou wouldst faithfully translate,
To render word for word: nor with thy sleight
Of imitation, leape into a streight,
From whence thy Modestie, or Poems law
Forbids thee forth againe thy foot to draw.

From Horace, *Satires, Epistles and Ars Poetica*, with an English translation by H. Rushton Fairclough (1926; the Loeb Classical Library, Cambridge, Mass. and London: Harvard University Press, 1999)

Introduction

The poem above is part of the song of Troy which mentioned some strategies used in translating poetry by neglecting the word for word translation and considering the translator who sticks to it a slave who can never be creative because he sticks strongly to the words rather than the meaning. In fact, there is some disagreement about translation strategies amongst translation scholars not only in the terminology but also in the concept since different labels are used such as technique, procedure, method, and strategy. These terms can generally overlap since one can stand for the other as there are very slight differences between them. In this respect, this chapter will focus on translation strategies which are used when the translator is not able to find exact equivalents for the elements of the source text. These strategies swing between domesticating the source text to the norms that govern the target text and foreignizing the target text to the rules that manage the source text. According to Beeby, Engiser, & Persas (2000), distinguishing between main and secondary ideas, establishing conceptual relationships, searching for information, paraphrasing, back translating, translating out loud, establishing an order for documentation, etc. imply that the translator should find a solution to mediate between the source text and the

target text. This solution is called a strategy. In this respect, Goethe (cited in Thriveni, 2001) notes:

There are two principles in translation. The translator can bring to his fellow countrymen a true and clear picture of the foreign author and foreign circumstances, keep strictly to the original; but he can also treat the foreign work as a writer treats his material, altering it after his own tastes and customs, so that it is brought closer his fellow countrymen, who can then accept it as if it were an original work.

Goethe's option consists of two preferences: either to stand in a position which is strictly near to the ST by leaving the taste of the source text in the target language and as a result opting for foreignising translation strategies, or fostering domesticating translation strategies by adapting the source text to the target culture by searching for closest equivalent items. These strategies were called by Chongyue (2010: 66) "formal resemblance" and "spiritual resemblance" respectively. Thus, we shall try to find the different strategies, what some call procedures, used in translation as translation scholars suggested.

3.1. Equivalence

Full equivalence of meaning is rare. According to Hervey and Higgins (1992), the difficulty in equivalence is in achieving the same effect in the target language by reproducing the source text. This is very difficult because the effect cannot be assured upon individuals or even with the individual himself at different times. In fact, true equivalence is what seems acceptable for all translators. And, the problem is not in equivalence itself, it is rather in finding an equivalent in the TL for the ST.

According to Kenny (1998: 77), equivalence is a crucial concept in translation theory, but it creates hot debates and controversies. In fact, approaches to the concept of equivalent differs from one scholar to another. Thus, some theorists such as

(Catford 1965; Nida and Taber 1969; Toury 1989; Pym 1992, 1995; Koller 1995) prefer to define equivalence through relating it to translation. Others see that it is better to get rid of the theoretical notion of equivalence saying that it is irrelevant (Snell-Hornby 1988) or damaging (Gentzler 1993). However, some scholars stand in between such as Baker (1992) who uses the term of equivalence for convenience not because it is theoretical but because it is the essence of translation and all translators are used to it. So, equivalence is regarded as an important thing in translation without which translation cannot work, an obstacle for the progression of translation studies, or an important and useful part in translations description.

Kenny (1998) points out that theorists of translation usually define equivalence as the relation of the ST with the TT which permits us to consider the TT as the translation of the ST where equivalent relationships are said to embrace parts of the ST and the TT at the same time. Pym (1992) emphasizes that both translation and equivalence define each other and he believes in its circularity. Other theorists like Baker (1992) define equivalence in relation to its types and focus on the scale of word, sentence, or text level; or the type of meaning notably denotation, connotation, pragmatic, etc.

3.2. Theories of Translational Equivalence

According to Leonardi (2000), the theory of equivalence is the essential issue in translation because it resulted in various theories and heated controversies which were a result of researches carried out by theorists and scholars such as Vinay and Darblnet (1995), Jakobson (1959), Nida and Taber (1969 / 1982), Catford (1965), House (1977), and finally Baker (1992). These theories yielded fruitful ideas for further discussions and studies. They are divided into three main groups. The first group

favours the linguistic approach to translation and forgets about dealing with both the SL and TL cultures such as Catford's (1965) approach which was based on the linguistic approach of Firth and Halliday (1966). His main concern is the introduction of the concepts of types and shifts of translation. The second group consists of the theories of Vinay and Darblnet, Jakobson, Nida and Taber and House theories which recognize that linguistic theories of translation are limited. They assume that whenever translation is not possible the translator can change the method and use another way in order to solve the problem. As a result, translation is never possible because there are various methods that a translator can use. They emphasize on the possibility of translating a message from the SL towards the TL disregarding cultural or grammatical differences. The third group for example, Baker (1992) gives a detailed list through which the concept of equivalence can be defined below:

Baker (1992) distinguishes four types of equivalence: First, equivalence at word level and above word level. She clarifies that when considering a single word, the translator should be aware of a number of factors like: number, gender, and tense. Second, Baker focuses on the diversity between languages in grammatical categories because grammatical rules may vary which causes problems to finding direct equivalents in the TL because of lack in grammatical devices such as number, gender, tense and aspect, voice, and person. Third, textual equivalence refers to equivalence between a source language text and a target language text considering information and cohesion. Fourth, pragmatic equivalence means the focus on the implicit meaning in translation in order to achieve the ST message. So, the role of the translator is to attract the reader's attention through recreating the author's intention in the TC.

As a result, we can conclude that the notion of equivalence has caused many hot debates which resulted in these theories, and still continues to cause a lot of discussions but the most exhaustive theory that translators adopt is Baker's (Leonardi, 2000).

Durišin (Cited in Bassnet, 2002) emphasizes that the role of the translator of a literary text is not summarized in finding equivalence of simple language, but of artistic procedures which preserve the beauty of such literary texts. Moreover, those procedures are not taken solely, yet they should be put within the specific cultural-temporal context where they are used.

3.3. Method, Technique, Strategy, and Procedure

Scholars of the language, or translators agree upon two important concepts in translation which are "literal" and "Free" translations respectively. Thus, Hervey and Higgins (2002) and Ghazala (1995) have classified translation types through the terms "literal" and "free". On the other hand, Newmark (1988) distinguishes between Semantic (literal) and communicative (free) translation. However, Vinay and Darbelnet (op.cit.) have seven methods of translation which range from "borrowing" to "adaptation." Taking these distinctions into consideration, we may say that there is a difference between four concepts which may be used to mean either different things or the same thing, i.e., they overlap and may have slight differences. These concepts are; procedures, strategies, methods, and techniques.

3.3.1. Method

According to Molina & Albir (2002: 507), "Translation method refers to the way a particular translation process is carried out in terms of the translator's objective, i.e., a global option that affects the whole text."

Molina & Albir claim that there are many translation methods which may be used depending on the objective behind the translation. This objective might be interpretive or communicative (translation of the sense), literal (linguistic transmodification), free (modification of semiotic and communicative categories) and philosophical (academic or critical translation).

3.3.2. Translation Techniques

Molina & Albir (ibid.: 509) define translation techniques as “procedures to analyze and classify how translation equivalence works.” They provided five basic characteristics:

- They affect the result of the translation.
- They are classified by comparison with the original.
- They affect micro-units of texts.
- They are by nature discursive and contextual.
- They are functional.

3.3.3. Translation Method and Translation Technique

Hurtado (1996) (Cited in Molina & Albir, 2002: 507) proposes that “translation method, strategies, and techniques are essentially different.” . This quote implies that the distinction between a method and a technique and between these two and a strategy should be made. Thus, the translator chooses a global option which affects the whole text which is called a method. This method affects the way used to translate micro-items (the technique). For instance; if the method chosen by the translator is literal or adaptation, which affects the whole text, the translation technique is also literal or adaptation but it affects micro-units of the text.

3.3.4. Procedure

Newmark (1988: 81) mentions the difference between translation methods and translation procedures. He notes that, “while translation methods relate to whole texts, translation procedures are used for sentences and the smaller units of language.” From the quote above, we may say that translation procedures are a set of rules followed in order to reach a specific goal. They are methods which are used to find equivalents for smaller units and sentences within a given text for the purpose of transferring elements of meaning from the source language to the target language.

3.3.5. Strategy

Whatever method is used in translation, the translator may encounter difficulties in the translation process either because of a gap in the knowledge or the skills of the translator or because of the difficulty of the unit. Here, translation strategies are activated. Thus, Krings (1986) (cited in House & Blum-Kulka, 1986: 268) defines translation strategies as: “potentially conscious plans for solving a translation problem.” Generally, translation strategies are used when translation cannot be carried out automatically. From the above definition, we may infer that the strategy is a specific set of procedures to achieve an overall goal or target.

On the other hand, strategies are defined by Molina & Albir (2002: 508) as: “The procedures (conscious or unconscious, verbal or non-verbal) used by the translator to solve the problems that emerge when carrying out the translation process with a particular objective in mind.” Some examples of translation strategies are suggested by Molina & Albir (2002: 508): strategies for comprehension (distinguish main and secondary ideas, establish conceptual relationships, search for information)

and for reformulation (paraphrase, retranslate, say out loud, avoid words that are close to the original).

3.3.6. The Difference Between a Strategy and a Procedure

If strategies are compared to procedures, we might say that one strategy encloses different procedures. Likewise, procedures are static or unchanging whereas strategies are always dynamic depending on the problem which occurs when the translator is rendering a given text from one language to another. Thus, the term which is used all over this chapter will swing between strategies and procedures since the word strategy can stand for a whole method and the word procedure can stand for the word technique.

3.3.7. Translation Strategy and Translation Technique

Strategies play an essential role in solving translation problems since they are part of translation competence. They lead us to find suitable solutions for translation units. In fact, strategies may be used by using a particular technique. As a result, strategies and techniques co-work in order to solve translation problems by the different places they occupy since strategies affect the process and techniques affect the result. According to Molina & Albir (2002: 508),

Paraphrasing can be used to solve problems in the process (this can be reformulation strategy) and it can be an amplification technique used in a translated text (a cultural item paraphrased to make it intelligible to target readers).

This quote means that paraphrasing may be considered as a reformulation strategy in a given language. However, it becomes an amplification technique in a translated text especially when a cultural item is not clear for target readers. So, it should be paraphrased to make it understandable by target readers.

3.4. The Model Provided by Vinay and Darbelnet

In fact, the seven procedures of Vinay and Darbelnet (1995: 30-42) have been adopted and used by other translation scholars. They are summarized in the table below:

Method	Example
Borrowing	C'est un must > 'It's de rigueur'; commune, parlement left untranslated
Calque	Conseil d'Etat > 'Council of State'
Literal translation	Quelle heure est-il? > 'What time is it?'
Transposition	Traverser en sautant > 'Jump across'
Modulation	Complet > 'No vacancies'
Equivalence	Quelle heure avez-vous? > 'What does your watch say?'
Adaptation	En un clin d'oeuil > 'Before you can say Jack Robinson'

Table 3: Vinay and Darbelnet's seven methods of translation (1995: 30-42)

Vinay and Darbelnet have focused on English-French translation as exemplified in the table above. But, what interests us here are the procedures used in translation. So, we shall be concentrating on the methods themselves without mentioning the examples. In addition, the model of Vinay and Darbelnet comprises seven methods but there are others which have been provided by other scholars of translation. The first three ones are more or less literal because they focus on the lexical, structural, or even metaphorical equivalence of two languages. This may happen only when these two languages are closely related to each other especially when they descend

from the same language families. However, the four others are embedded under the name of oblique translation which occurs when literal translation is impossible.

3.4.1. Borrowing

The process of borrowing is one of the ways through which a language revives its lexicon. When this method is used in translation, it should be explained or followed by foot notes or a glossary. Borrowing sometimes undergoes a shift in meaning since bilinguals feel that there is a semantic gap between the foreign language and their mother tongue. Loan-words do not cause a problem in translation unless they have been recently borrowed. Moreover, borrowing creates socio-cultural and political problems because the use of a cultural concept that is not suitable to another one will lead to confusion.

3.4.2. Calque

It is one of the procedures used in translation. It is also called semantic translation. It focuses on finding equivalents of the source language words in the target language. Likewise, a gloss will be necessary for the first occurrence.

3.4.3. Literal Translation

It is the translation of the source language words by finding equivalents in the target language. It is also called word-for-word translation. In fact, Vinay and Darbelnet insist that translation problems started when literal translation is ruled out. For that, strict literal translations may be used in order to have a special effect such as being humorous or having an exotic effect. In literal translation both the text and the content are of equal importance.

3.4.4. Transposition

Linguistic transposition is related to the grammars of both the source and target languages. It is interested in replacing the ST word or structure with a TL word or structure from a different category, i.e., replacing a noun with another part of speech. Transposition is common in translation and it is obligatory in some instance of translating idiomatic expressions.

3.4.5. Modulation

Modulation is a common procedure which focuses most on the semantic level without neglecting the syntactic level. It is a shift in word class or in cognitive categories. Thus, translators should have a good intuition in order to avoid literal translation.

3.4.6. Equivalence

Equivalence or pragmatic translation is a common procedure of translation. It is a type of modulation that concerns the translation of idioms and the pragmatic use of language.

3.4.7. Adaptation

Also called cultural transposition. It is the most free or the least literal type of translation because it focuses on the things that are absent in the target culture rather than linguistic components. Vinay and Darbelnet (1995: 338) define adaptation as “The translation method of creating an equivalence of the same value applicable to a different situation than that of the source language”. Hence, adaptation and equivalence seem to shade into each other. However, deciding whether a translation

requires a search for equivalence or adaptation depends upon the linguistic or conceptual distance between the SL and TL sequences.

According to Bastin (1993), adaptation is a method of representing the source text using a set of operations. In fact, this term may imply a lot of things such as; imitation, rewriting etc. In addition, he focuses on giving synonyms to the word adaptation. Adaptation can be classified under some themes such as; translation technique, genre, metalanguage and faithfulness. As a translation technique, adaptation is the procedure that was mentioned previously and which was listed by Vinay and Darbelnet (1995) as their seventh procedure: adaptation is a procedure which may be used when the context of the source text does not exist in the target text's culture. In fact, this results in a form of recreation in order to achieve equivalence in such situations when cultural gaps are encountered. If we regard adaptation as a form of translation, which is the characteristic of a particular genre, it will be related to literary translation and especially drama translation. Brisset (1989: 10) views adaptation as 'reterritorialization' of the original work and an 'annexation' in the name of the audience of the new version. Santoyo (1989: 104) defines adaptation as a form of 'naturalizing' the play for a new milieu in order to achieve the same effect that the work originally had, but with an audience from a different cultural background. In addition, adaptation is related to the genre of advertising. The aim, here, is to preserve both the function and the character of the original text rather than preserving the form and semantic meaning. The most important features of this type of adaptation are the use of summarizing techniques, paraphrasing, and omission. If the original text is metalinguistic, adaptation is likely to be justified because the subject matter is language itself. In fact, this type of adaptation should be left to the translator himself since he can judge his readers' knowledge, yet he should produce

the same effect of the original text. The definitions of adaptation vary from one scholar to another but the essential issue is whether to remain faithful to the original text or not. Some claim that adaptation is the best solution for letting the text intact and enter a world of foreignness. Others, do not prefer the use of adaptation because for them it is a kind of betrayal of the original author and a destruction of the original text. Whether remaining faithful or not, adaptation remains a kind of translation. However; it sometimes ceases to be translation at all (Baker, 2001).

3.4.7.1. Modes, Conditions and Restrictions of Adaptation

Bastin (1993) proposes that it is possible to create a list for the modes, conditions, for the decision to adapt, and restrictions on the work that will be adapted. Concerning the modes of adaptation, the procedures that may be used by the adapter are listed as follows:

-Transcription of the original

It is to reproduce the original text word-for-word in the target text. This procedure is generally related to literal translation.

-Omission

It is to reduce the text by eliminating some parts of it.

-Expansion

It is to make the implicit information explicit through explaining some words or providing the text with a glossary or footnotes.

-Exoticism

It is the replacement of dialectal or none sense words in the original text by rough equivalents in the target text.

-Updating

It is to replace ancient or outdated words by new equivalents.

-Situational Equivalent

It is to insert a context which suits better the target text rather than the original.

-Creation

It is a global replacement of all the features of the original text except the message, ideas, and functions.

The most common conditions that make the translator move from translation to adaptation are as follows:

-Cross-code breakdown

It is the act of not having lexical equivalents in the target language.

-Situational Inadequacy

Here, the context mentioned in the target text is absent in the target culture.

-Genre Switching

It is a global recreation of the original text. For example; when dealing with children the literary text is changed from adults' to children's literature. So, the discourse is being changed.

-Disruption of the Communication process

This is related to the emergence of new epoch which requires changing style, content, and presentation in a way that is suitable for the audience that are going to read the new text. These factors lead to two types of adaptation which are local and

global adaptations respectively. While the former is limited to some parts of the original text and caused by problems which exist at the level of the text itself, the latter is more general and determined by some causes which exist outside the text.

As translation, adaptation has some restrictions which are as follows:

-The Language and Expectation of the Target reader

Here the adapter should evaluate the original text in terms of new information and things which do not exist in the target culture.

-The target Language

The adapter should find equivalent match in the target language for the discourse style of the original text.

-The Meaning and Purposes

The meaning and purpose of the source and target texts should be near as much as possible.

3.4.7.2. Theoretical Boundaries between Adaptation and Translation

Some scholars consider adaptation as a part of translation because the activity is almost the same. Others, have coined a word which relates both activities (tradaptation). Some others are taking the concept of adaptation more seriously. They, in fact, insist that adaptation encourages theorists to look beyond linguistic problems and emphasize on the role of the translator as a mediator or a creator (Baker, 2001).

3.5. The Model Provided by Lefevere

Lefevere (1975), on the other hand, provides us with seven different strategies which are as follows:

- Phonemic Translation

Its objective is to preserve the sense by making an acceptable paraphrase altogether with the reproduction of the same SL sound in the TL. From this, Lefevere concluded that this strategy works well with onomatopoeia, but it generally distorts the meaning. Moreover, this type of translation is the most literal and faithful type of translation since each phoneme is transmitted to a phoneme in the target language. This strategy is applied in languages which have similar phonemic systems such as English and French, and this is very rare.

- Literal Translation

Here, the focus is on word-for-word translation which deviates the meaning and distorts it. In addition, it neglects the syntax of the original.

- Metrical Translation

In this strategy, the dominant aspect is to use some ways in order to reproduce the SL meter by imitating the source language meter and translating the source language content by using the literal translation of each verse. Lefevere comes to the conclusion that this strategy is like literal translation since it focuses on one aspect of the source text at the expense of other aspects.

- Poetry into Prose Translation

In this strategy, Lefevere finds that the sense of the ST will be lost, the syntax and the communicative value will be distorted but not to the extent of literal translation and metrical translation.

- Rhymed Translation

Here, the translator enters into a double slavery to both meter and rhyme because he imitates the rhyming pattern of the original and produces a verse translation. Lefevere finds that the end product is hard since it resembles a 'caricature'.

- Blank Verse Translation

In this strategy, there are some constraints which are imposed on the translator which result in a greater accuracy and literalness as here the translator is submitted to giving the literal translation of the content of the original poem in blank verse.

- Interpretation

Here, Lefevere points out *versions* which means to retain the source language text and to change the form, and to use *imitation* where the translator preserves the title of the source text and produces a poem of his own. It is the freest type of translation strategy for translating poetry. Applying this strategy, the translator extracts the main concepts of the original poem and recreates it based on his own style (Bassnet, 2002).

The last strategy, emphasizes on the translation of poetry by understanding it and trying to reserve the title and the content yet changing the form and this is the role of the translator who invents a new text in the target language on the basis of the poem he has in the source language.

3.6. Compensation Procedures Hervey and Higgins' Model

Hervey and Higgins (2002) propose some strategies which are typically used in translating cultural texts and especially the ones which comprise culture specific items.

The term *cultural transposition* is used for the main degrees of starting from literal translation till reaching the transfer of one text from one culture to another. The degrees of cultural transposition can be represented in the following scale:

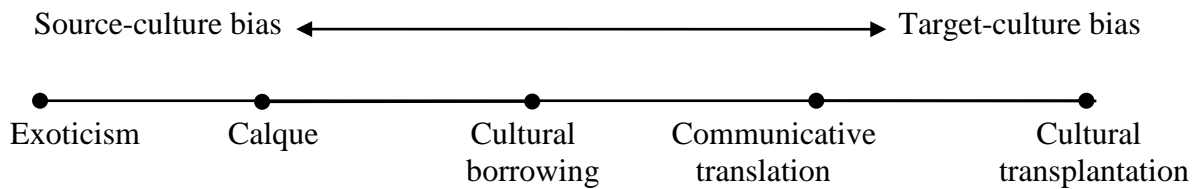


Fig.5: Cultural Transposition (Hervey & Higgins, 2002: 33)

First, exoticism is the category in which cultural foreignness falls. In fact, this term means to take the grammatical and cultural features from the source text and to try to adapt them minimally with those features of the target language. The best example which has been given by Hervey and Higgins is the one of Arabic *Makamat* in the following passage:

I went from Irak to Damascus with its green water-courses, in the day when I had troops of fine-bred horses and was the owner of coveted wealth and resources, free to divert myself, as I chose, and flown with the pride of him whose fullness overflows. When I reached the city after toil and teen on a camel travel-lean, I found it to be all that tongues recite and to contain soul's desire and eye's delight (Nicholson 1987: 119) (Cited in Hervey & Higgins, 2002: 34).

This text has some features of the target culture which are different from the source culture features and as a result the impact of this text on the target audience will be different from that of the source text.

Second, cultural transplantation is the cultural transposition which is found at the other end of the scale above. It is known to be a total adaptation, i.e., to take the source text and to cloth it the settings of the target culture.

Third, calque is not like exoticism since it is based upon modeling and imitating the source language structure and other target cultural features. But there will be a lack of idiomaticity in the target expressions. Sometimes, what was calqued once becomes a standard target cultural item which can be used as an equivalent for the source language constituents.

The fourth alternative is cultural borrowing which introduces foreignness but not adaptation. When it is almost impossible to find exact suitable equivalents in the target language it is better to move a step forward and to borrow from other cultures. For instance, borrowing some words from French, the English language becomes richer in having many equivalents and this is the point to which the translator should pay attention since he will be put in front of different choices.

The fifth and last alternative is communicative translation which is merely used with clichés, proverbs and idioms. In fact, the purpose behind communicative translation is to get the same impact on the target audience within the same intent as these examples illustrate:

Chien méchant.	Beware of the dog.
Sens interdit.	No entry.
Légitime défense.	Self-defence.
Une hirondelle ne fait pas le printemps.	One swallow doesn't make a summer.
Maigre comme un clou.	As thin as a rake.

(Hervey & Higgins, 2002: 36)

In reality, communicative translation is the best way of translating poetry since it takes the figurative meaning into account. In addition, it emphasizes on the features that surround a poem especially such as the use of proverbs and idiomatic expressions, and focuses on the impact and the effect of the target translated poem

on the target audience. This is summarized in the famous saying of Synge (2008: 91): “A translation is no translation, he said, unless it will give you the music of a poem along with the words of it.” This implies that in order to achieve a good translation of a poem, it is advisable to have the same effect of meanings, figures of speech, and sounds in the target language even if their placement is different. Hervey and Higgins (2002: 47) illustrate this point by the following sentence in both French and English:

Voilà ce que veulent dire les viriles acclamations de nos villes et de nos villages, purgés enfin de l’ennemi.

This is what the cheering means, **resounding** through **our towns** and villages **cleansed** at last of the **enemy**.

The placement of assonance and alliteration in these two examples is different and they are shown in bold character in both French and English. In spite of that, if the poem is heavily rhymed and if translated by a rhymed poem, this will lead to the loss of meaning. So, the translator should compensate this loss by rhythm, assonance, or expressive breaks between lines. In addition, the translator needs to look for a new rearrangement of the target text elements in order to suit the grammatical rules and not to distort the structure and the meaning transmitted to the readers.

3.7. The Strategies Suggested by Holmes

Holmes (1988: 25 & 1968: 91-105) maintains four strategies for translating verse forms (poetry). These latter are as follows :

- **Mimetic**, where the original form is retained. This means reserving only the form or the meter of the original.

- **Analogical**, where a culturally corresponding form is used. Analogical form is function-dependent, i.e., to depend on the source text by referring to it as a model

for translation by choosing the meter which has the same function or the same frequency in the literary tradition of the target language.

- *Organic*, where the semantic material is allowed to take on its own unique poetic shape as the translation develops.

- *Deviant or Extraneous*, where the form adopted is in no way implicit in either the form or content of the original. Content-derivative form is not concerned with retaining the content because the most convenient meter is chosen in order to translate the meaning as faithfully as possible. On the other hand, extraneous form implies foreignizing, i.e., to get deliberately very far from the original meter in order to create a new metrical version in a rhythm chosen by the translator.

In fact the choice of one strategy rather than the other is based upon the preference of a given culture at a given point of time and the norms of the target language.

3.8. Complementary Strategies

3.8.1. Free Translation

Robinson (2010) suggests that there are two types of translation which are faithful and free translation respectively. In faithful translation, or the one called literal translation, there are two major types which are word for word translation and sense for sense translation. Word for word translation usually neglects many characteristics of the target language and sticks to the source language's rules. Sense for sense translation gives more freedom to the translator to deal with the source text without distorting the information. These two first types are considered as being faithful. In spite, free translation is considered to be unfaithful as it neglects and decontextualizes the source text.

3.8.2. Literal translation

According to Robinson (ibid.), literal translation, also called word for word translation or metaphrase, means to segment the source language text into words then to translate those words one at a time. This is not always acceptable because word for word translation is based upon the source language rules which is a kind of neglecting the target text's rules. Indeed, the best solution is to find equivalents in the target language that correspond to the source language words and to organize them according to the target language's structure and this is called sense for sense translation.

3.8.3. Exegetic Translation

Armstrong (2005) claims that the term 'exegesis' was applied to the biblical translation which focuses on cultural difference. Exegetic translation is a specialized type of translation which is not used in everyday context.

3.8.4. Gist Translation

Armstrong (2005) states that gist translation is practised everyday not only in professional translations. It focuses on the general idea of the ST.

3.8.5. Imitation

Robinson (2010) claims that in the normal course of events, imitation means miming, copying or mimicking. However, the term which has been used in translation theory refers to creating a new text in the target language which is totally different from the original text or wandering freely from the source text by conserving the main idea of the source text. In fact, imitation nowadays has become the equivalent of free translation. Imitation is the translation of the Greek word *mimesis* that was

used in literary studies by Plato and Aristotle to imply the author's imitation of reality. Imitation has also been used in pedagogy as a technique which makes students able of rewriting classic texts by changing some words and replacing them by their equivalents within the same language, i.e., metaphrasing or choosing new phrases to mean the same thing, i.e., paraphrasing

Connolly (1998) states that: "the difference between translation, adaptation, and imitation seems to lie in the degree of interpretation." In fact, the translation of a poem focuses on the content and the form of the source text and tries to find the equivalent for it in the target text. However, imitation and adaptation focus on the source text with all its features either linguistic or literary and neglects the equivalent elements in the target language which makes the text seem an imitation of the source text because it resembles the source culture but not the target one.

3.8.6. Explicitation

The explicitation hypothesis was formulated by Blum-Kulka (1986). According to this hypothesis, translations are usually longer than the originals, regardless of the languages, genres and registers concerned. Klaudy (2001) points that explicitation is the act of making the information that is implicit in the source language explicit in the target language. Explicitation and implicitation are discussed together with addition and omission. Explicitation is regarded as the most specific concept compared to addition which is considered as the most generic. Explicitation was first introduced by Vinay and Darbelnet (1958) and it means making the implicit in the source language explicit in the target language and vice versa for implicitation where the explicit in the source language becomes implicit in the target language. Explicitation and implicitation result in gain and loss. Nida (1964) on the other hand did not use these

two terms. He dealt with the techniques of adjustment especially additions, subtractions, and alterations. Additions by Nida (1964 : 227) have the following subtypes:

- Filling out elliptical expressions.
- Obligatory specification.
- Addition required because of grammatical restructuring.
- Amplification from implicit to explicit status.
- Answers to rhetorical questions.
- Classifiers.
- Connectives.
- Categories of the receptor language which do not exist in the source language.
- Doublets

According to Klaudy (2001), there are four types of explicitation which are as follows:

- *Obligatory Explicitation*

This type is used when differences between the source and target languages are found at the syntactic and semantic structure. Syntactic explicitation is obligatory since in its absence the target language sentence will be ungrammatical and because there are missing categories between languages. Semantic explicitation is based upon choosing specific words in the target language.

- *Optional Explicitations*

This is based on differences in text building strategies and stylistic differences between languages. They are implicit because in terms of correctness, the target text is grammatically correct but it seems unnatural and missing something.

- Pragmatic Explicitations

Also called pragmatic explicitation of cultural information. It deals with the differences between cultures. Here the translator should add some words that are used as a kind of pragmatic explicitation for culture specific terms in order to make them understood for the target audience especially names of rivers and places that are specific to the source language.

3.8.7. Paraphrasing

Robinson (op.cit.) claims that paraphrase is used to embrace the loose or free renderings of texts from one language to another in a theoretical discussion. It means changing one phrase at a time, i.e., translating a sentence as a whole instead of using word-for-word translation.

3.8.8. Compensation

According to Hervey & Higgins (2002), compensation is a technique which recreates an effect in the target text similar to that of the source text via the use of some means which are specific to the target language or text in order to overcome loss. This technique is most used in the translation of literary puns where the translator inserts some puns which are of the same intent even if they do not exist in the source language in order to achieve the same humorous effect. In fact, compensation needs a careful strategic application. Yet, the transfer of meaning from one language to another results in some degree of loss. Newmark (1991: 144) claims that “puns, alliteration, rhyme, slang, pregnant words all these can be compensated.” Hervey & Higgins (2002) claim that the words compensation, compensatory, and compensate for were used as technical terms in literature. They have also been used to refer to cultural untranslatability when sociocultural factors are related to different

meanings in both the source and target languages. Nowadays, the term compensation is used to embrace paraphrasing and explanatory translation as compensatory techniques. Compensation is used in order to overcome mismatches between source and target cultures. In addition, Baker (1992) suggests that compensation is playing with one feature at the point where it occurs in the source text and inserting another feature which is specific to the target language in its place.

In defining compensation, Hervey and Higgins (1992: 34-40) distinguish four kinds of compensation as follows:

-Compensation in Kind

Here, some linguistic devices are used in the target language text to create the same effect that is found in the source text.

-Compensation in Place

Here, the effect in the target text is in a place which is different from the one that is found in the source text.

-Compensation by Merging

Here, the features of the source text are condensed and compared to those of the target text.

-Compensation by Splitting

Here, the words of the source text are expanded into longer ones in the target text.

3.8.9. Loss and Compensation

The translator aims at minimizing loss of meaning. Hervey and Higgins (1992: 24) think that:

Compensation is a frequent strategy which means accepting the loss of one element and replacing it by adding another element elsewhere. loss is a concept that lays a considerable burden of responsibility upon the translator, since the reader of a TT who does not know the SL will not know whether translation loss has occurred at any given point.

Likewise, Newmark (1988: 90) suggests that compensation “is said to occur when loss of meaning, sound-effect, metaphor or pragmatic effect in one part of a sentence is compensated in another part or in a contiguous sentence.” These two quotes imply that compensation is the best solution for loss of meaning since it occurs near the point of loss.

In spite of that, Hervey and Higgins (2002) propose that the role of the translator towards translation loss is to try to reduce it by challenging it because the loss is not a loss of translation, rather it is a loss in translation. Translation loss occurs when there is no equivalent and the translator is responsible for reducing it at any linguistic level by seeking some methods like gist translation or paraphrasing and compensation or what is called by some substitution.

3.8.10. Translation by Omission

Aranda (2007) points out that omission is due to the lack of one-to-one correspondence between two languages or cultures. Thus, omission is the strategy which is used when the translator comes across a cultural item in the source text. This latter does not have an equivalent in the target culture. For that, it is not understood by the target audience unless there is another cultural item from the target culture which can compensate for that of the source culture. Some scholars think that it is not a good strategy since it reflects the failure of the translator in rendering culture-specific terms. Others say that it is a wise decision that the translator makes

when translation is lost and there is no solution so he opts for omission in order not to confuse target language readers.

3.8.11. Other Strategies

Hajjaj & Ferghal (1996) propose that there are three strategies for rendering a text from the SL to the TL which may be summarized in the following:

3.8.11.1. Naturalization and Arabization

Naturalization is a strategy which enables the source language usage to be translated into a target language usage, i.e., to make a given item of a given language sound natural in an other language through searching for the way it is used in another language. This is done at the structural, collocational, and lexical levels. For example; the English collocation *pay attention* translates into Arabic as: يعير الانتباه /yu'iru l'intibāh/; *It's raining now* translates into: الجو ماطر الآن /al-jawu māṭirun al-'ān/.

Arabization, sometimes called Arabicization, is one type of naturalization which occurs at the sound level or the concept level. In the first, the source language spelling and the pronunciation are changed to Arabic. However, in the second the source language concept is loan-translated to Arabic. Thus Arabization is related to borrowing and loan-translation. For example, *skyscraper* is translated into Arabic as: ناطحة سحاب /nāṭiḥatu saḥāb/. This represents a good example of loan-words. Also garage is arabized into كراج /karāj/ (Hajjaj & Ferghal, 1996: 23-24). Here, the source language word is adapted to the normal pronunciation then to the normal morphology of the target language.

3.8.11.2. Cultural Approximation

It is a translation strategy which is related to the replacement of a source culture-specific item by a cultural substitute in the TL. For instance; *God* is translated into الله /**Allāh**/ *American secretary of state* into: وزير الخارجية الأمريكي /**wazīru al-khārijīati ‘al-‘amrīkī**/ etc. (Hajjaj & Ferghal 1996: 26).

3.8.11.3. Descriptive Translation

It is a translation strategy which is used to paraphrase SL expressions into the TL by giving them conceptual description. This strategy occurs when the translator is confronted with a cultural gap because the SL concept is absent in the TL. Hence, **زكاة** /**zakāh**/ is descriptively translated into English as *compulsory charity in Islam when income conditions are met*, and **تيمم** /**tayamum**/ into *making ablution with earth by Muslims when water is scarce or missing*. This may also occur when a source lexical item does not have a target lexical item in the TL. For example: **خال** /**Khāl**/ is translated into English as *maternal uncle* (Hajjaj & Ferghal 1996: 27).

All these procedures and strategies may be summarized in three strategies which were inferred from the study of Ba-Jubair (201: 39) which concluded that all the strategies which have been discussed in literature concerning poetry translation turn around three mains strategies: *Sense-centered translation*, *Sound-Centered translation*, or *recreation* where both the source and target languages may share the general idea but they may be different in form and content. Besides, to keep a balance between being faithful and colour the target poem with a relish of poetry, the strategy of *compromise* is used.

Ghazala (2004) suggested some procedures as guidelines to translators and students when he concluded his paper which was centered on *prosodic features and effects in translation*. These procedures are summarized in:

- (1) Reading the source text carefully especially if it were a poem for many times in order to understand it and absorb its meaning through reaching what is behind the lines. This is properly done before starting translation. Here, if stylistic, lexical, or grammatical problems arise; they should be solved first before moving a step forward.
- (2) Translating the English poem to Arabic should be done through ignoring sound features completely.
- (3) Choosing the best time for considering figures of sound (phonological features) of the original poem like rhyme and rhythm as a general umbrella for common features such as alliteration, consonance, assonance, foot and meter particularly.
- (4) Concentration should be on realizing a kind of rhyme or half rhyme then rhythm.
- (5) Taking advantage of the Arabic word order flexibility to make any necessary change till completing target poem through the use of rhyme or near rhyme.
- (6) Examining the various synonyms of keywords and rhyme word. No matter if a long expression stands for the original lexical item. The formal expression and words are favoured than the informal expressions especially in poems and formal texts.
- (7) Using the change of grammatical classes of words loosely such as replacing a noun by an adjective, a verb with a noun, and an adverb with an adjective in Arabic in order to make some considerable space available to realize some sound features.
- (8) Taking advantage of the poetic license in Arabic ‘the ability to use some rhetorical words loosely’ with due regard to stylistic, lexical, and grammatical changes and especially those which concern abbreviations and short forms of words, with specific reference to vocalization (التشكيل) /*al-tashkīl*/ with the four vocal points: (الفتحة)

(الضمة، الكسرة، والسكون) /**al-fatḥah, al-damah, al-qasrah, al-sukūn**/ where they occur in a text.

(9) Adding new words which are not used in the original easily and quickly, yet they are implied in the original text or derived from the context.

(10) Dropping unnecessary words if the meaning is understood from the context.

These procedures summarize the task of the translator who wants to translate a poem from English into Arabic. Some of them have been discussed before under different labels but the most important is that this model is an applicable one because it is near practice and far from the dreaming theoretical rules which cannot be applied.

Conclusion

In conclusion, the strategies which are used in the translation of poetry and the ones which seem more appropriate than others swing between Vinay and Darbelnet's model which seems to be exhaustive, the model of Holmes which is more related to the translation of poetry than other models, and the model of Ghazala which seems to be more practical than theoretical in addition to the complementary strategies which have been suggested by recent researches. Thus, it is worth saying that there is no unified model on which translators may depend especially that strategies are dynamic and change continually. So, the best solution for translating poetry is to unify between the diversified models and to find a generic and fruitful model which embraces all the needed strategies.

Chapter Four

Contrastive Linguistic Study of English and Arabic Parallel Corpora

Introduction

The approach of contrastive studies plays a great role in translation studies since it has been widely applied to different domains of language research including translation. By taking into consideration translating techniques and strategies, contrastive analysis is a highly useful method in dealing with the differences between languages whether they are distant or not. According to Fries (1945) contrastive studies enable students to recognize instantly those source language (SL) structures in a ST that are likely to present difficulties in translation and to require structural alteration in the TT of a target language (TL), as contrastive studies concentrate on specific points of differentiation that can be isolated in comparing the structure of one language with another. For example, a contrastive study of Arabic and English offers a vast number of structural differences in their usage particularly as far as poetic discourse is concerned. This chapter focuses on a cross language corpus-based study between English versions of the American poet Robert Frost (1874-1963) and Their Arabic translated versions in order to see which strategies have been used in translating poetry.

4.1. Contrastive Linguistics and Translation Studies

Contrastive linguistic studies constitute a branch of linguistics which is related to pointing out the differences between pairs or small entities of languages in order to learn about the specificities and generalities of languages which are useful to provide input to applied disciplines such as foreign language teaching and translation studies. Contrastive studies make use of theoretical models of language description in

order to reach the objective of applicability. This field was once called contrastive analysis (CA) and it is also beneficial in terms of finding the similarities as well as the differences since it makes learners able to grasp the rules of the language they do not know (the foreign language) and acquire them easily by knowing instances of similarities between the foreign language and the mother tongue or the language they know. So, similarities are beneficial and of a great easiness and differences are somehow difficult and need attention. In the early beginnings, contrastive linguistics was interested in micro-linguistic branches such as phonology, grammar, lexis and so forth... However, nowadays it has become interested in macro-linguistic branches such as comparing two different cultures. Moreover, contrastive studies led to translation studies in order to solve problems related to equivalence and meaning through some techniques which offer opportunities to analyze and contrast languages in use.

The use of parallel language corpora which is represented in source texts (source language poems in this case) together with their translations (target language versions) is of a great importance to the field of contrastive studies because it enables us to know about the similarities and differences and to detect the specific and general features of two languages and their use. It is also of a great importance in translation studies since it provides us with information about translation as a process, i.e., the methods which translators use in order to finish with a good text in the target language.

In relation to the decisions which should be made by the translator, Newmark (1988, cited in Shiyab, 2006) believes that the contrastive linguistic approach is used simply as it is very beneficial to deal with choices and decisions of the source language text which suit the target language context. Furthermore, the contrastive linguistic approach, is merely interested in the mechanics and the technical aspects of

the text. Thus, it is worth mentioning that we intend to focus on the differences between the poems of Robert Frost and their translated versions in terms of the linguistic items used and the strategies that should be followed.

Newmark (1988, cited in Shiyab, 2006: 57) focuses on the difference between contrastive linguistic approach and translation activity by saying:

The contrastive linguistics approach is different from translation activity in the sense that it is a text-oriented activity. That is, the contrastive linguistic approach focuses on language, whereas translation activity focuses on text.

This quote implies that the linguistic corpus, i.e., the original versions of poems, is objective because it is related to the rules of the language itself whereas either translation activity or translation corpus is somehow subjective because it depends upon the type of the text and its orientation is target language audience. Thus, staying neutral especially in a literary text results in a mistranslation. For that, the focus here is based on the whole procedures used by the translators and the impact of these latter on translated poems.

4.2. Corpus Linguistics and Translation Studies

Hunston (2000: 02) states: the corpus is “a collection of naturally occurring examples of language consisting of anything from a few sentences to a set of written texts or tape recordings which have been collected for linguistic study.” This quote means that the corpus may be oral or written, it may be sentences or texts, but the most important thing is that its purpose should be linguistic. Besides, Laviosa (2002: 33, cited in Abu Moindji, 2006: 7) defines a corpus by proclaiming:

A corpus is generally referred to as either a collection of texts or a collection of pieces of language. Both definitions express an important feature of a corpus, namely that it is a sample of texts, either full running texts or text extracts, assembled according to explicit design criteria.

Likewise, Baker (1993: 225) defines the corpus as “any collection of writings, in a processed or unprocessed form usually by a specific author.” Nowadays, this definition has changed in some points as the corpus is mainly defined as information held in the computer, and it is no longer restricted to written forms of language, and it includes a large number of texts from different languages. The focal point to emphasize on in the present study is the purpose for which the corpus is selected, i.e., the strategies used by translators to render poems of Robert Frost from English into Arabic. The analysis of any poem can be achieved with respect to some formal aspects such as the diction, style, and vocabulary since meter differs from one language to another, and emotive expressions or figures of speech such as metaphor which vary between languages in spite of the similarities these languages share. The most important thing is the fact that poetry is peculiar and different from ordinary language as there are a lot of repetition instances. For example, in the poetic meter, it is essential to repeat a regular pattern of beats. Sometimes, either rhyme or some words are repeated to emphasize on the meaning intended by the poet. Other poems include refrains, which is the repetition of lines or whole phrases (Mabasneh, 2010).

Two major types of multilingual corpora can be distinguished (Granger 2003, Aijmer, 2008):

- Corpora consisting of original texts and their translations. They are often called ‘parallel corpora’ and other times called ‘translation corpora’; a different terminology is used in translation studies.
- Corpora containing original texts from different languages representing similar registers. Corpora of this type are called ‘**comparable corpora**’ (Granger, 2003).

For that, our corpus here is called parallel corpora. It consists of a set of poems in one language (English) and a set of their translations in another language

(Arabic). This choice helps us identify the type of translation and the shifts which occur in the comparable instances of lexical or syntactic structures. Moreover, the study sheds light on the strategies which have been used by different translators especially in the translation of Robert Frost poems.

The corpus of the present study consists therefore of selected poems from the father of American poetry Robert Frost about whom John F. Kennedy (cited in Untermeyer, 2002: 1) said: “[Frost] has bequeathed his nation a body of imperishable verse from which Americans will forever gain joy and understanding.” and their translated versions into Arabic by different Arab professional translators.

The method which is intended to be used in analyzing the parallel corpora is to give a general view about the poems then to analyze them in terms of images, rhyme, and rhythm and to compare them to the translated versions of these poems in terms of form, sound, use of words, tone, and content. The analysis takes into account both the original and translated versions’ similarities and differences of the poems by identifying the strategies used by translators as specified in *chapter 3*. But before proceeding to the analysis of the parallel corpora, it is necessary to specify briefly the style and characteristics of Robert Frost's poetry.

4.3. A Biographical Note

Robert Frost (1874-1963) is one of the best known poets for his realistic depictions of rural New England life and popular American poetry of the twentieth century. He became “his own myth” (<http://www.dcmp.org/guides/3651.pdf>). and one of America's best-known and well-loved poets. He may be considered as the only nature poet of eminence in modern American poetry due to his unconventional style of writing and use of connotations. Although his work exhibited his simplistic and direct style of writing, Frost was considered a profound thinker. Almost all people do

know not only his name but also the titles of some of his poems: “Mending Wall,” “Birches,” “Stopping by Woods on a Snowy Evening.” Phrases from some of these works, such as “Good fences make good neighbors” and “Miles to go before I sleep,” have entered popular language and have been quoted by the people who have no idea that they were quoting from Frost. Robert Frost had different attitudes towards nature and a big relation to the twentieth century romantic tradition which makes him achieve a kind of popularity which is very rare. Many writers, critics, and poets acknowledged and regarded Frost as a peculiar poet who established his own world which is full of simplicity but it is overloaded with meaning. Some of their quotes are as follows:

According to Robert Graves (edited by Connery & Thompson, 2002), “Frost was the first American poet who could honestly be reckoned a master-poet by world standards.” In addition, T.S. Eliot (Ibid.) says that “[Frost is our] most eminent [and] most distinguished . . . Anglo-American poet.” Giving the same characteristics to Frost, Randall Jarrell (Ibid.) states: “Frost [is among] the greatest of the American poets of the 20th century.” Moreover, Mark Van Doren (Ibid.) announces, “No other American poet has so much art or so much subject matter.”

In order to know why this poet has been given this rank and has been appreciated to this extent, we should know about his life:

Robert Frost was born in San Francisco, California, in 1874 to Isabelle Moody and William Prescott Frost Jr. His father was an editor and his mother a teacher. At the age of 11 years old, he became the product of a single parent household, after the death of his father. During his early years of learning, Frost struggled through elementary school but later graduated from high school at the head of his class in 1889. A year later, in 1890, Frost began writing poetry and received his first

publication when one of his poems was published in the Lawrence High School Bulletin. He then attended Dartmouth College, for a brief period of time, but in spite of his short-lived college experience, he was elected as chief editor of the Bulletin for the 1891-92 school year. After several proposals, Frost, in 1895 finally wed his classmate and friend, Elinor Miriam White, with whom he had six children. In 1897, Frost published and sponsored his first collection of poems in a New York magazine called *Independent*. His second attempt to finish his schooling at Harvard College failed due to a struggle with tuberculosis (Poirier, 1990: 1-2). Frost, like many others, had a life filled with joys and sorrows, but he was unique in that he could effectively translate those feelings into words. Frost later experienced the several tragedies in his life: the death of two of his children, the death of his mother, and the depression of his wife. During this period of time, Frost continued to write poems as he tried to provide for his family. After selling his farm, he moved his entire family to England in 1912. And, in England, he met literary figures such as Ezra Pound who wrote the first review of Frost's first major collection in 1913, *A Boy's Will*, which later appeared in the *American Literary Journal*. He also met Edward Thomas, a young English poet, who later became one of his close friends. In 1914, his second collection, *North of Boston*, was published in Great Britain. It was after this success that Frost returned to New Hampshire, in the United States, where his first two volumes won critical acclaim. Frost's writing career and fame grew after winning the 1924 Pulitzer Prize with another collection called *New Hampshire*. Frost also won the Pulitzer Prizes for *West-Running Brook* in 1931 and *A Witness Tree* in 1943 (Poirier, 1990: 4-5). Frost's reputation grew with each new accolade, and he was honored with various titles, degrees and invitations, such as the invitation he received to the White House by Presidents Eisenhower and John F. Kennedy. At the age of

89 years old, Robert Lee Frost had gained more recognition than his contemporary counterparts of his time. His legacy was materialized with an anonymous contribution of \$ 3.5 million, which went into the construction of a library in his honor. In 1963, he was awarded with the Bollingen Prize for Poetry, and in his final days he was able to bask in the successes of his writings. Unfortunately, on January 7th 1963, Robert Frost suffered from an embolism and died at the ripe age of 89 (Poirier, 1990: 6-7).

4.3.1. The Style of Robert Frost

Although Robert Frost suffered from pain and hardship in his life, he proved that he is successful in his talent. In spite of the clarity of Frost's work, a lot of critics and literary analyses have been done in relation to his work in order to dig deeper and to know the intended meaning. However, they have all come to the conclusion that only the author can unlock the meaning behind his creation. Frost has used his simple language in order to escape from his real life tragedies through reflecting his personal experience and sharing his emotions and feelings. This style may be misinterpreted by the critics and readers of Frost. According to Stanlis (2007: 350) Robert Frost's poetry reflects his style which is summarized in "the unsystematic philosophical view of reality." This reflects that Robert Frost as reported in the speech of president J.F. Kennedy in 1963, knew the midnight as well as the high noon. He understood the ordeal as well as the triumph of the human spirit, he gave his age strength with which to overcome despair. Frost considers poetry as the means of saving power. When power leads man toward arrogance, poetry reminds him of his limitations. When power narrows the areas of man's concern, poetry reminds him of the richness and diversity of his existence. When power corrupts, poetry cleans. So, poetry plays a very tremendous role in the life of the poet and the people who

encircle him. This philosophical view should be considered by literary critics in any study of his life.

4.3.2. The Characteristics of Robert Frost Poetry

Hirshfield (cited in Burnside, 2000: 56) states: “Yet words are not the end of thought, they are where it begins.” In fact, Robert Frost can be considered as a poetry theorist. He has a lot of famous sayings related to the feelings that a poet senses when he writes a poem. For instance;

A poem begins with a lump in the throat, a homesickness, or a lovesickness. It is a reaching-out toward expression; an effort to find fulfillment. My definition of poetry is that this formal fusion of distant elements shall achieve the personal idiom of the poet's expression without sacrificing that happy correspondance which must exist between his own experience and the experience of those who came often to read or hear the poem (Frost, 1929: 1).

In this quote, Frost emphasizes that there should be a correspondance between the poet and the reader in order to relate between the experience of the poet and that of the reader who becomes able to understand the intended meaning. Here, the poet emphasizes on the achievement of the poem, the idiom of the poet's expression:

Poetry is the renewal of words forever and ever. Poetry is that by which we live forever and ever unjaded. Poetry is that by which the world is never old (Frost, 1995: 775).

This quote implies the philosophy of poetry which is eternal since it lives after the death of the poet. Poetry is magical; it reflects the feelings of the poet either original or not. These two quotes represent the theory of Robert Frost about poetry which emphasizes on the characteristics of a good poet and reflects the truth and reality which in turn reflects the experience of the poet imbedded in his poetry.

The poetry of Robert Frost is characterized for its simplicity and straightforwardness, yet the meaning is deep. Untermeyer (2002: 2) proposes that:

The wit, wisdom, and well-structured qualities of Frost's poetry appeal to readers of all ages and backgrounds. With its common speech, direct expression, folksy candor, and steadfast adherence to rhyme, meter, and other formal issues, his poetry is as vital, memorable, and influential as any this country has produced.

The quote mentioned previously implies that either the sayings of Robert Frost or his poems are submitted to the old-fashioned simplicity. In addition, his language reflects folk sayings. Frost is actually a poet whose writings are sometimes dark or ironic in tone, or even brutally realistic in their ideas and imagery. Frost wanders beyond his bounds within and beyond the geographical limits of his territory.

The poetry of Robert Frost displays marriage of mind and emotion because his poems begin in delight and end in wisdom. In Robert Frost's poetry, mind is kept with fact and emotion with fancy. He considers that 'fact' deals with practical life and 'fancy' deals with imagination. Frost believes that the universe is chaotic which is a confusion for which he should find new ideas in order to face its difficulties.

4.3.3. Translating Robert Frost Poetry

Newmark (1988: 163) considers poetry as the most personal literary work where the word has greater importance. Thus, the most difficult task of the reader in general and the translator in particular is a kind of challenge which aims at understanding the reason behind writing a poem. The poet shares feelings and ideas that are inspiring and to which he should give voice. What has been said by Newmark is related to poetry in general and can be applicable to the poetry of Robert Frost.

For that, translating Robert Frost poetry is difficult since it is simply, easily, and clearly understood on the one hand and hard to translate what the poet means to say by his very expressive words on the other. The poetry of Robert Frost is a double edged sword because it is based upon the use of simple words and direct

style which urge our reflection and make us think twice before translating the verses of his poems. In what follows, the two first poems have been translated by three translators. For that, we will compare the original version and the three translated versions. Each one of the seventeen other poems have been translated by only one translator. The translators of these poems are proof translators and teachers, poets, and doctors at the same time. The focus of the data analysis section is going to be on the analysis of the original version of the poem then on the translated versions taking all the elements of literary analysis into account and without forgetting the linguistic analysis. At the same time and while analyzing the translated versions, we mention the strategy which has been used by the translator(s) based on the strategies related to English – Arabic translation in particular as mentioned in *chapter 3*.

4.4. Data Analysis

4.4.1. Poem 1

-Translation 1

Original Version (English)	Translated Version (Arabic)
<p>The Road Not Taken</p> <p>Two roads diverged in a yellow wood, And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could To where it bent in the undergrowth;</p> <p>Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and wanted wear; Though as for that the passing there Had worn them really about the same,</p> <p>And both that morning equally lay In leaves no step had trodden black.</p>	<p>طريقان في غابة /ṭarīyqāni fi ghābah/ في غابة صفراء ينبثق طريقان /fīy ghābatin ṣafrā'a yanbathīqu ṭarīyqān/ أسفت أنه ليس في الإمكان /'asiftu 'anahu laysa fīy al-'imkān/ كوني مسافراً واحداً أن أخذ كليهما /hawnīy musāfirān wāḥīdan an 'ākhudha kilayhimā/ أمام الأول وقفت طويلاً /'amāma al-'awali waqaftu ṭawīylan/ وإلى آخر المطاف نظرت /wa 'ilá 'ākhiri al-matāfi naẓart/ ونهاية المنعطف تبعت /wa nihāyata al-mun'atafi tabi't/ لكنني الثاني اخترت /lākinīy al-thāniya —khtart/ فالأمر سيّان /fa al-'amru siyān/</p>

<p>Oh, I kept the first for another day! Yet knowing how way leads on to way, I doubted if I should ever come back.</p> <p>I shall be telling this with a sigh Somewhere ages and ages hence: Two roads diverged in a wood, and I I took the one less traveled by, And that has made all the difference.</p>	<p>وربما كان أفضل الطريقين /wa rubamā kāna afḍala al-ṭarīyqayn/ في ذلك الصباح /fīy dhālika al-sabāh/ امتد الطريقان أمامي /’imtada al-ṭarīyqāni amāmīy/ يغطيهما ورق الشجر /yughaṭīyhimā waraqa al-shajar/ لم يسوّده وطء الأقدام /lam yusawidhu waṭ’u al-’aqdām/ فتركت الأول ليوم موعود /fa taraktu al-awala liyawmin maw’ūwd/ لكن بما أني أعرف كيف /lākin bimā ’ani ’a’rifu kayfa/ الطريق إلى الآخر يقود /al-ṭarīyqu ’ilā al-’ākhirī yaqūwd/ أشك في أني إلى الأول سأعود /’ashuku fīy ’anīy ’ilā al-’awalī sa’a’ūwd/ سأروي هذه القصة في تنهيدة /sa’arwīy hādhihi al-qīṣata fīy tanhīydah/ بعد سنين وسنين مديدة /ba’da sinīyna wa sinīyna madīydah/ عن غابة وطريقين /’an ghābatīn wa ṭarīyqayn/ وكيف أني من الاثنتين /wa kayfa ’anīy mina al-’ithnayn/ اخترت الطريق الخالي /—khtartu al-ṭarīyqa al-khāli/ وهذا سيغيّر جميع أحوالي /wa hādihā sayughayiru jamīy’a aḥwālīy/ الأستاذة سوزان سعد /al’ustadhah sūwzān sa’d/</p>
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Table 4: The Road Not Taken (the first translation)

<http://www.sudaneseonline.com/cgi-bin/sdb/2bb.cgi?seq=msg&board=290&msg=127529650>

9

-Translation 2

Original Version (English)	Translated Version (Arabic)
<p>The Road Not Taken</p> <p>Two roads diverged in a yellow wood, And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could To where it bent in the undergrowth;</p>	<p>الطريق الذي لم أسلكه /al-ṭarīyqu al-ladhīy lam aslukh/ في خريف الغابة الصفراء فجأة طريقي لدربين انشطر /fīy kharīyfī al-ghābatī al-ṣafrā’a faj’atan ṭarīyqīy lidarbayni —nshaṭar/ والأسفى لم أستطع فيهما معاً السفر /wā li’asafīy lam astaṭī’ fīyhimā ma’an al-safar/</p>

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I
I took the one less traveled by,
And that has made all the difference.

وبمفردى وقتتُ طويلاً أمعنُ في النظر
/wa bimufradīy waqaftu tawīylan
um‘inu fi al-nazar/
ونظرتُ لأحدهما على قدر ما يقوى البصر
/wa nazartu li’ahādhimā ‘alá qadri mā
yaqwá al-bašar/
إلى حيث ما ينتهي ولكن يخفي منتهاهُ الشجر
/‘ilá ḥaythu mā yantahīy wa lākin
yukhfīy muntahāhu al-shajar/

ولأكونَ منصفاً سلكتُ ما اعتقدتُ أنهُ الدربُ،
/wa li’akūwna munšifan salaktu mā —
‘taqadtu ‘anahu al-darb/
القريبُ من نفسى ويحققُ ما يرنو لهُ القلبُ
/al-qarīybu min nafsīy wa yuḥaḥiqqu mā
yarnūw lahu al-qalb/
لم يرتادهُ قبلى أحدٌ تزينهُ الخضرةُ ويكسوهُ العشبُ
/lam yartādahu qablīy aḥadun
tuzayinuhu al-khuḍratu wa yaksūwhu
al-‘ushb/
رغم أن الدربَ الأخرَ كان يرنو على القرب
/raghma ‘ana al-darba al-‘ākhara kāna
yarnūw ‘alá al-‘ushb/
يشبهُ دربى هذا طويلاً وفى عرض؟
/yushbihu darbīy hādhā fīy ‘arḍi/

كلاهما هذا الصباح مغطى بأوراقِ الشجر
/kilāhumā hādhā al-ṣabāḥa kāna
mughatan bi’awraqī al-shajar/
لم ترتادهُ قدمٌ ولم يمر عليه أحدٌ من بشر
/lam tartādahu qadamun wa lam
yamura ‘alayhi ‘aḥadun min bashar/
واحتفظتُ لنفسى عليه يومٌ آخرٌ للسفر
/wa—ḥtafaẓtu linafsīy ‘alayhi yawmun
‘ākharu li al-safar/
إلا أنى أجهلُ أين يذهبُ بي وأين المستقر
/‘ilā ‘anīy ‘ajhalu ‘ayna yadhahabu bīy
wa ‘ayna al-mustaqar/
وشككتُ أنى إليه سأعودُ يوماً عندما يريدُ القدر
/wa shakaktu ‘anīy ilayhi sa’a’ūwdu
yawman ‘indama yurīydu al-qadar/

سأحكى قصتى هذه وفى القلبِ تنهيدة
/sa’ahki qīṣatīy hādhīh wa fīy al-qalbi
tanhīydah/
عندما تمرُ السنواتُ وأنا فى أرضٍ بعيدة
/indamā tamuru al-sanawātu wa anā fīy
arḍin ba’īydah/
أن طريقين انشطرا فى غابةٍ فريدة
/ana ṭarīyqayni —nshatarā fīy ghābatin

	<p>farīydah/ وسلكتُ الدربَ الذي غيَّرتهُ أقدامٌ قليلةٌ /wa salaktu al-darba al-ladhīy ‘abarathu aqdāmun qalīylah/ وهذا ما غيَّرَ حياتي لأحققَ أحلاماً جليلاً /wa hādhā mā ghayara ḥayātīy li’uḥaḥiqqa ‘aḥlāman jalīylah/ ترجمةٌ حسنٌ حجازي /tarjamatu ḥasan ḥijāziy/ .</p>
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Table 5: The Road Not Taken (the second translation)

<http://www.wata.cc/forums/showthread.php?14821%D8%A7%D9%84%D8%B7%D8%B1%D9%8A%D9%82-%D8%A7%D9%84%D8%B0%D9%89-%D9%84%D9%85%D8%A3%D8%B3%D9%84%D9%83%D9%87%D8%B1%D9%88%D8%A8%D8%B1%D8%AA-%D9%81%D8%B1%D9%88%D8%B3%D8%AA-%D8%AD%D8%B3%D9%86-%D8%AD%D8%AC%D8%A7%D8%B2%D9%89>

-Translation 3

Original Version (English)	Translated Version (Arabic)
<p>The Road Not Taken</p> <p>Two roads diverged in a yellow wood, And sorry I could not travel both And be one traveler, long I stood And looked down one as far as I could To where it bent in the undergrowth;</p> <p>Then took the other, as just as fair, And having perhaps the better claim, Because it was grassy and wanted wear; Though as for that the passing there Had worn them really about the same,</p> <p>And both that morning equally lay In leaves no step had trodden black. Oh, I kept the first for another day! Yet knowing how way leads on to way, I doubted if I should ever come back.</p> <p>I shall be telling this with a sigh Somewhere ages and ages hence: Two roads diverged in a wood, and I I took the one less traveled by, And that has made all the difference.</p>	<p>الشارع المرفوض /al-shāri‘ al-marfūwḍ/</p> <p>الشارعان هاهنا مفترقان /al-shāri‘āni hāhunā muftariqān/ عند غابة صفراء يابسة /‘inda ghābatin ṣafrā’a yābisah/ والسير في كليهما معا محال /wa al-sayru fiy kilayhimā muḥāl/ فكيف لي أسلك شارعين /fa kayfa līy asluku shāri‘ayn/ لذا وقفت ساعة وساعه /lidha waqaftu saā‘atan/ انظر للأول بيمتد بعيدا /anḥuru li al-’awali yamtadu ba‘īydan/ يلتوي خلف الشجر /yaltawīy khalfā al-shajar/ والشارع الآخر مثله في الامتداد /wa al-shari‘u al-’ākharu mithluhu fiy al-’imtidād/ يعلوه بعض العشب والنبات /ya‘lūwhu ba‘du al-‘nabāt/ لعله الأفضل فالأعشاب والنبات ترتديه /la‘alahu al-’afḍalu fa al-’a’shābu wa al-nabātu tartadīyh/ لكنه يفتقد الترميم /lākinahu yaftaqidu al-tarmīym/ كلاهما عليهما ملامح المرور</p>

	<p>/kilāhumā ‘alayhimā malmḥiu al-murūwr/ بالتساوي في الإرهاق /bi al-tasāwīy fīy al-’irhāq/ الشارعان ذلك الصباح ممتدان بالتساوي /al-shāri‘āni dhālika al-sabāḥ mumtadāni bi al-tasāwi/ عليهما الألياف لم تمسها الأقدام /‘alayhimā al-’aliyāfu lam tamasahā al-’aqdām/ كما ترى فقد تركت الشارع الآخر خيارا آخر /kamā tarā faqad taraktu al-shāri‘a al-ākharā khayāran ‘ākhiran/ لكنني أدرك كيف طرق الحياة دائما /lākinanīy udriku kayfa ṭuruqu alḥayāti da’iman/ تقودنا من شارع لآخر /taqūwdunā min shāri‘in li’ākhar/ فشارع يقودنا لشارع /fashāri‘un yaqūwdunā lishāri‘/ لذا أشك أن أعود لشارع تركته اختيارا آخر /lidhā ‘ashuku ‘an ‘a’ūwda lishāri‘in taraktuhu — khtiyāran ākhiran/ سوف أحكي ما حكيتكم /sawfa aḥkīy mā ḥakaytuhu lakum/ في دورة الزمان والمكان /fīy dawrati al-zamāni wa al-makān/ بالآهات عاما بعد عام /bi al-āhāti ‘āman ba‘da ‘ām/ الشارعان هاهنا مفترقان /al-shāri‘āni hāhuna muftarikān/ لكنني اخترت الذي ما مره كثير /lākinanīy — khtartu al-ladhīy mā marahu kathīy/ وذاك ما يجعل خطوي غير خطو الآخرين! /wa dhāka mā yajalu khatwīy ghayra khatwi al-ākharīy/ ترجمة الدكتور الحامد /tarjamatu al-duktūr al-ḥāmid/</p>
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Table 6: The Road Not Taken (the third translation)

<http://www.maqalaty.com/19807.html>

4.4.1.1. About the Poem

The road not taken is one of the best known and most beloved pieces of modern American poetry. It is one of the most famous poems of Frost since it reflects the most important part of his life ‘ambition.’ This poem has been popular

because of Frost's skill. Moreover, this poem speaks to our hearts and minds because it is slowly revealed to the reader. The meaning is grasped by the end of this poem hopefully. In '**The Road Not Taken**' there are a lot of forks in the road of our lives and we should transcend them in order to create our own path. Thus, Frost takes the lyricism of *A Boy's Will* and plays a deeper music and gives a more intricate variety of experience.

-Textual Analysis

The poem reflects the use of a simple language as it is always known in the writings of Frost. Moreover, there is a good way of using images in order to make the scene clear in the mind of the reader. So, the whole poem portrays that the poet is telling us a short story about decision making especially when there are two different and distant choices which may bring the human being either near to his objective in this life or far from it. As far as the figures of speech are concerned, there is a kind of metaphor all over the poem because it seems clear that the poet has inspired nature and compared it to his own life. This is shown in:

**Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;
Then took the other, as just as fair,**

-Music

There is a kind of music all over the poem. This is clearly shown in the rhyme scheme which is the same in some verses and varies from one verse to another in some other verses; '**ab ab cd cd cd ef eef gh ggh.**' The poem is an

iambic tetrameter. It consists of four stanzas with five lines each. These are called quintets, and in each quintet, the rhyme scheme is abaab.

4.4.1.2. Analysis of Translations

These three examples of translating the poem entitled ‘**The Road Not Taken**’ represent the way of thinking of each translator. Some have used a creative method and tried to preserve the meaning concentrating on both the form and the content, others have taken the form, the content, the use of images, tone, and personification into account without forgetting the creative spirit and the magical touch of the translator. The last category has focused on making the meaning clearer to the reader even if the form is not preserved. All these are done through the use of some of the strategies that have been explained earlier in chapter three and which will be identified in relation to each poem in the analysis of Arabic versions.

4.4.1.2.1. Analysis of Translation 1

The first version of translating this poem is acceptable to some extent since the translator used some words which represent his creativity. These are clearly shown in both the rhyme and the rhythm of the first Arabic poem of the translated versions of ‘**The Road Not Taken.**’

-Form

The form of the translated poem is summarized in the rhyme which is not as the original version since the translator has not preserved the same rhyme. In fact, he used the same rhyme in the two first verses:

’في غابة صفراء ينبثق طريقان/ أسفت أنه ليس في الإمكان
/fiy ghābatin ṣafrā’a yanbathiqu ṭarīyqān/ /’asiftu ’anahu laysa fiy al-’imkān/

then the rhyme has not been organized till the last six lines where the translator has used four couplets which have been organized successively as it is shown in the followings:

الطريق إلى الآخر يقود/ أشك في أني إلى الأول سأعود/ سأروي هذه القصة في تنهيدة/ بعد سنين وسنين مديدة/ عن
غابة وطريقين/ وكيف أني من الاثنين/ اخترتُ الطريقَ الخالي/ وهذا سيغير جميع أحوالي.

/al-tarīyqu 'ilá al-'ākhiri yaqūwd/ /'ashuku fīy 'anīy 'ilá al-'awali sa'a'ūwd/
/sa'arwīy hādhihi al-qīṣata fīy tanhīydah/ /ba'da sinīyna wa sinīyna madīydah/
/'an ghābatin wa ṭarīyqayn/ /wa kayfa anīy mina al-'ithnayn/ /—khtartu al-
ṭarīyqa al-khālī/ /wa hādhā sayughayiru jamīy'a aḥwālīy/

The Arabic version is composed of twenty three verses compared to the English version which comprises twenty lines. Yet, there is no use of punctuation in the Arabic version compared to the English one. Punctuation affects the meaning of the poem and changes it totally in English. However, in Arabic it is decorative more than valuable and meaningful. The type of the poem is an iamb compared to Arabic where the poem resembles free verse or even prose. The structural pattern of the original version is simple. Yet, it is composed of words loaded with deep meanings compared to that of the translated version. As a result, the form is not totally preserved from the English version to the Arabic version.

- Sound

The main thing in analyzing the sound of poems is alliteration. Here, alliteration is clear in consonance more than assonance either in English or in Arabic. Both assonance and consonance are shown in the following examples: طريقان
/ṭarīyqān/, الإمكان /al-'imkān/ - يقود /yaqūwd/ سأعود /sa'a'ūwd/ موعود /maw'ūwd/
/—khtartu/, اخترت, تبعت /tabi'tu/, نظرت /naẓartu/, وافتت /waqaftu/.

-Words

The words which are used in both the original and the translated poems are simple and given (familiar) with the difference that English words are more expressive than Arabic ones. The simplicity of words is clearly seen in both English and Arabic versions as follows:

**Two roads diverged in a yellow wood,
Then took the other, as just as fair,
And both that morning equally lay
I shall be telling this with a sigh**

أمام الأول وقفت طويلاً

/ʾamāma al-ʾawali waqaftu ṭawīylan/

والى آخر المطاف نظرت

/wa ʾilá ʾākhiri al-matāfi naẓart/

ونهاية المنعطف تبعت

/wa nihāyata al-munʾatafi tabiʾt/

لكني الثاني اخترت

/lākinīy al-thāniya —khtart/

-Images

The images which have been used in this poem in both versions are metaphor and personification. Metaphor stands at the first line in the translated version in: في غابة صفراء ينبثق طريقان /fīy ghābatin ṣafrāʾa yanbathiq ṭarīyqān/. The translator here used the word ينبثق /yanbathiq/ which is usually used in Arabic with the word ‘water’ but here it is used with the word طريق /ṭarīyq/ meaning that these two roads appeared suddenly in the life of the poet. Personification is shown in the whole poem by using nature description as a means to explain what happened in the poet’s life.

-Tone

The tone of the poem in both versions is serious and straight forward. But, it seems that the poet is upset and very sad. This is clearly seen all over the poem and

it is expressed in one word; ‘sigh’ ‘تنهيدة’ /*tanhīdah*/ which emphasizes on the sad mood of the poet.

-Content

The content of the poem is clear in both versions either English or Arabic. The title of the poem ‘The Road Not Taken’ has been translated to طريقان في غابة /*ṭarīyqāni fī ghābah*/. This phrase summarizes the meaning of the whole poem, but it is not as expressive as the original. There are other possibilities such as: الطريق الذي لم يسلك /*al-ṭarīyqu al-ladhīy lam yuslak*/ or الطريق المجتنب أو المهجور /*al-ṭarīyqu al-mujtanab aw al-mahjūwr*/ which are more appropriate than the first one, because they mean that the poet has taken one road rather than the other which is not meant in the translation of the title of the poem. طريقان في غابة /*ṭarīyqāni fī ghābah*/. The verses of the poem are not really impressive; the first one في غابة صفراء ينبثق طريقان /*fīy ghābatin ṣafrā’a yanbathiqu ṭarīyqān*/ is different from the original since the translator started by the end of the sentence in the English poem and this is acceptable in the Arabic language since it is more creative and it is part of rhetoric in Arabic. The use of tense in this verse is different from English since in the original poem the tense which is used is the past, however; in the Arabic version the tense that is used is the present (imperfect) and this expresses the fact of continuousness because the action takes all the time of the present moment and may continue till reaching the past. The second and third verses أسفت أنه ليس في الإمكان كوني /*asiftu ’anahu laysa fīy al-’imkān*/ /*hawnīy musāfiran wāḥidan an ’ākhudha kilayhimā*/ seem to be inappropriate compared to the original as if the translator has translated words in isolation then tried to combine between them and this is the worst type of word-for-word translation. The use of literal translation is also exemplified in the following verses:

أمام الأول وقفت طويلا

/'amāma al-'awali waqaftu ṭawīylan/

وإلى آخر المطاف نظرت

/wa 'ilá 'ākhiri al-matāfi nazart/

ونهاية المنعطف تبعت

/wa nihāyata al-mun'atafi tabi't/

لكني الثاني اخترت

/lākinīy al-thāniya —khtart/

فالأمر سيان

/fa al-'amru siyān/

وربما كان أفضل الطريقين

/wa robamā kāna afḍala al-ṭarīyqayn/

في ذلك الصباح

/fīy dhālika al-sabāḥ/

امتد الطريقان أمامي

/'imtada al-ṭarīyqāni amāmīy/

يغطيها ورقُ الشجر

/yughaṭiyhimā waraqu al-shajar/

لم يسوده وطء الأقدام

/lam yusawidhu waṭ'u al-'aqdām/

فتركت الأول ليوم موعود

/fa taraktu al-awala liyawmin maw'ūwd/

لكن بما أني أعرف كيف

/lākin bimā 'ani 'a'rifu kayfa/

These verses are not well translated even if the meaning seems to be preserved, the form or the structure of words is not acceptable since it does not fit the Arabic rules and the eloquence of the Arabic language and its elevated style since it is considered by some scholars as the language of poetry. Moreover, there are no connective expressions or cohesive devices which show the strong relation between one verse and the others. For instance; the poet would have used verses like the followings: **وقفت**

... */waqaftu 'amāma al-'awali ṭawīylan/* و نظرت إلى آخر المطاف قليلا/ ...

nazartu 'ilá 'ākhiri al-matāfi qalīylan/. The following stanza is accepted disregarding some weaknesses such as lack of correlation between the ideas since it is clearly shown that the flow of ideas is not smooth as if there is a kind of preciousness, tautology and redundancy. Lack of correlation is represented in the following verses:

الطريق إلى الآخر يقود

/al-tarīyqu 'ilá al-'ākhiri yaqūwd/

أشك في أني إلى الأول سأعود

/'ashuku fīy 'anīy 'ilá al-'awali sa'a'ūwd/

سأروي هذه القصة في تنهيدة

/sa'arwīy hādhihi al-qīṣata fīy tanhīydah/

بعد سنين وسنين مديدة

/ba'da sinīyna wa sinīyna madīydah/

عن غابة وطريقين

/'an ghābatin wa ṭarīyqayn/

وكيف أني من الاثنين

/wa kayfa anīy mina al-'ithnayn/

اخترتُ الطريقَ الخالي

/—khtartu al-ṭarīyqa al-khāli/

وهذا سيغيّر جميع أحوالي

/wa hādihā sayughayiru jamīy'a aḥwālīy/

-Linguistic Analysis

طريقان في غابة /ṭarīyqāni fi ghābah/

The title of the poem is translated differently from the original version because the poet focuses on only one road **'the road not taken'** while the focus is on both roads. In both English and Arabic versions there is a use of nominal sentences with the focus on the use of the negative form and the past participle in the English version and the use of two nouns and a preposition in the Arabic version.

Semantically speaking, the meaning of the Arabic version expressed the meaning of the first verse which is: **‘two roads diverged in a yellow wood’**.

في غابة صفراء ينبثق طريقان /fiy ghābatin ṣafrā'a yanbathiqu ṭarīyqān/

In the first verse, the translator started with the end of the original version and finished with its beginning for rhyme purposes. The verse has been translated in that way because Arabic word order is more flexible than that of the English language but the transmitted meaning is the same.

أسفت أنه ليس في الإمكان /'asiftu 'anahu laysa fiy al-'imkān/

كوني مسافرًا واحدًا أن آخذ كليهما /hawnīy musāfirā wāḥidā an 'ākhudha kilayhimā/

أمام الأول وقفت طويلًا /amāma al-'awali waqaftu ṭawīlan/

These three verses stand for the second and third verses of the English version. The poet used **‘and’** as a way to begin the second verse but in Arabic there is no need to use the connective **‘و’** /wa/. In addition, in the English version the poet used the word **‘sorry’** which is an adjective while the translator used a verb: **‘أسفت’** /'asiftu/. The two words: **‘ليس’** /laysa/ and **‘الإمكان’** /al-'imkān/ stand for the English modal **‘could’** and the word expressing the negative form **‘not’** for rhyme purposes since the translator was able to use the same word category which is **‘لم يستطع’** /lam yastati'/.

والى آخر المطاف نظرت /wa 'ilā 'ākhiri al-matāfi nazart/

ونهاية المنعطف تبعت /wa nihāyata al-mun'atafi tabi't/

لكني الثاني اخترت /lākinīy al-thāniya —khtart/

فالأمر سيّان /fa al-'amru siyān/

These four Arabic verses stand for three verses in the English version. The poet started with the verb **‘looked’** while the translator finished with the verb: **نظرت** /nazart/. The word **‘the undergrowth’** is not found in the Arabic version. The Arabic version: **‘فالأمر سيّان’** /fa al-'amru siyān/ is the equivalent of **‘as just as fair’**

but it does not express the same meaning of the original which is being fair. The equivalent should be 'لأكون منصفًا' /wa li'akūwna munṣifan/.

وربما كان أفضل الطريقين /wa rubamā kāna afḍala al-ṭarīqayn/

في ذلك الصباح /fīy dhālika al-sabāḥ/

امتد الطريقان أمامي /'imtada al-ṭarīqāni amāmīy/

يغطيهما ورقُ الشجر /yughaṭīyhimā waraqu al-shajar/

لم يسوده وطء الأقدام /lam yusawidhu waṭ'u al-'aḡdām/

These verses are the equivalent of the verses starting from the sixth to the twelfth verses. The translator paid attention to the order of the Arabic language and started with: 'ربما' /rubamā/ because the word of Arabic language is flexible. In Arabic the translator started with 'في ذلك الصباح' /fīy dhālika al-sabāḥ/ whose meaning is related to the verses which followed while in the English version 'And both that morning equally lay' the meaning is expressed within the same verse without relating it to the verses which followed.

فتركت الأول ليوم موعود /fa taraktu al-awala liyawmin maw'ūwd/

لكن بما أني أعرف كيف /lākin bimā 'ani 'a'rifu kayfa/

الطريق إلى الآخر يقود /al-ṭarīqu 'ilá al-'ākhiri yaqūwd/

أشك في أني إلى الأول سأعود /'ashuku fīy 'anīy 'ilá al-'awali sa'a'ūwd/

These four verses stand for the English verses starting from the thirteenth till the fifteenth. The interjection 'Oh!' is not expressed in the Arabic version where the translator used the letter 'ف' which expresses connectivity. Also, there is a difference between the verb 'marked' and 'تركت' /taraktu/ that has been used by the translator. In saying 'إلى الأول سأعود' /'ilá al-'awali sa'a'ūwd/ there is explication because the poet has not used the word 'the first' 'الأول' 'al-'awal', he used the word 'back' which means to return to the first road. The poet used the simple past with the subordinating conjunction expressing the conditional but the translator used the verb 'أشك' /'ashuku/ in order to express his doubt and used other particles such as:

‘في أني’ /fīy ’anīy/ which expresses the conditional. However the translator would have used the ‘إن’ /ina/ with the verb ‘كنتُ’ /kuntu/.

سأروي هذه القصة في تنهيدة /sa’arwīy hādhihi al-qīṣata fīy tanhīdah/
بعد سنين وسنين مديدة /ba’da sinīyna wa sinīyna maḍīyah/

The translator used the preposition ‘*fīy*’ in the Arabic language. Yet, the original version used the preposition ‘*with*’ (*bi* in the Arabic language) which makes the meaning different. In addition, the word: ‘مديدة’ /maḍīyah/ which is an adjective has been used by the translator as forced rhyme but the meaning of this word has not been expressed in the original version.

عن غابة وطريقين /‘an ghābatin wa ṭarīqayn/
وكيف أني من الاثنين /wa kayfa anīy mina al-’ithnayn/
اخترتُ الطريقَ الخالي /—khtartu al-ṭarīyqa al-khāli/
وهذا سيغير جميع أحوالي /wa hādihā sayughayiru jamīy’a aḥwālīy/

These four verses stand for the last three verses of the original poem. The translator related between these verses and the ones before through the use of the preposition ‘عن’ /‘an/ in order to avoid repeating the first verse that the poet used in the original version ‘**two roads diverged in a wood.**’ The translator also used the word: ‘الاثنين’ /al-’ithnayn/ in order to clarify the meaning. In addition, she (Susan) used the words: ‘الخالي’ /al-khāli/ ‘أحوالي’ /aḥwālīy/ in order to rhyme since the second word is not explicitly stated in the original version.

4.4.1.2.2. Analysis of Translation 2

-Form

The rhyme of the second version of the poem is very interesting since it reflects the tradition of Arabic poems even if the translated version does not follow the same pattern that the original version has. The poet- translator succeeded in preserving the form of poetry which makes the reader or the listener feel it as such

as it is said in Arabic in a verse: 'إذا الشعر لم يهزك حين سماعه/ فليس حريا أن يقال له شعر'

/idha alshi'ru lam yahzuka ḥīyna samā'ihīy fa laysa ḥariyan an yuqāla lahu shi'ru/ which means that if poetry does not make you understand it, feel it, and enjoy it; it cannot be considered as poetry. The poet-translator has divided the poem into four different stanzas, each one consists of five verses (quintet). The same rhyme is used in each five lines. It seems that the type of the poem in Arabic is the old pattern of writing classical poetry because the poet-translator preserved the rhyme and the rhythm which is reflected in the use of the meter called in Arabic 'بحر الرجز'

/baḥru al-rajaz/ (One of the sixteen meters in Arabic poetry composed of 'mustaf'ilun mustaf'ilun mustaf'ilun' feet in each hemistich) which makes the listener feel the music reflected in the rhythm. Punctuation is used in the original version in the forms of commas, semicolons, and an exclamation mark. On the other hand, the translator has used one comma and one interrogative mark because Arabic does not need the use of punctuation here as English does. Both the original and translated versions have a simple structure, yet they express deep meanings. Thus, the form of the Arabic version is acceptable compared to the English version.

-Sound

The crucial thing that attracts us in analyzing the sound of poems is alliteration. It is clearly portrayed in consonance more than assonance in the end of the five lines because consonance is a repeated consonant sound at the end of words placed near each other usually on the same or adjacent line. For instance, the verses of the first quintet end with the following words 'انشطر' /—nshaṭar/, 'السفر' / al-safar/, 'النظر' / al-naẓar/, 'البصر' / al-baṣar/, 'الشجر' / al-shajar/ which have the same consonant /r/ (ر).

-Words

The words of both poems are very expressive, because both reflect the deepness of both languages; English and Arabic respectively. Despite the fact that the Arabic version is a translation, it seems to be an original text (an end in itself) because when we read it we feel as if the translated poem has been created in Arabic by an Arab poet.

-Images

The images which have been used in this poem in both versions are metaphor and personification as explained in the first translation of **'The Road not Taken.'**

-Tone

The tone of the poem in both versions is serious and straightforward. But, it seems that the poet is upset and very sad. This is clearly seen all over the poem and it is expressed in one word which emphasizes on the sad mood which is the word **'sigh'** 'تنهيدة' /tanhīdah/.

-Content

The content of both the original and translated versions is clear because of the clarity of the main idea which is summarized in being confused about the choice of the right path which leads to the person's objectives.

The title of the poem **'The Road Not Taken'** has been translated to الطريق الذي لم أسلكه /al-ṭarīqu al-ladhī lam aslukh/ which shows clearly the exact meaning which implies that the poet is confused and does not know which road to take and if he will regret his own choice. The verses of the Arabic poem are both expressive and impressive and each stanza from the four stanzas reflects an idea which falls under the general idea of the poem; the first stanza reflects the puzzlement of the poet and which way to choose. This is shown in the following:

فى خريف الغابة الصفراء فجأة طريقي لدربين انشطر

/fiy kharīyfi al-ghābati al-ṣafra' a faj'atan ṭarīyqīy lidarbayni —nshaṭar/

وا لأسفى لم أستطع فيهما معاً السفر

/wā li'asafiy lam astaṭi' fiyhimā ma'an al-safar/

و بمفردى وقفتُ طويلاً أمعنُ فى النظر

/wa bimufradīy waqaftu tawīylan um'inu fi al-naṣar/

ونظرتُ لأحدهما على قدر ما يقوى البصر

/wa naṣartu li'aḥadihimā 'alā qadri mā yaqwā al-baṣar/

إلى حيث ما ينتهي ولكن يخفى منتهاهُ الشجر

/'ilā ḥaythu mā yantahīy wa lākin yukhfīy muntahāhu al-shajar/

The second stanza summarizes the choice of the way which seems to be nearer to the heart of the poet even if the second is near and resembles the road taken by the poet. This is clearly shown in the following stanza:

ولأكونَ منصفاً سلكتُ ما اعتقدتُ أنهُ الدرب،

/wa li'akūwna munṣifan salaktu mā —'taqadtu 'anahu al-darb/

القريبُ من نفسى ويحققُ ما يرنو لهُ القلبُ

/al-qarīybu min nafsiy wa yuḥaḥiqqu mā yarnūw lahu al-qalb/

لم يرتادهُ قبلى أحدٌ تزينهُ الخضرةُ ويكسوهُ العشبُ

/lam yartādahu qablīy aḥadun tuzayīnuhu al-khuḍratu wa yaksūwhu al-'ushb/

رغم أن الدربَ الآخرَ كان يرنو على القرب

/raghma 'ana al-darba al-'ākhara kāna yarnūw 'alā al-'ushb/

يشبهُ دربى هذا طولاً وفى عرض؟

/yushbihu darbīy hādhā fiy 'arḍi/

The third stanza comprises a kind of description of both roads and the preservation of the other road for another day because he may return to it. Here, in the last verse the translator has used a word which reflects the tradition of Arab World countries believing in destiny (Qadar) since it is one of the six main pillars that belief is made of in the Islamic religion. This word is 'destiny' and it reflects the will of Allah (God). This is shown in the following stanza:

كلاهما هذا الصباح مغطى بأوراقِ الشجر

/kilāhumā hādhā al-ṣabāḥa kāna mughatan bi'awrāqi al-shajar/

لم ترتادهُ قدمٌ ولم يمر عليه أحدٌ من بشر

/lam tartādahu qadamun wa lam yamura 'alayhi 'aḥadun min bashar/

واحتفظتُ لنفسى عليه يومٌ آخرٌ للسفر

/wa—ḥtafaẓtu linafsīy 'alayhi yawmun 'ākharu li al-safar/

إلا أنى أجهلُ أين يذهبُ بي وأين المستقر

/'ilā 'anīy 'ajhalu 'ayna yadhahabu bīy wa 'ayna al-mustaqar/

وشككتُ أنى إليه ساعودُ يوماً عندما يريدُ القدر

/wa shakaktu 'anīy ilayhi sa'a'ūwdu yawman 'indama yurīydu al-qadar/

The fourth and last stanza summarizes the focal point of the whole poem which has made all the difference in the life of the poet because he traveled the road not taken by all people which was the reason behind changing his life and that makes all the difference. This idea is expressed in the following:

سأحكى قصتى هذه وفى القلب تنهيدة

/sa'aḥki qiṣatīy hādhīh wa fīy al-qalbi tanhīydah/

عندما تمرُ السنواتُ وأنا فى أرضٍ بعيدة

/indamā tamuru al-sanawātu wa anā fīy arḍin ba'īydah/

أن طريقين انشطرا فى غابةٍ فريدة

/ana ṭarīyqayni —nshatarā fīy ghābatin farīydah/

وسلكتُ الدربَ الذى عبّرتَه أقدامٌ قليلة

/wa salaktu al-darba al-ladhīy 'abarathu aqdāmun qalīyiah/

وهذا ما غيّر حياتى لأحقق أحلاماً جليلة

/wa hādhā mā ghayara ḥayātīy li'uḥaḥiqqa 'aḥlāman jalīyiah/

All in all, the poet translator has succeeded to render this poem because he preserved the meaning which is the most important element in translation in addition to the form which has been submitted to Arabic (target language) rules. This is one of the examples that show the ability of poets to be good translators since they have a good sense of creativity in addition to the use of some strategies such as 'cultural transplantation' as in **/wa shakaktu 'anīy ilayhi sa'a'ūwdu yawman 'indama yurīydu al-qadar/** which is based upon Islamic culture;

‘adaptation’ in the whole poem because the poet-translator creates an equivalence of the same value by feeling free in expressing the same idea of the original version in his own way of thinking, and addition which stands at the rhyme scheme at the end of each line in each stanza.

-Linguistic Analysis

الطريق الذى لم أسلكه /al-ṭarīqu al-ladhīy lam aslukh/

The title of the second Arabic version is somehow different from the title of the original version ‘**The road not taken**’ because the meaning in the Arabic version shows that there is a relation between the poet and the road but in the English version the relation between the road and the poet is felt but not syntactically stated. If we retranslate the title of the Arabic version we will get ‘**The road that I did not take**’ which is not as expressive as the original.

**فى خريف الغابة الصفراء فجأة طريقى لدربين انشطر
ṭarīyqīy lidarbayni —nshaṭar/**

وا للأسفى لم أستطع فيهما معاً السفر /wā li’asafīy lam astaṭī‘ fīyhimā ma’an al-safar/

و بمفردى وقفتُ طويلاً أمعنُ فى النظر /wa bimufradīy waqafu tawīylan um’inu fī al-naṣar/

ونظرتُ لأحدهما على قدر ما يقوى البصر /wa naṣartu li’ahādihimā ‘alā qadri mā yaqwā al-başar/

**إلى حيث ما ينتهي ولكن يخفى منتهاهُ الشجر
ilā ḥaythu mā yantahīy wa lākin yukhfīy
muntahāhu al-shajar/**

In the first stanza, the translator used two strategies which are ‘explicitation’ and ‘adaptation’ because in the first verse he added two words ‘خريف’ /kharīyf/, and ‘فجأة’ /faj’ah/ to express what is tacit in the English version. The translator benefited from the structure and the power of Arabic words and especially from his poetics to translate those verses as we feel the same meaning even if the structure is totally different.

ولأكون منصفاً سلكتُ ما اعتقدتُ أنهُ الدرب، /wa li'akūwna munṣifan salaktu mā —‘taqadtu
'anahu al-darb/.

القريبُ من نفسي ويحققُ ما يرنو لهُ القلبُ
/al-qarīybu min nafsīy wa yuḥaḥiqqu mā yarnūw
lahu al-qalb/.

لم يرتادهُ قبليُ أحدٌ تزينهُ الخضرةُ ويكسوهُ العشبُ
/lam yartādahu qablīy aḥadun tuzayinuhu al-
khuḍratu wa yaksūwhu al-'ushb/.

رغم أن الدربَ الأخرَ كان يرنو على القرب
/raghma 'ana al-darba al-'ākhara kāna yarnūw 'alā
al-'ushb/.

يشبهُ دربيُ هذا طولاً وفي عرض؟
/yushbihi darbīy hādhā fīy 'arḍi/.

In the second stanza, the translator keeps on using the same strategies 'explicitation' and 'adaptation.' The first is seen in: 'اعتقدتُ' /—‘taqadtu/ and 'لم يرتادهُ' /lam yartādahu qablīy aḥadun/ which are added to make the meaning clearer. The structure of both the original and the translated versions is totally different because English and Arabic are two distant languages. The second is clearly shown in starting with: 'ولأكون منصفاً' /wa li'akūwna munṣifan/ rather than ending with it as it is in the English version.

كلاهما هذا الصباح مغطى بأوراق الشجر
/kilāhumā hādhā al-ṣabāḥa kāna mughatan
bi'awraqi al-shajar/

لم ترتادهُ قدمٌ ولم يمر عليهُ أحدٌ من بشر
/lam tartādahu qadamun wa lam yamura 'alayhi
'aḥadun min bashar/

واحتفظتُ لنفسي عليهُ يومٌ آخرٌ للسفر
/wa—ḥtafaẓtu linafsīy 'alayhi yawmun 'ākharu li al-
safar/

إلا أني أجهلُ أين يذهبُ بي وأين المستقر
/'ilā 'anīy 'ajhalu 'ayna yadhahabu bīy wa 'ayna
al-mustaqar/

وشككتُ أني إليهُ سأعودُ يوماً عندما يريدُ القدر
/wa shakaktu 'anīy ilayhi sa'a'ūwdu yawman
'indama yurīydu al-qadar/

In the third stanza, there is no use of the interjection 'Oh' but the meaning is preserved even if the translator sometimes uses some preciousness, which is an overrefinement in style and taste, as in: 'المستقر' /al-mustaqar/ to get the poem in a

good form. ‘Adaptation’ is clearly seen in the addition of the phrase: ‘عندما يريدُ القدرُ’ /‘**indama yurīdu al-qadar**’ which is related to the culture of the translator (Muslim culture).

سأحكي قصتي هذه وفي القلب تنهيدة /sa’ahki qīṣatīy hādhīh wa fīy al-qalbi tanhīydaḥ/
عندما تمرُّ السنواتُ وأنا في أرضٍ بعيدة /indamā tamuru al-sanawātu wa anā fīy arḍin
ba’īydaḥ/

’ana ṭarīyqayni —nshatarā fīy ghābatin farīydaḥ/
وسلكتُ الدربَ الذي عبَّرتهُ أقدامٌ قليلة /wa salaktu al-darba al-ladhīy ‘abarathu ‘aqdāmun
qalīyḥ/

وهذا ما غيَّرَ حياتي لأحققَ أحلاماً جليلاً /wa hādhā mā ghayara ḥayātīy li’uḥaḥiqqa ‘ahlāman
jalīyḥ/

The fourth and last stanza follows the same pattern which is focusing on both the meaning and the form. Here, the translator paid attention to the aesthetic side because he is a poet. The three last verses are somehow different from the original version because he added some words which do not exist in the English version such as: ‘فريدة’ /farīydaḥ/, ‘أقدامٌ قليلة’ /aqdāmun qalīyḥ/, and ‘أحلاماً جليلاً’ /‘ahlāman jalīyḥ/ which have been added to make the meaning clearer and the form of the poem fascinating.

4.4.1.2.3. Analysis of Translation 3

-Form

The rhyme of the third version of the poem is not as interesting as the second version since it lacks some crucial elements that need to be present in poetry. The Arabic version of this poem is longer than the original version because of the number of verses it contains. The rhyme of the poem is not the same; it may be said that there is no poem and that each verse is unique compared to others. The type of the translated poem is not really a type, but it is a genre that resembles

prose rather than poetry. It is acceptable as a strategy of translation, but it is not as meaningful and as significant as the original. For instance, the last verse of the Arabic version which is: 'و ذلك ما يجعل خطوي غير خطو الآخرين!' /**wa dhāka mā yaj'alu khatwīy ghayra khatwi al-'ākharīyn**/ does not reflect the same meaning of the last verse of the original version which is 'And that has made all the difference.' The use of punctuation is ignored in the Arabic version since the Arabic pattern of organizing poems does not need the use of punctuation. So, punctuation in Arabic is neither a necessity nor an obligation because it is not as meaningful as it is in the English language but it is sometimes needed in Arabic poetry. Both the original and the translated versions of this poem have a simple structure. However, the original is more sophisticated than its translation which is in need of some important elements such as rhyme, rhythm, and feet. For example; **والسير في كليهما معا محال** /**wa al-sayru fiy kilayhimā muḥāl**/ is the translation of 'And sorry I could not travel both.' The original version expresses the feeling of the poet which is being sorry for not being able to travel both roads at the same time. But, in Arabic the verse is said in general without relating it to any person.

-Sound

The crucial thing that attracts us in analyzing the sound of poems is alliteration which should be reflected in consonance and assonance. These two are absent in the third Arabic version of this poem compared to previous versions. If we take the five following verses:

الشارعان ذلك الصباح ممتدان بالتساوي

/al-shāri'āni dhālika al-sabāḥ mumtadāni bi al-tasāwi/

عليهما الألياف لم تمسها الأقدام

/'alayhimā al-'aliyāfu lam tamasahā al-'aqdām/

كما ترى فقد تركت الشارع الآخر خيارا آخر

/kamā tará faqad taraktu al-shāri'a al-'ākhara khayāran 'ākhiran/

لكنني أدرك كيف طرق الحياة دائما

/lākinanīy udriku kayfa ṭuruqu alḥayāti da'iman/

تقودنا من شارع لآخر

/taqūwdunā min shāri'in li'ākhar/

we find no consonance, which is a repeated consonant sound at the end of words placed near each other, and no assonance, which is a repeated vowel sound in the words that are placed near each other.

-Words

The words of the original version are very expressive compared to those of its translation because the translator has not used his own creativity as he sometimes uses word-for-word translation, and sometimes he adds what he understands without giving much importance to the original poem. The Arabic version seems to be a literal translation because the translator follows the original version without paying attention to the structure of the Arabic language. For that, the meaning of words is very shallow such as: والشارع الآخر مثله في الامتداد /wa al-shari'u al-'ākharu mithluhu fīy al-imtidad/, الشارعان ذلك الصباح ممتدان بالتساوي /al-shāri'āni dhālika al-sabah mumtadāni bi al-tasāwi/, عليهما الألياف لم تمسها الأقدام /alayhimā al-'aliyāfu lam tamasahā al-'aqdām/.

-Images

The images which have been used in this poem in both versions are metaphor and personification as explained in the previous versions.

-Tone

The tone of the poem in both versions is serious and straightforward. It seems that the poet is upset and very sad. This is seen clearly all over the poem and it is expressed in one word (sigh) which emphasizes on the sad mood which is rendered in the following verses where the translator has used the word 'الآهات' /al-āhāt/:

سوف أحكي ما حكيت له لكم
/sawfa aḥkīy mā ḥakaytuhu lakum/
في دورة الزمان والمكان
/fīy dawratī al-zamāni wa al-makān/
بالآهات عاما بعد عام
/bi al-āhātī ‘āman ba‘da ‘ām/.

-Content

The content of both the original and translated versions is clear because of the clarity of the main idea which is the perplexity and bewilderment of the poet about the right road to choose. The title of the poem ‘**The road not taken**’ has been translated to **الطريق المرفوض** /al-tarīyk al-marfūwḍ/ which reflects that the poet has refused to choose one of the roads and has chosen the other one which was the reason behind changing his life totally. The verses of the Arabic version are short and meaningful, but the translator was able to use an elevated style which reflects the deep meanings that the poem carries and the great rhetoric that the Arabic language is famous for. All these aspects have not been shown in this poem since the translator has used the genre which is called ‘**thoughts**’ ‘**خواطر**’ /khawāṭir/ (a specific genre which resembles prose and it is written freely without being submitted to poetic rules).

-Linguistic Analysis

الشارع المرفوض /al-shāri‘u al-marfūwḍ/

This title of the third translation of the poem entitled ‘The road not taken’ is not as expressive as the original version because the translator followed the structure of the English language step by step. The title of the Arabic version is not acceptable as a translation as the word ‘**مرفوض**’ /marfūwḍ/ is usually used in different contexts, not with a road that was not taken. Thus, ‘**الشارع الذي لم يُسلك**’ /al-shāri‘u al-ladhīy lam yuslak/ is more appropriate from a semantic point of view.

الشارعان هاهنا مفترقان /al-shāri'āni hāhunā muftariqān/
عند غابة صفراء يابسة /'inda ghābatin ṣafrā'a yābisah/

The two first Arabic verses stand for the first English verse. In the first Arabic verses, the translator used the definite article 'ال' /al/. However, in the English version no definite article is used. The word 'ههنا' /hāhunā/ is absent in the original version. So, it is an addition from the translator.

والسير في كليهما معا محال /wa al-sayru fīy kilayhimā muḥāl/
فكيف لي أسلك شارعين /fa kayfa līy 'asluku shāri'ayn/
لذا وقفت ساعة وساعه /lidha waqaftu saā'atan/

These Arabic verses stand for the second, third, and fourth English verses with a lot of structural and semantic differences such as: فكيف لي أسلك شارعين /fa kayfa līy 'asluku shāri'ayn/ which is totally different form 'and be one traveler.' In addition, the Arabic verse is grammatically incorrect. It should be translated as: فكيف لي أن أسلك شارعين /fa kayfa līy 'an 'asluka shāri'ayn/.

انظر للأول يمتد بعيدا /'anzuru li al-'awali yamtadu ba'īydan/
يلتوي خلف الشجر /yaltawīy khalfa al-shajar/
والشارع الآخر مثله في الامتداد /wa al-shari'u al-'ākharu mithluhu fīy al-imitidād/
يعلوه بعض العشب والنبات /ya'lūwhu ba'du al-'nabāt/
لعله الأفضل فالأعشاب والنبات /la'alahu al-'afḍalu fa al-'a'shābu wa al-nabātu tartadīyh/
ترتيبه
لكنه يفتقد الترميم /lākinahu yaftaqidu al-tarmīm/
كلاهما عليهما ملامح المرور /kilāhumā 'alayhimā malmḥiu al-murūr/
بالتساوي في الإرهاق /bi al-tasawīy fīy al-'irhāq/

These verses stand for the verses starting from the fourth verse 'And looked down ...' till the tenth verse. The translator used the present tense (the imperfect) as an equivalent for the past tense 'looked.' The English verse 'Then took the other, as just as fair' has not been taken into consideration since the translator focused on the meaning rather than the order of verses.

الشارعان ذلك الصباح ممتدان /al-shāri‘āni dhālika al-sabāḥ mumtadāni bi al-tasāwi/ بالتساوي

عليهما الألياف لم تمسها الأقدام /‘alayhimā al-‘aliyāfu lam tamasahā al-‘aqdām/

كما ترى فقد تركت /kamā tarā faqad taraktu al-shāri‘a al-ākharā khayāran ‘ākhiran/ الشارع الآخر خيارا آخر

لكنني أدرك كيف طرق الحياة دائما /lākinanīy udriku kayfa ṭuruqu alḥayāti da‘iman/

تقودنا من شارع لآخر /taqūwdunā min shāri‘in li‘ākhar/

فشارع يقودنا لشارع /fashāri‘un yaqūwdunā lishāri‘/

لذا أشك أن أعود /lidhā ‘ashuku ‘an ‘a‘ūwda lishāri‘in taraktuhu — khtiyāran ākhiran/ لشارع تركته اختيارا آخر

These verses stand for the verses starting from the eleventh till the fourteenth verses. In the Arabic verses, the translator seems to talk to someone ‘كما ترى’ /kamā tarā/ which is not present in the original version. In the verses mentioned previously, the Arabic version is longer than the original for clarification purposes.

سوف أحكي ما حكيتكم /sawfa aḥkīy mā ḥakaytuhu lakum/

في دورة الزمان والمكان /fīy dawratī al-zamāni wa al-makān/

بالآهات عاما بعد عام /bi al-āhāti ‘āman ba‘da ‘ām/

الشارعان هاهنا مفترقان /al-shāri‘āni hāhuna muftarikān/

لكنني اخترت الذي ما مره كثير /lākinanīy — khtartu al-ladhīy mā marahu kathīyr/

لما مرمنه كثير /wa dhāka mā yajalu khatwīy ghayra khatwi al-ākharīyn/ وذلك ما يجعل خطوي غير خطو الآخرين!

These verses stand for the last four verses. The translator used the word ‘لكم’ /lakum/ as if he were telling a story to his audience. The translator put some elements before others and changed the verses’ order. The translator used: /mā marahu kathīyr/ instead of saying /mā mara minhu kathīyr/ ‘ما مرمنه كثير’ which is not correct because in Arabic, either we say ‘ما مرمنه كثير’ or ‘ما عبره كثير’ /mā ‘abara minhu kathīyr/. The translator focused on the meaning and used his own strategy which is sometimes based upon word-for-word translation method taking Arabic word order (V+S+O/S+V+O) into consideration. The translator also put some

verses before others as a means of relating words at the semantic level. Consequently, the translated version does not reflect the poetic form.

4.4.2. Poem 2

-Translation 1

Original Version (English)	Translated Version (Arabic)
<p>Stopping by Woods on a Snowy Evening</p> <p>Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.</p> <p>My little horse must think it's queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year.</p> <p>He gives his harness bells a shake To ask if there's some mistake. The only other sound's the sweep Of easy wind and downy flake.</p> <p>The woods are lovely, dark, and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep.</p>	<p>عند الغابة / 'inda al-ghābah/ لِمَنْ هذه الغابة؟ /liman hādihi al-ghābah/ أظنني أعرف صاحبها /azununīy 'arifu sāhibaha/ يعيش في القرية /ya'tīshu fīy al-qaryah/ فلن يراني أقف بجانبها /falan yarānīy 'aqifu bijānibihā/ تمتلئ بالثلج وأنا أراقبها /tamtali'u bi al-thalji wa 'anā 'urākibuhā/. يجد حصاني في الأمر غرابية /yajidu ḥiṣānīy fīy al-amri gharābah/ أن نقف ولا منزل قريباً من هنا /an naqifa wa lā manzila qarīyban min hunā/ بين البحيرة المتجمدة والغابة /bayna al-buḥayrati al-mutajamidati wa al-ghābah/ أشدّ الأمسيات ظلاماً في السنة /'ashadu al-'umsiyāti ḡalāman fīy al- sanah/ يظن أننا أخطأنا /yazunu 'ananā 'akhta'nā/ فيهز رأسه في استغراب /fayahuzu ra'sahu fīy —stighrābin/ والصوت الوحيد الذي نسمع /wa al-ṣawtu al-waḥīydu al-ladhīy nasma'u/ تساقط الثلج الناعم /tasāquta al-thalji al-nā'im/ والريح قربنا تنساب /wa al-rīyḥu qurbanā tansāb/ الغابة جميلة حالكة الظلمة /al-ghābatu jamīylatun ḥālikatu al- zulmah/ لكنّ لديّ وعوداً أفي بها /lākina ladaya wu'ūwdan afīy bihā/ وأميالاً أجتازها قبل أن أنام /wa 'amyālan 'ajtāzuhā qabla 'an 'anām/</p>

Table 7 : *Stopping by Woods on a Snowy Evening (the first translation)*

<http://www.adab.com/world/modules.php?name=Sh3er&doWhat=shqas&qid=81396&r=&rc>

=4

-Translation 2

Original Version (English)	Translated Version (Arabic)
<p>Stopping by Woods on a Snowy Evening</p> <p>Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.</p> <p>My little horse must think it's queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year.</p> <p>He gives his harness bells a shake To ask if there's some mistake. The only other sound's the sweep Of easy wind and downy flake.</p> <p>The woods are lovely, dark, and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep.</p>	<p>وقفة أمام الغابة ذات مساء ملبد بالغيوم /waqfatun 'amāma al-ghābati dhāta masā'in mulabadin bi al-ghuyūwm/ هذه الغابات هل تدري لمن؟ /hādhihi al-ghābātu hal tadrī liman/ بل انا ادري لمن! /bal 'anā adrīy liman/ هي للساكن في الحي البعيد /hiya li al-sākini fīy al-ḥayī al-ba'īyd/ لن يراني الآن ارنو لثلوج الغاب فتره /lan yarānīy al-'āna 'arnūw lithulūwji al- ghābi fatrah/ هذه الغابات تكسوها الثلوج /hādhihi al-ghābah taksūwhā al-thulūwj/ وحصاني وهو مازال صغيرا /wa ḥiṣānīy wa huwa māzāla ṣaghīyran/ هز اجراس اللجام /haza 'ajrāsa al-lijām/ صار يرنو لي وفي فيه سؤال! /ṣāra yarnūw līy wa fīy fīyhi su'āl/ لم نحن الآن في البرد وفي الليل وقوف! /lima naḥnu al-'āna fīy al-bardi wa fīy al-layli wuqūwfun/ قال لي ماذا هنا؟ ولماذا تتلمي! /qāla līy mādhā hunā wa limādhā tatamalā/ ربما في الامر سر؟ /rubamā fīy al-'amri sir/ ربما في الامر سوء! /rubmā fīy al-'amri sūw'/ فهنا لا كوخ في الغاب ولا مزرعة فلماذا /fahunā lā kukha fīy al-ghābi wa lā mazra'atan fa limādhā/ يا ترى هذا التلمي! /yā turā hādhā al-tamalīy/ بين غاب دامس و بحيرة متجمدة /bayna ghābin dāmisin wa buḥayratin mutajamidah/ وهنا لا صوت في الليل البهيم! /wa hunā lā sawta fīy al-layli al-bahīym/ فالمساء الآن أذجي ما يكون! /fa al-masā'u al-'āna 'adjā mā yakūwn/ ما سوى الريح و اصوات سقوط الثلج في احلك ايام الشتاء!</p>

	<p>/mā siwá al-rīyhi wa 'aswāti sukūwṭi al-thalji fīy 'aḥlaki 'ayāmi al-shitā'/ و انا والخيل في هذا المكان! /wa 'anā wa al-khaylu fīy hādhā al-makān/ لكنني ارنو هنا /lākinanīy 'arnūw hunā/ فالغاب اجمل ما يكون /fa al-ghābu 'ajmalu mā yakūwn/ الغاب احلك ما يكون! /al-ghābu 'aḥlaku mā yakūwn/ الغاب اعمق مايكون! /al-ghābu 'amaqu mā yakūwn/ لكنني ياغاب احثو السير قبل النوم استبق الوعود /lākinanīy yā ghābu 'aḥthūw al-sayra qabla al-nawmi 'astabiqu al-wu'ūd/ عندي على كتفي وعود /'indīy 'alá katifīy wu'ūd/ لا بد لي ان اكمل الاعمال قبل النوم /lābuda līy 'an 'ukmila al-'a'māla qabla al-nawm/ ياغابا ترفع بالجمال وبالظلام! /yā ghāban talfā'u bi al-jamāli wa bi al-zalām/ وعليّ طي مسافة أخرى قبيل النوم طي! /wa 'alaya tayu masāfatin ukhrá qubayla al-nawmi tay/ وعليّ طي مسافة أخرى قبيل النوم طي! /wa 'alaya tayu masāfatin ukhrá qubayla al-nawmi tay/ ترجمة الدكتور الحامد /tarjamatu al-duktūwr al-ḥāmid/</p>
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Table 8 : Stopping by Woods on a Snowy Evening (the second translation)

<http://www.maqalaty.com/19807.html>

-Translation 3

Original Version (English)	Translated Version (Arabic)
<p>Stopping by Woods on a Snowy Evening</p> <p>Whose woods these are I think I know. His house is in the village, though; He will not see me stopping here To watch his woods fill up with snow.</p> <p>My little horse must think it's queer To stop without a farmhouse near Between the woods and frozen lake The darkest evening of the year.</p> <p>He gives his harness bells a shake To ask if there's some mistake. The only other sound's the sweep Of easy wind and downy flake.</p> <p>The woods are lovely, dark, and deep, But I have promises to keep, And miles to go before I sleep, And miles to go before I sleep.</p>	<p>وقفة عند الغابة ذات مساء مثلج /waqfatun 'inda al-ghābati dhāta masā'in muthlij/ مالك هذه الغابة أظنني أعرفه. /māliku hādhihi al-ghābati azununīy 'a'rifuh/ لكن بيته في القرية؛ /lākina baytahu fīy al-qaryah/ لن يراني واقفاً هنا /lan yarānīy wākifan hunā/ لأشاهد غابته وهي تمتلىء بالثلج. /li'ushāhida ghābatahu wa hiya tamtali'u bi al-thalj/ لا بد أن حصاني الضئيل يستهجن /lābuda 'ana ḥiṣānīy al-ḍa'īyla yastahjīnu/ الوقوف دون وجود بيت مزرعة في الجوار /al-wuqūwfa dūwna wujūwdi bayti mazra'atin fīy al-jiwār/ ما بين الغابة والبحيرة المتجمدة /mā bayna al-ghābati wa al-buḥayrati al-mutajamidah/ أحلك مساء في العام. /'aḥlaka masā'in fīy al-'ām/ يهز أجراس سرجه /yahuzu 'ajrāsa sarjihi/ ليسأل فيما إذا كان هناك التباس. /liyas'ala fmā 'idhā kāna hunāka —Itibās/ الصوت الآخر الوحيد هو اجتياح /al-sawtu al-'ākharu al-waḥīydu huwa — jtiyāḥu/ الريح اللطيفة وندف الثلج بنعومة الزغب . /al-rīyḥi al-laṭīyfati wa nadafa al-thalji binu'ūwmati al-zaghab/ الغابة جميلة، ومظلمة، وعميقة، /al-ghābatu jamīylatun wa muzlimatun/ لكن لدي وعودٌ عليّ أن أفي بها، /lākin ladaya wu'ūwdun 'alaya 'an 'afiya bihā/ وأميالاً أقطعها قبل أن أنام /wa 'amyālun 'aqta'uhā qabla 'an 'anām/ وأميالاً أقطعها قبل أن أنام. /wa 'amyālan 'aqtauḥā qabla 'an 'anām/ ترجمة الدكتور نزار سرتاوي /tarjamatu al-duktūwri nizār sarṭāwi/</p>

Table 9 : *Stopping by Woods on a Snowy Evening (the third translation)*
<http://kenanaonline.com/users/nizarsartawi/posts/208632>

4.4.2.1. About the Poem

The poem of ‘**Stopping by Wood on a Snowy Evening**’ is one of the most famous poems of the American poet Robert Frost. The poem is characterized by its unity, and it has a definite aim compared to Arabic ignorance age poems (pre-islamic poetry) which were characterized by the diversity in their purposes. There is also a kind of harmony between the verses and the poetic paragraphs since the poem is divided into four stanzas and each paragraph consists of four verses. This construction is very different from the ignorance age Arabic poetry even if there is a superficial resemblance in terms of rhythm where each poetic paragraph finishes with the same rhyme scheme. This gives it a beautiful musical rhythm. However, the ignorance poems are different in terms of poetic meters.

The poem starts with the standing of the farmer by the wood pondering its beauty, its darkness and snowfall. The farmer clarifies that the forest is very beautiful and near to his heart and that his boss will not discover his presence in the forest because his house is farther in the village. Then, he describes the horse which was astonished from the standing of the lady in the forest in order to contemplate the forest full of snow and the frozen lake when coldness and darkness increase at that time each year. Thus, the horse decided to awaken the lady from her inadvertency. So, he shakes the bell in his neck as an attempt to break the silence of that place which reflected the rustle of wind and the fall of soft flakes of snow. The poem finishes with the most famous paragraph and here Frost declares his admiration to the forest and its impressive dark weather. At the same time he shows his awareness of his responsibilities and what he should realize in this life before he passes away or sleeps.

-Textual Analysis

Comparing this poem with the Arabic pre-Islamic poetry, it may be said that in this poem Frost focuses on some aspects such as; longing for death and relax. This may be clearly understood because it is shown in some images like snowfall, the dark forest, the frozen lake, and the silence inherent at that place. On the other hand, the ignorance poet, the poet of the pre- Islamic era, laments parting his beloved. This poem reflects the environment of the poet which is represented in European forests and its nature and all the things that symbolize death, the graveyard, and silence like emphasizing on two colours; black and white.

-Music

This poem reflects the use of alliteration which appears clearly at the beginning of the poem in the use of the letter ‘s,’ the letter that represents death and pain which symbolizes the snake and his stink leading to death. The use of this letter is used in different words in the poem such as: **‘stopping, snow, sound and sweep.’** The last part focuses on the letter ‘e’ which implies that the poet is really attracted to the idea of death as a symbol of having rest eternally. Thus, the type of this poem is a kind of a musical footage which represents its musical harmony. It is almost like a song. There is rhythm and there is reason, and even some rhyming in this poem. Composed of four four-lined stanzas, this poem is a classic example of the Rubaiyat Stanza (quatrains).

4.4.2.2. Analysis of Translations

These three examples of translating the poem entitled **‘Stopping by Woods on a Snowy Evening’** represent the way of thinking of each translator. Some have used a creative method and tried to preserve the meaning concentrating on both the form and the content, others have taken the form, the content, the use of images, tone, and

personification into account without forgetting the creative spirit and the magical touch of the translator. All these are done through the use of some of the strategies that have been explained earlier in chapter three and which will be identified in relation to each poem in the analysis of Arabic versions.

4.4.2.2.1. Analysis of Translation 1

-Form

The rhyme of this poem is an end rhyme which follows a specific pattern that is absent in the Arabic version. The original poem is composed of four quatrains and each one is composed of four stanzas with the rhyme scheme ‘aaba.’ On the contrary, the first translated version of the poem does not give any importance to any rhyme scheme, it is composed of seventeen stanzas. The translator has rendered the poem into a prose form. Punctuation is used in the original version more than the translated version; the English language used semicolon, comma, and dots to express the meaning intended by the poet. The Arabic version does not include any instances of punctuation apart from the question mark which expresses interrogation. The poem is an iamb which is translated in a simple language into the Arabic language. The structural pattern of both the original poem and its translation are simple because the poet has used simple words loaded with meaning which has been duplicated in the translated version.

-Sounds

The sound of the poem is composed of alliteration which comprises assonance and consonance. Assonance dominates the whole original poem. However, it is just used in some parts of the translated version such as: بجانبها /bijānibihā/, أراقبها /urākibuhā/, غرابة / gharābah/, الغابة / al-ghābah/

-Words

The words used in both the English and Arabic versions are simple and given since most readers are familiar with them, but their structure and the meaning they carry are very special especially in the original version where the poet expresses his feelings and his mental state. This is exemplified in the original version as follows:

**The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.**

And in the Arabic version in the following:

يجد حصاني في الأمر غرابية
/yajidu ḥiṣānīy fīy al-amri gharābah/
أن نقف ولا منزل قريباً من هنا
/an naqifa wa lā manzila qarīyban min hunā/
بين البحيرة المتجمدة والغابة
/bayna al-buḥayrati al-mutajamidati wa al-ghābah/
أشد الأمسيات ظلاماً في السنة
/’ashadu al-’umsiyāti ḡalāman fīy al-sanah/

-Images

The images which are used are personification and apostrophe which is shown in talking to the inanimate or to an absent person. Personification is presented in talking to the horse as in: يجد حصاني في الأمر غرابية /yajidu ḥiṣānīy fīy al-amri gharābah/, فيهبز رأسه في استغراب /fayahuzu ra’sahu fīy —stighrābin/. Apostrophe is clearly seen in: أظنني أعرف صاحبها /aḡzununīy /liman hādihi al-ghābah/ لمن هذه الغابة؟ /arifu sāḥibaha/.

-Tone

The tone of both the English and Arabic versions is serious and sad because it is a kind of addressing the absent, thinking of the future, and hoping for doing a lot of things before reaching the day of death as if the poet were searching for a person to talk to but he could not find that person.

-Content

The content of the original poem is ambiguous and mythical since the poem reflects some unclear feelings specific to the poet. The Arabic version tries to capture meaning and the translator succeeded to some extent.

The translator preserved the meaning of the original poem expressed by the poet, but its form is not preserved. The translator has used a very good style which makes the ideas of the poem hang together and flow smoothly. This is shown in the ability to make the reader of the translated version feel the description and imagine the scene happening in front of his proper eyes. But, if we compare it to the original poem some weaknesses will be noted:

The title does not reflect the same meaning of the original since **‘stopping by woods on a snowy evening’** is different from **عند الغابة / ‘inda al-ghābah/** because of the different implications of the two phrases. The first specified the place and time, however; the second just focused on the place which is **‘wood’** and neglected the place which is very important.

The verses of the poem are not related to each other. In other words, there is no cohesive devices which make the linkage absent and the reader may not feel coherence. This is shown in the following; **أظنني أعرف صاحبها يعيش في القرية /azununīy ‘arifū sāhibaha/**. Here, the translator should have used **‘إنه’ /’inahu/** in order to link between the first and second verses.

-Linguistic Analysis

عند الغابة / 'inda al-ghābah/

The title of the Arabic version is different from that of the English version because the translator did not render a very important element **'the snowy evening'** so some meaning is lost.

لِمَنْ هَذِهِ الْغَابَةُ؟ /liman hādihi al-ghābah/

أظنني أعرف صاحبها /azununīy 'arifu sāhibaha/

These two Arabic verses stand for the English verse **'whose woods these are I think I know'** with a slight difference in the type of sentence which is declarative in the source language and interrogative in the target language. In the Arabic version, the translator used explicitation and added the word **'صاحبها'** /sāhibaha/ in order to make the meaning clearer for the readers.

يعيش في القرية /ya'īyshu fīy al-qaryah/

فلن يراني أفق بجانبها /falan yarānīy 'aqifu bijānibihā/

تمتلى بالثلج وأنا أراقبها /tamtalī' u bi al-thalji wa 'anā 'urākibuhā/.

These three verses stand for the second, third, and fourth verses of the first stanza in the English version. The translator used the word **'يعيش'** /ya'īyshu/ as an equivalent to **'his house'** and used a different verb which expresses the same meaning of the noun found in the English version. The translator added the words: **'جانبها'** /jānibihā/ **'أراقبها'** /'urākibuhā/ at the end of the two last verses in order to sound more explicit and to create a kind of music through following the same rhyme and using the same phoneme /ha/.

يجد حصاني في الأمر غرابية /yajidu ḥiṣānīy fīy al-amri gharābah/

أن نقف ولا منزل قريباً من هنا /an naqifa wa lā manzila qarīyban min hunā/

بين البحيرة المتجمدة والغابة /bayna al-buḥayrati al-mutajamidati wa al-ghābah/

أشدّ الأمسيات ظلاماً في السنة /'ashadu al-'umsiyāti ḡalāman fīy al-sanah/

These verses stand for the second stanza of the original version. Here, the translator followed the original version word -for-word except some words which were added as a necessity to make the meaning clearer in the Arabic language. These words are: 'الأمر' /al-amr/, 'من هنا' /min hunā/.

يظن أننا أخطأنا /yazunu 'ananā 'akhṭa'nā/

فيهز رأسه في استغراب /fayahuzu ra'sahu fīy —stighrābin/

والصوت الوحيد الذي نسمع /wa al-ṣawtu al-waḥīdu al-ladhī nasma'u/

تساقط الثلج الناعم /tasāquta al-thalji al-nā'im/

والريح قربنا تنساب /wa al-rīḥu qurbanā tansāb/

The translator used these verses as equivalents to the third stanza. He changed the order of the first and second verses because in the original version, the horse gives its harness through shaking the bell then asks if there is some mistake. Moreover, the poet started by 'the wind' then moves on to 'the downy flake' but the translator did the opposite and translated the adjective 'easy' with a verb which is 'تنساب' /tansāb/.

الغابة جميلة حالكة الظلمة /al-ghābatu jamīlatun ḥālikatu al-ẓulmah/

لكنّ لديّ وعوداً أفي بها /lākina ladaya wu'ūwdan afīy bihā/

وأميالاً أجتازها قبل أن أنام /wa 'amyālan 'ajtāzuhā qabla 'an 'anām/

These three verses stand for the fourth and last original stanza. The translator preferred to use the word 'حالك' /ḥālik/ as an equivalent to the English word 'deep.' In addition, he did not repeat the verse before the last twice and here there is lack of meaning since the two last verses do not have the same meaning. One is related to the real miles and the other means the miles of the poet's life.

4.4.2.2.2. Analysis of Translation 2

-Form

The rhyme of the Translated version is very different from that of the original version since the poem is based upon the rhythm rather than the rhyme. The second

translated version of this poem is composed of twenty eight lines compared to the original one which is composed of twelve lines, i.e., four stanzas composed of four verses each. The punctuation which is used in the original poem is; commas, semicolons, and full stops. In spite, in the Arabic version the punctuation which is used is exclamation marks and question marks. The kind of the poem is called free verse 'الشعر الحر' /al-shi'r al-ḥur/ in the Arabic language (the equivalent of free verse in English). The structural pattern is clear and simple since the meaning is expressed clearly and understood perfectly by readers as in the following sentence: صار ينو لي /ṣāra yarnūw līy wa fīy fīyhi su'āl/ وفي فيه سؤال!

-Sound

The sound of the poem is related to consonance more than assonance where the sounds of consonants are more dominant than the sounds of vowels. In Arabic, there are some repeated words words which give a good sound at the ear of the listener as if it is a kind of music which is played. For instance; the following words are repeated for emphasis:

فالغاب أجمل ما يكون

/fa al-ghābu 'ajmalu mā yakūwn/

الغاب أحلك ما يكون!

/al-ghābu 'ahlaku mā yakūwn/

الغاب أعمق ما يكون!

/al-ghābu 'amaqu mā yakūwn/

لكنني ياغاب أحتو السير قبل النوم استبق الوعود

lākinanīy yā ghābu 'aḥṭhūw al-sayra qabla al-nawmi 'astabiqu al-wu'ūd/

عندي على كتفي وعود

/'indīy 'alā katifiy wu'ūd

-Words

The words which are used in the Arabic version are simple and familiar. They are very deep and expressive in the Arabic language as the words of the poem are in the English language. This is shown in both versions in the following:

**My little horse must think it's queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.**

وحصاتي وهو مازال صغيرا

/wa ḥiṣānīy wa huwa māzāla ṣaghīyran/

هز أجراس اللجام

haza 'ajrāsa al-lijām/

صار يرنو لي وفي فيه سؤال!

/ṣāra yarnūw līy wa fīy fīyhi su'āl/

لم نحن الآن في البرد وفي الليل وقوف!

/lima naḥnu al-'āna fīy al-bardi wa fīy al-layli wuqūwfun/

قال لي ماذا هنا؟ ولماذا تتلمي!

/qāla līy mādhā hunā wa limādhā tatamalā

-Images

The images which are used are personification and apostrophe. Apostrophe is shown in the Arabic version in talking to the inanimate or to an absent person such as:

هذه الغابات هل تدري لمن؟

/hādhihi al-ghābātu hal tadriy liman/

بل أنا أدري لمن!

/bal 'anā adriy liman/

هي للساكن في الحي البعيد

/hiya li al-sākini fīy al-ḥayi al-ba'īyd/

The translator used very meaningful expressions that make the reader feel the same feeling of the writer and bring his sentiments to his mind and heart. For example:

‘And miles to go before I sleep’ has been translated into:

وعليّ طي مسافة أخرى قبيل النوم طي!

/wa ‘alaya tayu masāfatin ukhrá qubayla al-nawmi tay/. This verse stirs the mind of the reader and makes him feel the same feeling that the poet and the translator intend to transmit.

-Tone

The tone of the Arabic version is straightforward which makes the reader feel the sadness of the poet who has been acquainted with the night in the absence of animate objects and at the presence of dreariness and solitude. This is expressed clearly in the Arabic language because the translator has used an emphatic style which is represented in the use of questions and interjections in order to mean the opposite of what is said as in:

ربما في الأمر سر؟ ربما في الأمر سوء!.

/rubamā fīy al-’amri sir/ /rubmā fīy al-’amri sūw’/

-Content

The content of the Arabic poem is mythical and expressive since the translator brings his imagination altogether with his feelings and emotions as it was done by the poet of the original version. The translation of the poem into Arabic is acceptable to a great degree because of the good style that has been followed in the translation of the poem. This has been done through preserving the content more than the form and by adapting the form of the English poem to that of the Arabic language which is called in this case ‘free verse.’ This may be seen all over the poem which is longer than the original, fluent, and eloquent. This reflects the soul of the translated poem as a living creature as if it were written in the Arabic language. However, some words such as those present in the title do not reflect the meaning of the original, but they reflect the creativity of the translator because of the difference in

meaning between ‘stopping by woods on a snowy evening’ and ‘وقفة أمام الغابة ذات مساء ’ /waqfatun ’amāma al-ghābati dhāta masā’in mulabadin bi al-ghuyūwm/. As a result, the meaning is different, yet it is acceptable since it reflects the intention of the translator which is to have a good translated version and to preserve the aesthetic side.

-Linguistic Analysis

وقفة أمام الغابة ذات مساء ملبد بالغيوم /waqfatun ’amāma al-ghābati dhāta masā’in mulabadin bi al-ghuyūwm/

The title of the second Arabic version is different from the original because there is a big difference between ‘مساء ملبد بالغيوم’ /masā’in mulabadin bi al-ghuyūwm/ which is in English ‘cloudy’ and ‘a snowy evening.’ In addition to that, the translator used the adverbial of time which is totally different from ‘by’ in the English version.

هذه الغابات هل تدري لمن؟

/hādhihi al-ghābātu hal tadrīy liman/

بل انا ادري لمن!

/bal ’anā adrīy liman/

هي للساكن في الحي البعيد

/hiya li al-sākini fiy al-ḥayi al-ba‘īyd/

لن يراني الآن ارنو لثلوج الغاب فتره

/lan yarānīy al-’āna ’arnūw lithulūwji al-ghābi fatrah/

These verses stand for the First English stanza. In the first and second verses the translator seems to talk to someone but in the English version he may be talking to himself. In addition, the sentence of the Arabic version is interrogative but in the English version it is declarative. The translator used the word **الحي** /al-ḥay/ as an equivalent to the word ‘village’ which is not correct because the word **الحي** /al-ḥay/ is usually used when we speak about the town not the countryside.

/hādhihi al-ghābah taksūwhā al-thulūwj/ هذه الغابات تكسوها الثلوج
 /wa ḥiṣāniy wa huwa māzāla ṣaghīran/ وحصاني وهو مازال صغيرا
 /haza 'ajrāsa al-lijām/ هز اجراس اللجام
 /ṣāra yarnūw līy wa fīy fīyhi su'āl/ صار يرنو لي وفي فيه سوال!
 /lima naḥnu al-'āna fīy al-bardi wa fīy al-layli! لم نحن الآن في البرد وفي الليل وقوف!
 wuqūwfun/
 /qāla līy mādihā hunā wa limādihā tatamalā/ قال لي ماذا هنا؟ ولماذا تتلمي!
 /rubamā fīy al-'amri sir/ ربما في الامر سر؟
 /rubmā fīy al-'amri sūw'/ ربما في الامر سوء!
 /fahunā lā kukha fīy al-ghābi wa lā mazra'atan fa فهنا لا كوخ في الغاب ولا مزرعة فلماذا
 limādihā/
 /yā turā hādihā al-tamalī/ يا ترى هذا التلمي!
 /bayna ghābin dāmisin wa buḥayratin mutajamidah/ بين غاب دامس و بحيرة متجمدة
 /wa hunā lā sawta fīy al-layli al-bahīym/ وهنا لا صوت في الليل البهيم!
 /fa al-masā'u al-'āna 'adjā mā yakūwn/ فالمساء الآن أدجى ما يكون!
 /mā siwā al-rīyhi wa 'aswāti sukūwṭi al-! ما سوى الريح و اصوات سقوط الثلج في احلك ايام الشتاء!
 thalji fīy 'aḥlaki 'ayāmi al-shitā'/
 /wa 'anā wa al-khaylu fīy hādihā al-makān/ و انا والخيول في هذا المكان!
 /lākinanīy 'arnūw hunā/ لكنني ارنو هنا/

All these verses stand for the second and third English stanzas where the translator combined between the two first verses of each stanza 'My little horse must think it's queer,' and 'He gives his harness bell a shake.' The translator used 'explicitation' and 'adaptation' as strategies of translation because he changed the order of verses and added some sentences such as

/rubamā fīy al-'amri sir/ ربما في الامر سر؟
 /rubmā fīy al-'amri sūw'/ ربما في الامر سوء!

to make the meaning explicit. So, the translator overexaggerated in using a lot of words and sentences which sound redundant in the Arabic language especially in the repetition of the word 'يرنو' /yarnūw/ which is a verb three times.

/fa al-ghābu 'ajmalu mā yakūwn/ فالغاب اجمل ما يكون/

/al-ghābu 'ahlaku mā yakūwn!/ الغاب احلك ما يكون!

/al-ghābu 'amaqu mā yakūwn!/ الغاب اعمق مايكون!

/lākinanīy yā ghābu 'aḥṭhūw al-sayra qabla al-awḥād al-nawm astiq al-awḥād- لكنني ياغاب احثو السير قبل النوم أستيق الوعود-
nawmi 'astabiqu al-wu'ūd/

/'indīy 'alā katifīy wu'ūd/ عندي على كتفي وعود/

/lābuda līy 'an 'ukmila al-'a'māla qabla al-nawm/ لا بد لي أن أكمل الأعمال قبل النوم/

/yā ghāban talfa'u bi al-jamāli wa bi al-ḡalām!/ ياغابا تلفع بالجمال وبالظلام!

/wa 'alaya tayu masāfatin ukhrā qubayla al-nawmi /وعليّ طي مسافة أخرى قبيل النوم طي!
tay/

/wa 'alaya tayu masāfatin ukhrā qubayla al-nawmi tay/ وعليّ طي مسافة أخرى قبيل النوم /
طي!

These nine verses stand for the last stanza of the original poem. There are a lot of 'explicitation' instances since the poet explained the hidden meaning and added a lot of unnecessary information which sounds redundant. This is shown in **لكنني ياغاب** لكنني ياغاب /lākinanīy yā ghābu 'aḥṭhūw al-sayra qabla al-nawmi 'astabiqu al-wu'ūd/ which is included in the meaning of one of the last two verses. The translator used his own way in translating this poem; but there are a lot of unnecessary elements (words, sentences, and phrases) because putting them in the Arabic version results in shift of meaning to what was not meant by the poet.

4.4.2.2.3. Analysis of Translation 3

-Form

The rhyme of the original poem is an end rhyme. However, there is no specific rhyme in the Arabic version. Both the original and the translated versions have the same number of lines and the same number of stanzas division. Punctuation is absent in the Arabic version compared to the English one because the former uses some commas and full stops here and there. The structural pattern of both the

English and the Arabic versions is simple and clear. This is exemplified in the following verse:

He gives his harness bells a shake

يهز أجراس سرجه

/yahuzu 'ajrāsa sarjihi/

-Sound

In the translated version, there is no specific use of sound patterns which makes the poem belong to prosaic language not to rhetorical language which is poetry. This is clearly shown in these lines:

الصوت الآخر الوحيد هو اجتياح

/al-sawtu al-'ākharu al-waḥīdu huwa —jtiyāḥu/

الريح اللطيفة وندف الثلج بنعومة الزَّغَب .

/al-rīyḥi al-laṭīfyati wa nadafa al-thalji binu'ūwmati al-zaghab/

الغابة جميلة، ومظلمة، وعميقة،

/al-ghābatu jamīylatun wa muzlimatun/

لكن لدي وعودٌ عليّ أن أفي بها،

/lākin ladaya wu'ūdun 'alaya 'an 'afiya bihā/

-Words

The words that are used are simple and given and familiar to readers since they reflect the same words that the poet has used. For example; لن يراني واقفاً هنا

/lan yarānī wākifan hunā/ reflects the same meaning as the original version which

is: **'He will not see me standing here.'**

-Images

The images which have been used in the translated version are the same as the original because it is an English poem which is duplicated in the Arabic language

in the same way. It may be considered that there is a methaphor about death or committing suicide in both the original and the translated versions. This is felt from the beginning of the poem till the end.

-Tone

The tone of the Arabic version is the same of the English version. So, it is sad and straightforward. It is seen in the last two lines of the poem:

وأميالاً أقطعها قبل أن أنام

/wa 'amyālun 'aqta'uhā qabla 'an 'anām/

وأميالاً أقطعها قبل أن أنام.

/wa 'amyālan 'aqtauḥā qabla 'an 'anām/

In these lines the translator shows that there is a difference in meaning. This difference stands in the translated version of the word **وأميالاً** /wa 'amyālun/, **وأميالاً** /wa 'amyālan/ which means that there is a difference in meaning where the first line means the real meaning of words that is the real miles while the last line means a lot of things that the poet should do before he passes away. So, the tone of this translation is as sad as the tone of the original poem.

-Content

The content of the original poem is mythical, ambiguous, and imaginative in the majority of its instances.

The translation of this poem to Arabic reflects the use of literal translation in order to transmit the meaning while rendering one poem from the source language to the target language. Yet, this is not fully accepted since when the translator uses this strategy, he will lose the beauty of poetry that descends from its images and expressive words loaded with deep implications. In addition, there should be a kind of creativity in order to create correlation between the verses of the poem which is

not present in the Arabic version. The translator has used the strategy of translating the original poem literally since he did not pay attention to different elements such as sentence structure and the flow of ideas which may be reflected in coherence.

-Linguistic Analysis

/waqfatun ‘inda al-ghābati dhāta masā’in muthlij/ وقفة عند الغابة ذات مساء مثلج

In the title of the Arabic version the same meaning of the English version is expressed. The translator followed the original version step by step.

/māliku hādhihi al-ghābati aẓununīy ‘a‘rifuh/ مالك هذه الغابة أظنني أعرفه.

/lākina baytahu fīy al-qaryah/ لكن بيته في القرية؛

/lan yarānīy wākifan hunā/ لن يراني واقفاً هنا

/li’ushāhida ghābatahu wa hiya tamtali’u bi al-thalj/ لأشاهد غابته وهي تمتلىء بالثلج.

This stanza is the equivalent of the first English stanza. The structure of the first verse of the translated version is not correct because in Arabic when there is a verb in a sentence, it is better to start with it as: **‘أظنني أعرف مالك هذه الغابة’ /aẓununīy ‘a‘rifu /mālika hādhihi al-ghābah/**. The second, third, and fourth verses followed the original version word - for -word and the meaning is preserved.

/lābuda ‘ana ḥiṣānīy al-ḍa’īyla yastahjinu/ لا بد أن حصاني الضنيل يستهجن

**/al-wuqūwfa dūwna wujūwdi bayti mazra‘atin fīy al-jawār-الوقوف دون وجود بيت مزرعة في الجوار-
jiwār/**

/mā bayna al-ghābati wa al-buḥayrati al-mutajamidah/ ما بين الغابة والبحيرة المتجمدة

/‘aḥlaka masā’in fīy al-‘ām/ أحلك مساء في العام.

The second stanza of the Arabic language stands for the second stanza in the original version. It follows it step by step but it should be noted that in the first verse of this stanza, the word **الضنيل /al-ḍa’īyl/** which is an adjective should not be used with the countable noun **حصان /ḥiṣān/**. Rather, this adjective is used with

quantities not with countable nouns such as the animal ‘horse’ here. The translator would have used the word /al-ṣaghīyr/ instead.

/yahuzu ‘ajrāsa sarjihi/ يهز أجراس سرجه

/liyas’ala fmā ‘idhā kāna hunāka —Itibās/ ليسأل فيما إذا كان هناك التباس.

الصوت الآخر الوحيد هو اجتياح

/al-sawtu al-‘ākharu al-wahīydu huwa —jtiyāḥu/. الريح اللطيفة وندف الثلج بنعومة الزغب.

/al-rīyḥi al-laṭīfyati wa nadafa al-thalji binu‘ūwmati al-zaghab/

The third stanza in the Arabic version is the equivalent of the third stanza in the English version. The translator keeps on following the original version step by step. Yet, there is a lack of correlation between the second and third verses of this stanza.

/al-ghābatu jamīlatun wa muzlimatun/ الغابة جميلة، ومظلمة، وعميقة،

/lākin ladaya wu‘ūwdun ‘alaya ‘an ‘afiya bihā/ لكن لادي وعود علي أن أفي بها،

/wa ‘amyālun ‘aqta‘uhā qabla ‘an ‘anām/ وأميالاً أقطعها قبل أن أنام.

/wa ‘amyālan ‘aqta‘uhā qabla ‘an ‘anām/ وأميالاً أقطعها قبل أن أنام.

This is the last stanza of the Arabic version and it is the equivalent of the last English version. The Arabic version follows the original version in a smooth way. The translator used the word ‘أميالاً’ /‘amyālun/ in the last two verses and changed the last vowel in order to mark the difference between them even if this is not clearly stated in the original version.

4.4.3. Poem 3

Original Version (English)	Translated Version (Arabic)
Mending Wall Something there is that doesn't love a wall,	ترميم الجدار /tarmīymu al-jidār/ شيء ما لا يحب الجدار /shay’un mā lā yuḥibu al-jidār/ يرسل هزة متجمدة من تحته

That sends the frozen-ground-swell under it,
 And spills the upper boulders in the sun,
 And makes gaps even two can pass abreast.
 The work of hunters is another thing:
 I have come after them and made repair
 Where they have left not one stone on a stone,
 But they would have the rabbit out of hiding,
 To please the yelping dogs. The gaps I mean,
 No one has seen them made or heard them
 made,
 But at spring mending-time we find them
 there.
 I let my neighbor know beyond the hill;
 And on a day we meet to walk the line
 And set the wall between us once again.
 We keep the wall between us as we go.
 To each the boulders that have fallen to each.
 And some are loaves and some so nearly balls
 We have to use a spell to make them balance:
 'Stay where you are until our backs are
 turned!'
 We wear our fingers rough with handling
 them.
 Oh, just another kind of out-door game,
 One on a side. It comes to little more:
 There where it is we do not need the wall:
 He is all pine and I am apple orchard.
 My apple trees will never get across
 And eat the cones under his pines, I tell him.
 He only says, 'Good fences make good
 neighbors'.
 Spring is the mischief in me, and I wonder
 If I could put a notion in his head:

/yursilu hazatan mutajamidatan min
 taḥtiḥ/
 يسكب الصخور المتجمعة، في الشمس
 /yaskubu al-ṣukhūwra al-mutajamī'ata fīy
 al-shams/
 ويصنع فيه فجوات،
 /wa yaṣna'u fīyhi fajawāt/
 يمر من خلالها حتى اثنان يمشيان جنباً إلى جنب.
 /yamuru min khilālīhā ḥatá —thnāni
 yamshiyāni janban ilá janb/
 أما عمل الصيادين فهو حكاية أخرى:
 /'amā 'amalu al-ṣayādīyna fa huwa
 ḥikāyatun 'ukhrá/
 جئت من بعدهم ورممت وراءهم
 /ji'tu min ba'dihim wa ramamtu
 warā'ahum/
 هناك حيث لم يتركوا حجراً على حجر،
 /hunāka ḥaythu lam yatrūkūw ḥajaran
 'alá ḥajar/
 لكنهم أخرجوا الأرنب من جحره
 /lākinahu 'akhraj al-'arnaba min juḥriḥ/
 ليرضوا كلابهم النابحة،
 /liyurḏūw kilābahumu al-nābihah/
 تلك الفجوات أقصد،
 /tilka al-fajawāti 'aqsid/
 التي لم يرههم أو يسمعهم أحد وهم يصنعونها،
 /al-latīy lam yarahum aw yasma'hum
 aḥadun wa hum yaṣna'ūwnahā/
 لكننا نجدها هناك دائماً، في الربيع - فصل الترميم
 /lākinanā najiduhā hunāka dā'imān fīy
 al-rabīy'i faṣli al-tarmīym/
 أدع جاري ليرى من خلف التل
 /ada'u jāri liyará min khalfi al-tali/
 وفي يوم آخر نجتمع لنمشي على خط الجدار
 /wa fīy yawmin 'ākhara najtami'u
 linamshiya 'alá khaṭi al-jidār/
 ونقيم الجدار بيننا مرة أخرى
 /wa nuqīyma al-jidāra baynanā maratan
 'ukhrá/
 نبقى الجدار بيننا هكذا بينما نمضي كل في ناحيته
 /nubqīy al-jidāra baynanā ḥākadhā
 baynamā namḏīy kulun fīy nāḥiatih/
 وتلك الصخور التي وضعت فوق بعض
 /wa tilka al-ṣukhūwru al-latīy wuiḏ'at
 fawqa ba'd/
 كان بعضها يبدو كالأرغفة، وبعضها الآخر مستدير مثل
 الكرة تقريبا
 /kāna ba'ḏuhā yabdūw ka al-'arghifati

'Why do they make good neighbours? Isn't it
Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to
him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me —
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, Good fences make good
neighbours.

wa ba'ḍuhā al-ākharu mustadīyrun
mithla al-kurati taqrīyban/
كان يلزمنا أن نمارس بعض السحر لنبقيا متزنة
/kāna yalzamunā an numārisa ba'ḍa al-
sihri linubqiyahā mutazinah/
"ابقي مكانك حتى ندير ظهورنا!
/'ibqay makānaki ḥatā nudīyra
zuhūwranā/
اخشوشنت أصابعنا ونحن نتناولها
/—khshawshanat 'aṣābi'unā wa naḥnu
natanāwaluhā/
اوه، هي فقط لعبة أخرى نلعبها خارج المنزل.
/'ūwh hiya faqat lu'batun 'ukhrā
nal'abuhā khārija al-manzil/
واحد في كل جانب. وقليل من شيء آخر:
/wāḥidun fīy kuli jānibin wa qaliylun
min shay'in 'ākhar/
هناك حيث يكون، لا نحتاج الجدار:
/hunāka ḥaythu yakūwnu lā naḥtāju al-
jidār/
هو لديه أشجار الصنوبر، أما أنا فيستان التفاح.
/huwa ladayhi 'ashjāru al-ṣanawbari
'amā 'anā fabustānu al-tufāḥ/
لن تقطع أشجار التفاح خاصتي الطريق إلى حديقته
/lan taqta'a 'ashjāru al-tufāḥi khāṣatiy
al-ṭarīyqa 'il ḥadiyyqatih/
لتأكل أكواز الصنوبر الساقطة تحت أشجاره. أخبرته
بذلك.
لكنه فقط يقول:
/lita'kula 'akwāza al-ṣanawbari al-sāqīṭata
taḥta 'ashjārihi 'akhbartuhu bidhālīka
lākinahu faqat yaqūw/
"الجدران الجيدة تصنع جيرانا طيبين"
/al-judrānu al-jayidatu taṣna'u jīyrānan
ṭayibīyn/
الربيع يوازي الشفاوة والإثارة بداخلي،
/al-rabīy'u yuwāzīy al-shaqāwata wa al-
'ithārata bidākhilīy/
وأتساءل إذا كان بإمكانني أن أزرع فكرة ما داخل رأسه:
/wa 'atasā'alu 'idhā kāna bi'imkānīy an
'azra'a fikratan mā dākhila ra'sih/
لماذا هم جيران جيّدون؟ هناك حيث يرعون البقر؟"
/limādhā hum jīyrānun jayidūwna
'ahunāka ḥaythu yar'awna al-baqar/
ولا يوجد أي بقر هنا!
/wa lā yūwjadu 'ayu baqarin hunā/
وقبل أن أبنّي حائطاً كان ينبغي أن أسأل
/wa qabla 'an 'abniya ḥā'īṭan kāna
yanbaghīy 'an 'as'al/
ما الذي أحيطه بالداخل أو أحيطه خارجاً!

	<p>/mā al-ladhīy 'uhīyṭuhu bi al-dkāhili 'aw 'uhīyṭuhu khārijan/ ولمن كنت سأسبب الأذية.</p> <p>/wa liman kuntu sa'usabibu al-'adhiah/ هناك شيء ما لا يحب الجدار</p> <p>/hunāka shay'un mā lā yuḥibu al-jidār/ شيء يريد تحطيمه.</p> <p>/shay'un yurīydu taḥṭīymah/ أكد أن أخبره انهم "الاقزام"،</p> <p>/'akādu 'an 'ukhbirahu 'anahumu al- 'aqzām/ لكن ذلك الشيء ليس "الاقزام" تماماً،</p> <p>/lākina dhālika al-shay'a laysa al-'aqz āma tamāman/ وكنت أفضل لو أنه قالها بنفسه.</p> <p>/wa kuntu 'ufaḍilu law 'anahu qālaha binafsih/ أراه هناك قادماً وفي كلتا يديه يحمل حجرا</p> <p>/'arāhu hunāka qādīman wa fīy kiltā yadayhi yaḥmilu ḥajaran/ يمسكه بشدة من أعلاه</p> <p>/yumsikuhu bishidatin min 'a'lāh/ كمسلح متوحش من العصر الحجري يأتي</p> <p>/kamusalahin mutawaḥishin mina al-'asri al-ḥajariyi ya'tīy/ يبدو لي أنه ذلك الذي يمشي هناك في العتمة</p> <p>/yabdūw liy 'anahu dhālika al-ladhīy yamshīy hunāka fīy al-'atamah/ لم يكن ذلك طيف الغابات فقط وظلال الأشجار.</p> <p>/lam yakun dhālika ṭayfa al-ghābati faqat wa zilāla al-'ashjār/ وجاري لن يذهب بعيداً عن مقولة أبيه،</p> <p>/wa jāriy lan yadhhaba ba'īdan 'an maqlati 'abīy/ "الجدران الجيدة تصنع جيراناً طيبين"</p> <p>/al-judrānu al-jayidatu ṭaṣna'u jirānan ṭayibīyn/ ترجمة الدكتور شريف بفته الشهراني</p> <p>/tarjamatu al-duktri sharīyf buqtah al- shahrānīy/</p>
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Table 10 : Mending Wall

http://step-into-the-shadow.blogspot.com/2008/09/blog-post_22.html

4.4.3.1. About the Poem

The leading poem 'Mending Wall' is one of the deepest and most wonderful poems despite its simplicity. It summarizes the story of what happens between two

neighbours who mend the wall that separates between their houses continuously. It is said that this poem was written by Frost about his story with his neighbour who always repeated that **'good walls make good neighbours.'** This poem is one of the ironic poems of Frost par-excellence. Here, Frost harnesses from his stubborn neighbour who works as a farmer and who always does things in a given way simply because he received them in that way. Frost used his neighbour as a means to transmit the stereotype of building thick walls between each other in order to prevent others from climbing or breaking through them. Walls, in fact, are repeatedly built between neighbours. Yet, what attracts the attention in this poem is its simple and direct style, and its deep meaning which makes us able to understand the meaning of the wall mentally speaking since people always build walls around their personalities in order to prohibit others from getting closer to them.

-Textual Analysis

The language of this poem is very simple as Frost has always habituated us to use simple language and direct style in order to attract the attention of his readers. As usual, Frost has the ability to make the reader imagine the scene in his mind as if it is present in front of his eyes. The poem is ironical because Frost is taunting at the situation of building walls between neighbours and mending them every time forgetting that the real things we have to protect in our lives is our own personalities. The simplicity of the used words is shown in the following verses:

**Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,**

-Music

There is a kind of rhythm when reading the poems of Frost especially this one since it reflects the use of an iambic metrical line. The poem loosely follows an iambic pentameter structure. In spite of that, the poem is written in blank verse which means that it does not rhyme. The rhythm of this poem is seen as follows:

x / x / x / x / x /
Something | there is | that does | n't love | a wall.

4.4.3.2. Analysis of the Translation

-Form

The original poem is written in blank verse with some versifications. On the other hand, the Arabic version of the poem is written in prosaic poetry because the translator tries to preserve the meaning rather than the form. The number of verses in both the original and the translated versions, i.e., English and Arabic is the same (forty six"46") meaning that the translator follows the original poem step by step especially in sentence structure. Punctuation is used in both the original and the translated versions because the translated version is a copy of the original in another language with due respect to the rules of the target language which is in this case Arabic. The structural pattern of both versions is simple especially in the Arabic language which is famous for its eloquence and figurative language. It is exemplified in the following verses:

لماذا هم جيران جيدون؟ أهنالك حيث يرعون البقر؟

/limādhā hum jīyrānun jayidūwna 'ahunāka ḥaythu yar'awna al-baqar/

ولا يوجد أي بقر هنا ؟!

/wa lā yūwjadu 'ayu baqarin hunā/

وقبل أن أبني حائطاً كان ينبغي أن أسأل

/wa qabla 'an 'abniya ḥā'iṭan kāna yanbaghīy 'an 'as'al/

ما الذي أحيطه بالداخل أو أحيطه خارجاً!

/mā al-ladhīy 'uḥīyṭuhu bi al-dkāhili 'aw 'uḥīyṭuhu khārijan/

ولمن كنت سأسبب الأذية.

/wa liman kuntu sa'usabibu al-'adhiah/

هناك شيء ما لا يحب الجدار

/hunāka shay'un mā lā yuḥibu al-jidār/

شي يريد تحطيمه.

/shay'un yurīydu taḥṭīmah/

-Sound

In the original poem both assonance and consonance are used as in: **'come'** and **'them'** in **'I have come after them and made repair'** and **'there'** and **'where'** in **'There where it is we do not need the wall:'** But, in the translated version none of them is used because of the type of the poem which does not need to respect neither the meter nor the rhyme.

-Words

The words used in both English and Arabic versions are simple and given. So, as readers we may understand them easily because they are familiar and clearly stated, yet the meaning gets deeper behind the lines since it is due to the imagination of the poet and all the factors that instilled his life. The deepness of the meaning is also due to the poet's life and the way of translating including the style and creativity of the translator which primarily afford preserving the meaning even if the words are simple. The deepness of meaning is illustrated in these verses:

يرسل هزة متجمدة من تحته

/yursilu hazatan mutajamidatan min taḥtih/

يسكب الصخور المتجمدة، في الشمس

/yaskubu al-ṣukhūwra al-mutajami'ata fīy al-shams/

-Images

The poem is descriptive and it reflects the imagination of the poet who has used some symbols to mean something else. In fact, some words may mean something different from what they seem to mean, i.e., there is a kind of deliberate ambiguity or what is called puns as in the word 'الجدار' /*al-jidār*/ which seems to be repeated but it has different meanings because sometimes it means the real wall which is made of cement and sometimes it means the mental walls built between people. The poet is using some elements such as 'neighbor' and 'wall' in order to express the idea and to transmit it to the readers. Yet, the real meaning is hidden just as George Orwell used animal farm as a means to transmit some political ideas. Also, some metaphors are used in some verses such as:

لكنهم أخرجوا الأرنب من جحره

/lākinahu 'akhraj al-'arnaba min juḥrih/

ليرضوا كلابهم النابحة،

/liyurḍūw kilābahumu al-nābiḥah/.

And, as it has been said before, the translator followed the poet step by step.

-Tone

The tone of the poem is straight and sad in some parts since the poet sticks to the saying 'good fences make good neighbours' which is not the case with his neighbour. His sadness is expressed in the Arabic version as follows:

لماذا هم جيران جيدون؟ أهنالك حيث يرعون البقر؟

/limādhā hum jīyrānun jayidūwna 'ahunāka ḥaythu yar'awna al-baqar/

ولا يوجد أي بقر هنا؟!

/wa lā yūwjadu 'ayu baqarin hunā/

وقبل أن أبني حائطاً كان ينبغي أن أسأل

/wa qabla 'an 'abniya ḥā'iṭan kāna yanbaghīy 'an 'as'al/

ما الذي أحيطه بالداخل أو أحيطه خارجاً!

/mā al-ladhīy 'uḥīyṭuhu bi al-dkāhili 'aw 'uḥīyṭuhu khārijan/

-Content

The content of this poem is ambiguous since the real intent is in the mind of the poet and we just try to interpret what we understand. The Arabic version is almost the same as the English version in spite of some differences based on the origins of both languages. The content of the Arabic version reflects that of the English version. Despite, the point the poet wants to reach is ambiguous because not all the elements of the poem are clearly stated. The meaning of the poem is implicit even if we understand the superficial implication of the poem.

-Linguistic Analysis

ترميم الجدار /tarmīymu al-jidār/

The title follows the original version ‘Mending Wall’ and reflects the same meaning.

شيء ما لا يحب الجدار /shay’un mā lā yuḥibu al-jidār/

يرسل هزة متجمدة من تحته /yursilu hazatan mutajamidatan min taḥtih/

يسكب الصخور المتجمعة، في الشمس /yaskubu al-ṣukhūwra al-mutajami‘ata fīy al-shams/

ويصنع فيه فجوات، /wa yaṣna‘u fīyhi fajawāt/

يمر من خلالها حتى اثنان يمشيان جنباً إلى جنب. /yamuru min khilālīhā ḥatá —thnāni

yamshiyāni janban ilá janb/

أما عمل الصيادين فهو حكاية أخرى: /‘amā ‘amalu al-ṣayādīyna fa huwa ḥikāyatun ‘ukhrá/

جنت من بعدهم ورممت وراءهم /ji’tu min ba‘dihim wa ramamtu warā’ahum/

هناك حيث لم يتركوا حجراً على حجر، /hunāka ḥaythu lam yatrūkūw ḥajaran ‘alá ḥajar/

لكنهم أخرجوا الأرنب من جحره /lākinahu ‘akhraj al-‘arnaba min juḥrih/

ليرضوا كلابهم النابحة، /liyurḍūw kilābahumu al-nābiḥah/

تلك الفجوات أقصد، /tilka al-fajawāti ‘aqsid/

التي لم يرها أحد وهم يصنعونها، /al-latīy lam yarahum aw yasma‘hum aḥadun wa

hum yaṣna‘ūwnahā/

لكننا نجدها هناك دائماً، في الربيع –فصل الترميم /lākinanā najiduhā hunāka dā’iman fīy al-

rabīy‘i faṣli al-tarmīym/

أدع جاري ليبري من خلف التل /ada‘u jāri liyará min khalfi al-tali/

وفي يوم آخر نجتمع لنمشي على خط الجدار /wa fīy yawmin ‘ākhara najtami‘u linamshiya ‘alá

khaṭi al-jidār/

ونقيم الجدار بيننا مرة أخرى /wa nuqīyma al-jidāra baynanā maratan 'ukhrá/
ن بقي الجدار بيننا هكذا بينما نمضي كل في ناحيته /nubqīy al-jidāra baynanā hākadhā baynamā
namḍīy kulun fīy nāḥiatih/

These seventeen verses stand for the first fifteen verses. The translator followed the poet step by step noting that there are some differences especially in adding some words which are different in meaning such as using the word 'حكاية' /ḥikāyatun/ which is different from the word used in the original 'thing' even if both of them are nouns 'thing.' The translator also added the word 'التي' /al-latīy/ in order to refer back to what preceeded and to relate between two verses semantically and syntactically speaking.

وتلك الصخور التي وضعت فوق بعض /wa tilka al-ṣukhūwru al-latīy wuiḍ'at fawqa ba'ḍ/
كان بعضها يبدو كالأرغفة، وبعضها الآخر مستدير مثل الكرة تقريبا /kāna ba'ḍuhā yabdūw ka al-
'arghifati wa ba'ḍuhā al-ākharu mustadīyun mithla al-kurati taqrīyban/
كان يلزمنا أن نمارس بعض السحر لنبقىها متزنة /kāna yalzamunā an numārisa ba'ḍa al-siḥri
linubqiyahā mutazinah/
"ابقي مكانك حتى ندير ظهورنا!" /'ibqay makānaki ḥatā nudīyra zuhūwranā/
اخشوشنت أصابعنا ونحن نتناولها /—khshawshanat 'aṣābi'unā wa naḥnu natanāwaluhā/
هي فقط لعبة أخرى نلعبها خارج المنزل. /ūwh hiya faqat lu'batun 'ukhrá nal'abuhā
khārija al-manzil/

واحد في كل جانب. وقليل من شيء آخر: /wāḥidun fīy kuli jānibin wa qalīylun min shay'in
'ākhar/

هناك حيث يكون، لا نحتاج الجدار: /hunāka ḥaythu yakūwnu lā naḥtāju al-jidār/
هو لديه أشجار الصنوبر، أما أنا فبستان التفاح. /huwa ladayhi 'ashjāru al-ṣanawbari 'amā 'anā
fabustānu al-tufāḥ/

لن تقطع أشجار التفاح خاصتي الطريق إلى حديقته /lan taqta'a 'ashjāru al-tufāḥi khāṣatīy al-
ṭarīyqa 'il ḥadīyqatih/

لتأكل أكواز الصنوبر الساقطة تحت أشجاره. أخبرته بذلك.

لكنه فقط يقول: /lita'kula 'akwāza al-ṣanawbari al-sāqīṭata taḥta 'ashjārihi 'akhbartuhu
bidhālīka lākinahu faqat yaqūwl/

"الجدران الجيدة تصنع جيرانا طيبين" /al-judrānu al-jayidatu taṣna'u jīyrānan ṭayibīyn/

These verses stand for the verse starting from ‘To each boulders that have fallen to each’ until ‘He only says, ‘Good fences make good neighbours’’. Here also, the translator used the strategy of word for word translation; but took the word order of the Arabic language into consideration by translating each word isolately then trying to link between them and to adapt the way of relating them to the Arabic structure of sentences.

الربيع يوازي الشقاوة والإثارة بداخلي،
/al-rabīy‘u yuwāzīy al-shaqāwata wa al-’ithārata
bidākhilīy/

وأتساءل إذا كان بإمكانني أن أزرع فكرة ما داخل رأسه:
/wa ’atasā’alu ’idhā kāna bi’imkānīy an
’azra’a fikratan mā dākhila ra’sih/

لماذا هم جيران جيدون؟ أهنالك حيث يرعون البقر؟
/limādhā hum jīyrānun jayidūwna ’ahunāka
ḥaythu yar’awna al-baqar/

ولا يوجد أي بقر هنا؟! /wa lā yūwjadu ’ayu baqarin hunā/

وقبل أن أبني حائطاً كان ينبغي أن أسأل
/wa qabla ’an ’abniya ḥā’iṭan kāna yanbaghīy ’an
’as’al/

ما الذي أحيطه بالداخل أو أحيطه خارجاً!
/mā al-ladhīy ’uḥīyṭuhu bi al-dkāhili ’aw ’uḥīyṭuhu
khārijan/

ولمن كنت سأسبب الأذية.
/wa liman kuntu sa’usabibu al-’adhiah/

هناك شيء ما لا يحب الجدار
/hunāka shay’un mā lā yuḥibu al-jidār/

شي يريد تحطيمه.
/shay’un yurīydu taḥṭīymah/

أكد أن أخبره انهم "الاقزام"،
/akādu ’an ’ukhbirahu ’anahumu al-’aqzām/

لكن ذلك الشيء ليس "الاقزام" تماماً،
/lākina dhālika al-shay’a laysa al-’aqz āma tamāman/

وكنت أفضل لو أنه قالها بنفسه.
/wa kuntu ’ufaḍīlu law ’anahu qālaha binafsih/

أراه هناك قادماً وفي كلتا يديه يحمل حجراً
/arāhu hunāka qādīman wa fīy kiltā yadayhi
yaḥmilu ḥajaran/

يمسكه بشدة من أعلاه
/yumsikuhu bishidatin min ’a’lāh/

كمسلح متوحش من العصر الحجري يأتي
/kamusalahin mutawaḥishin mina al-’asri al-ḥajariyi
ya’tīy/

يبدو لي أنه ذلك الذي يمشي هناك في العتمة
/yabdūw līy ’anahu dhālika al-ladhīy yamshīy
hunāka fīy al-’atamah/

لم يكن ذلك طيف الغابات فقط وظلال الاشجار. /lam yakun dhālika ṭayfa al-ghābati faqat wa zīlāla al-’ashjār/

وجاري لن يذهب بعيدا عن مقولة أبيه، /wa jāriy lan yadhhaba ba’īydan ‘an maqlati ‘abīy/

"الجدران الجيدة تصنع جيراناً طيبين" /al-judrānu al-jayidatu taṣna‘u jirānan ṭayibīyn/

These verses are the equivalents of the English verses starting with ‘Spring is the mischief ...’ until the end of the poem. The verse before the last ‘And he likes having thought of it so well’ is not translated to Arabic. There are no big differences at the syntactic and semantic levels because as claimed before, the translator followed the poet extremely and translated the English version word-for-word which resulted in a prosaic passage. He neglected the aesthetic side which is one of the main important elements that should be taken into account while translating poetic verses.

4.4.4. Poem 4

Original Version (English)	Translated Version (Arabic)
Birches	البتولا
When I see birches bend to left and right	/al-butūwlā/
Across the lines of straighter darker trees,	عندما أرى البتولا تنحني يمناً ويسرة
I like to think some boy’s been swinging	/‘indamā ’arā al-batūwlā tanḥanīy
them.	yamnatan wa yasrah/
But swinging doesn’t bend them down to stay	بين الأشجار الأكثر انتصاباً وظلمة!
As ice storms do. Often you must have seen	/bayna al-’ashjāri al-’akthari —ntisāban
them	wa zulmah/
Loaded with ice a sunny winter morning	أحب أن أعتبر أن ثمة صبيّاً هناك يُورججها.
After a rain. They click upon themselves	/’uḥibu ’an ’a’tabira ’ana thamata ṣabīyan
As the breeze rises, and turn many-colored	hunāka yu’arjihuhā/
As the stir cracks and crazes their enamel.	غير أن ذلك لم يُخنّها طويلاً للأسفل فتبقى.
Soon the sun’s warmth makes them shed	/ghayra ’ana dhālika lam yuniḥā ṭawīylan
crystal shells	li al-’asfali fatabqā/
Shattering and avalanching on the snow	عواصف الثلج تفعل ذلك.
	/‘awāṣifu al-thalji taf’alu dhālik/
	في الغالب لا بدّ من أنك رأيتها
	/fīy al-ghālibi lābuda min ’anaka
	ra’aytahā/
	مُنْقَلَةً بثلج صباح شتائيّ مُشمس
	/muthqalatan bithalji sabāḥin shitā’iyin

<p>crust— Such heaps of broken glass to sweep away You'd think the inner dome of heaven had fallen. They are dragged to the withered bracken by the load, And they seem not to break; though once they are bowed So low for long, they never right themselves: You may see their trunks arching in the woods Years afterwards, trailing their leaves on the ground Like girls on hands and knees that throw their hair Before them over their heads to dry in the sun. But I was going to say when Truth broke in With all her matter of fact about the ice storm, I should prefer to have some boy bend them As he went out and in to fetch the cows— Some boy too far from town to learn baseball, Whose only play was what he found himself, Summer or winter, and could play alone. One by one he subdued his father's trees By riding them down over and over again Until he took the stiffness out of them, And not one but hung limp, not one was left For him to conquer. He learned all there was To learn about not launching out too soon And so not carrying the tree away Clear to the ground. He always kept his poise To the top branches, climbing carefully With the same pains you use to fill a cup Up to the brim, and even above the brim.</p>	<p>mushmis/ بعد هطول المطر. /ba'da huṭūwli al-maṭar/ تراكم فوق بعضها /tarkama fawqa ba'dihā/ ليتعال النسيم /liyata'āla al-nasīymu/ ألواناً متألقة /alwānan muta'aliqatan/ حينها توقد الفتنة وتزرع قشورها /hīynahā tūwqīdu al-fitnata wa tanzi'u qishratahā/ سريعاً ما يجعلها /sarīy'an mā yaj'aluhā/ دفع الشمس تسفح صدقات بلورية /dif'u al-shamsi tasfaḥu ṣadafātin bilawriyah/ تتحطم وتنهار على سفح الثلج /tataḥaṭamu wa tanhāru 'alā safḥi al- thalji/ وكانها شظايا زجاج تهشمت وتناثرت بعيداً /wa ka'anahā shazāyā zujājīn tahashamat wa tanātharat ba'īydan/ تظن حينها أن القبة الداخلية للجنة قد سقطت. /taẓunu hīynahā 'ana al-qubata al- dākhiliata li al-janati qad sakaṭat/ مسحوبة بثقلها صوب السرخس الداوي على الأرض! /mashūwbatan bithiqalihā ṣawba al- sarkhasi al-dhāwīy 'alā al-'arḍ/ غير أن كسرهما يبدو صعباً! /ghayra 'ana kasrahā yabdūw ṣa'ban/ رغم أنها لا تستعيد انتصاب جذعها الفارع بسرعة حين تُلوى /raghma 'anahā lā tasta'īydu ntiṣāba jidh'ihā al-fāri'i bisur'atin hīyna tulwā/ بل بعد فترة طويلة! /bal ba'da fatratin ṭawīylah/ قد تُشاهد جذعها ملتويًا وسط الغابة لسنين بعد ذلك! /qad tushāhidu jidh'ahā multawīyan wasāṭa al-ghābati lisiṇīyna ba'da dhālik/ تُدلي أوراقها على الأرض /tudlīy 'awrākahā 'alā al-'arḍ/ مثل قنبايات يتكنن على أكفهن ورؤسهن /mithla fatayātin yataki'na 'alā 'akufihina wa rukabihin/ شعرهن الطويل ينهمر أمامهن /sha'rahuna al-ṭawīylu yanhamiru 'amāmahun/ ليجفت تحت أشعة الشمس. /liyajifa taḥta 'ashi'ati al-shams/ </p>
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Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the
ground.

So was I once myself a swinger of birches.

And so I dream of going back to be.

It's when I'm weary of considerations,

And life is too much like a pathless wood

Where your face burns and tickles with the
cobwebs

Broken across it, and one eye is weeping

From a twig's having lashed across it open.

I'd like to get away from earth a while

And then come back to it and begin over.

May not fate willfully misunderstand me

And half grant what I wish and snatch me

away

Not to return. Earth's the right place for love:

I don't know where it's likely to go better.

I'd like to go by climbing a birch tree,

And climb black branches up a snow-white
trunk

Toward heaven, till the tree could bear no
more,

But dipped its top and set me down again.

That would be good both going and coming
back.

One could do worse than be a swinger of
birches.

غير أنني أحب أن أقول حينما ينكسر جذع الحقيقة
/ghayra 'ananīy 'uḥibu 'an aqūwla
ḥīynamā yankasiru jidh'u al-ḥakīyah/
بالرغم من كل الحقائق المرتبطة بالعواصف الثلجية!
/bi al-raghmi min kuli al-ḥakā'iki al-
murtabitati bi al-'awāṣifi al-thaljiah/
لم أزل أظن أن ثمة صديقاً تسبب في انحنائها
/lam 'azal 'azunu 'ana thamata ṣabīyan
tasababa fīy —nḥinihā/
ذات مرة، خرج فيها يتمشى وينبش عن البقر –
/dhāta maratin kharaja fīyhā yatamashā
wa yanbushu 'ani al-baqar//
صبي يعيش بعيداً عن المدينة ليتعلم البيسبول
/sabiyun ya'īyshu ba'īydan 'ani al-
madiynati layata'alama al-baysbūw/
لعبته الوحيدة كانت ما وجد نفسه عليه!
/lu'batuhūw al-wahīydatu kānat mā
wajada nafsahu 'alayh/
صيف شتاء، وبإمكانه حتى اللعب وحيداً.
/ṣayfa shitā'in wa bi'imkānihi ḥatā al-
la'ibu wahīydan/
امتطى أشجار الحقل
/'imtaṭā 'ashjāra al-ḥaqli/
واحدة تلو الأخرى
/wāḥidatan tilwa al-ukhrā/
لوى الأشجار إليه
/lawā al-'ashjāra 'ilayhi/
حتى لانت له حزمة من الأشجار
/ḥatā lānat lahu ḥuzmatun mina al-
'ashjāri//
لم تبق شجرة واحدة إلا وامتطأها
/lam tabqa shajaratun wāḥidatun ilā wa
mtaṭāhā/
تعلم كل ما يمكن تعلمه هناك
/ta'alama kula mā yumkinu ta'alumuhu
hunāk/
فلا يغير على عجل ويفتك بكل الأشجار
/fa lā yughīyru 'alā 'ajalin wa yaftiku
bikuli al-'ashjār/
ولا يقتلع شجرة
/wa lā yaqtali'u shjاراتان/
فتعدو الأرض قاعاً صفتفاً.
/fa taghdūw al-'aru qā'an ṣafṣafā/
كان دائماً ما يربط جأشه
/kāna dā'iman mā yarbiṭu ja'shahu/
في أعلى التفرعات، يتسلق بجرص
/fīy a'lā al-taqaru'āti yatasalaqu biḥirṣ/
وبتلك الغمة نفسها التي قد تستعملها لملأ كوب
/wa bitilka al-ghamati nafsihā al-latīy qad
tastam'iluhā limal'i kūwb/

	<p>حتى حاقته، أو حتى بعد الحافة. /hatá ḥāfatihi 'aw ḥatá ba'da al-ḥāfah/ بعد ذلك ينطلق مندفعاً، /ba'da dhālika yanṭaliqu mundafi'an/ قدماه في المقدّمة، معهما الخفيف /qadamāhu fīy al-muqadimati ma'ahumā al-ḥafīyf/ يقفز في الهواء ويرفسن الطريق أمامه. /yaqfizu fīy al-hawā' wa yarfusu al- ṭarīyka 'amāmah/ تراني هل كنت أنا ذات يوم مؤرجح البتولا. /turānīy hal kuntu 'anā dhāta yawmin mu'arjiḥa al-butūwlā/ وكل ما في الأمر أنني أحلم أن أعود كما كنت. /wa kulu mā fīy al-'amri 'ananīy 'aḥlumu 'an 'a'ūwda kamā kunt/ ذلك فقط حينما تحاصرني الاعتبارات وثقلتي. /dhālika faqat ḥinamā tuḥāsirunīy al- 'i'tibārāt/ حينما تبدو الحياة خشية لا سبيل إليها، /ḥinamā tabdūw al-ḥayātu khashabatan lā sabīyla 'ilayhā/ يحترق وجهك حينها وينسج العنكبوت خيوطه /yaḥtariqu wajhuka ḥīynahā wa yansuju al-'ankabūwtu khuyūwtah/ الواهنة فيها. وعين واحدة تبكي /al-wāhinatu fīyhā wa 'aynun wāḥidatun tabkīy/ هدبات غصن تعترض الطريق... /hadabātu ghuṣnin ta'tariḍu al-ṭarīyq/ إنني أرغب في الرحيل عن الأرض للحظات /'inanīy 'arghabu fīy al-raḥīyli 'ani al- 'arḍi lilahazāt/ لأعود بعد ذلك مرّة أخرى وأبدأ من جديد. /li'a'uda ba'da dhālika maratan ukhrā wa 'abda'a min jadīyd/ أتمنى ألا يتعنّت القدرُ ويسيء فهمي /'ataman á 'alā yata'anata al-qadaru wa yusīy'a fahmīy/ فيهنّب لي نصف ما تمنيت و ياخذني بعيداً /fa yahabu līy niṣfa mā tamanaytu wa ya'khudhunīy ba'īydan حيث لا أعود. /ḥaythu lā a'ūwd/ الأرض، المكان الملائم للخبث: /al-'arḍu al-makānu al-mulā'imu li al- ḥub/ لا أعرف مكاناً قد يكون أفضل للذهاب إليه. /lā 'a'rifu makānan qad yakūwnu 'af ḍala li al-dhahābi 'ilayh/</p>
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	<p>أودُّ أن أذهب مُتسلِّقاً شجرة بُتولا /’awadu ’an ’adhhaba mutasaliqan shajarata butūwlā/ أُتسلِّقُ الأغصان السوداء الفارعة من جذع يعلوه تلج أبيض /’atasalaqu al’aghṣāna al-sawdā’a al- fāri’ata min jidh’in ya’lūwhu thaljūn ’abiyāḍ/ ناحية الجنَّة، حيث لا يمكن لشجرة أن تقاوم، /nāḥiyata al-janah ḥaythu lā yumkinu lishajaratin ’an tuqāwim/ هكذا غطَّست الشجرة بقمَّتها وأسقطتني في القاع مرَّة أخرى. /hākadhā ghaṭasat al-shajaratu biqimatihā wa ’asqatnīy fīy al-qā’i maratan ’ukhrā/ كم يبدو رائعاً الذهاب والعودة من جديد. /kam yabdūw rā’i’an al-dhahābu wa al- ’awdatu min jadīy/ أحدُّهم قد يفعل أسوأ من أن يورجح شجرة بُتولا. /aḥaduhum qad yaf’alu aswa’a min ’an yu’arjiḥa shajarata butūwlā/ ترجمة الدكتور شريف بُقنه الشَّهراني (2011) /tarjamatu al-duktri shariyf buqnah al- shahrānīy/</p>
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Table 11: Birches

<http://www.drbugnah.net/2012/07/Robert-Frost.html>

4.4.4.1. About the Poem

The poem contains the image of slender trees bent to the ground- temporarily by a boy's swinging on them or permanently by an ice-storm. But, as the poem brings to light, it becomes clear that the speaker is concerned not only with child's play and natural phenomena, but also with the point at which physical and spiritual realities band together.

-Textual Analysis

This poem is one of the good paintings of Frost since he started this beautiful poem by describing birches and that there is always a reason behind making it bend either it is because of the snow or because of the boy who makes it swing. After describing the bend of the birches in brilliant words, Frost returns on saying that this boy who was used to make the birches swing is the poet himself. Once more, the

poet inspires nature. It is clear that nature is the key to his imagination because he ended his poem by using the word 'love' and combining it with the land. The poem is full of figures of speech such as similes and metaphor since the poet never forgets to compare something imaginary and presents it in the abstract through the use of nature then compares it with the reality which is represented in the life of the poet and the hard times he passes through. Metaphor is represented in some verses such as the followings:

**I should prefer to have some boy bend them
As he went out and in to fetch the cows—
Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
-Music**

The words used by the poet in this poem dance alone especially when they make the reader imagine that birches bend down, the rhythm is felt in all the poem from the beginning till the end. The poem is written in blank verse (mostly unrhymed iambic pentameter). An iambic pentameter means that each verse of the poem is an unstressed syllable followed by a stressed syllable. In addition, there are five (“penta”) iambs, i.e., five stressed syllables and five unstressed syllables which are organized one after the other. The rhythm is seen in the following division of the first verse:

x / x / x / x / x /
When I see birches bend to left and right.

4.4.4.2. Analysis of the Translation

-Form

The original poem is written in blank verse iambic pentameter, however; the translated version is written in prose poetry. No rhyme is used in the Arabic version and no rhythm. The English version is composed of twelve pentameter stanzas. Each stanza is composed of five lines which results in sixty verses. The Arabic version is composed of eighty six verses because Arabic is the language of stuffing and it needs more words to make the meaning clearer. Concerning punctuation, it is used in the original poem more than the translated one because of its importance and the meaning it adds to the words. In contrast, it is not used frequently in the Arabic version because its role is decorative more than meaningful. The type of the poem in English is a blank verse, yet it is a kind of prose written in the form of poetry in order to suit the nature of the original poem. The structural pattern of both poems is simple. Hence, the form of both poems are convergent because of the clarity of their meanings which result from the fluency of ideas flowing smoothly. This is exemplified in these verses:

**From a twig's having lashed across it open.
I'd like to get away from earth a while
And then come back to it and begin over.
May not fate willfully misunderstand me
And half grant what I wish and snatch me away
and their translation:**

هدبات غصن تعترض الطريق...

/hadabātu ghuṣnin ta'tariḍu al-ṭariyyq/

إنني أرغبُ في الرحيل عن الأرض للحظات

/'inanīy 'arghabu fīy al-raḥīyli 'ani al-'arḍi lilahazāt/

لأعود بعد ذلك مرةً أخرى وأبدأ من جديد.

/li'a'uda ba'da dhālika maratan ukhrá wa 'abda'a min jādīyd/

أَتَمَنَى أَلَا يَتَعَنَّتَ الْقَدْرُ وَيُسِيءَ فَهَمِي

/ʾataman á ʾalā yataʿanata al-qadaru wa yusīyʾa fahmīy/

فِيهِبُ لِي نَصْفَ مَا تَمَنَيْتَ وَ يَأْخُذْنِي بَعِيداً

/fa yahabu līy nişfa mā tamanaytu wa yaʾkhudhunīy baʿīydan

-Sound

Alliteration is used in the original poem with due reference to its two types: (assonance and consonance). On the contrary, no striking sound is used in the Arabic (translated version) as the focus was on the meaning rather than the form. Thus, no specific rhyme which results in alliteration is used. This is exemplified in:

بَعْدَ ذَلِكَ يَنْطَلِقُ مَنْدَفِعاً،

/baʿda dhālika yanṭaliqu mundafiʿan/

قَدَمَاهُ فِي الْمَقْدَمَةِ، مَعَهُمَا الْحَفِيفُ

/qadamāhu fīy al-muqadimati maʿahumā al-ḥafīyf/

يَقْفُزُ فِي الْهَوَاءِ وَيَرْفُسُ الطَّرِيقَ أَمَامَهُ.

/yaqfīzu fīy al-hawāʾ wa yarfusu al-ṭarīyka ʾamāmah/

-Words

The words which are used are simple and easily understood in both the English and the Arabic version of this poem. But the meaning they carry is deep because it spouts from the deep feelings of the poet who seems to be sad because of not being able to climb the birches since he is no longer a boy. This is clearly seen in the following verses:

تَرَانِي هَلْ كُنْتُ أَنَا ذَاتَ يَوْمٍ مُؤَرِّجِ الْبُتُولَا.

/turānīy hal kuntu ʾanā dhāta yawmin muʾarjiḥa al-butūwlā/

وَكُلُّ مَا فِي الْأَمْرِ أَنَّنِي أَحْلَمُ أَنْ أَعُودَ كَمَا كُنْتُ.

/wa kulu mā fīy al-ʾamri ʾananīy ʾaḥlumu ʾan ʾaʿūwda kamā kunt/

ذَلِكَ فَقَطْ حِينَما تَحَاصِرُنِي الْاِعْتِبَارَاتُ وَتَقْلِقْتِي.

/dhālika faqat ḥīnamā tuḥāsīrunīy al-ʾiʿtibārāt/

حِينَما تَبْدُو الْحَيَاةَ خَشْبَةً لَا سَبِيلَ إِلَيْهَا،

/ḥīnamā tabdūw al-ḥayātu khashabatan lā sabīyla ʾilayhā/

يَحْتَرِقُ وَجْهَهُ حِينَما وَيَنْسِجُ الْعَنْكَبُوتُ خِيوطَهُ

/yaḥtariqu wajhuka ḥīynahā wa yansuju al-‘ankabūwtu khuyūwtah/

الواهنة فيها. وعين واحدة تبكي

/al-wāhinatu fiyhā wa ‘aynun wāḥidatun tabkīy/

-Images

The poem is full of images such as personification which covers all the poem from the beginning till the end because the poet speaks to birches and describes them as if he were speaking to a person and this is due to his sincere feelings. Likewise, in both the original and the translated versions, a lot of similes have been used in order to describe the scenes of the poem as in:

**You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun**

These verses have been translated into Arabic taking into consideration the transmission of the same meaning as follows:

قد تُشاهد جذعها ملتويًا وسط الغابة لسنين بعد ذلك!

/qad tushāhidu jidh‘ahā multawīyan wasaṭa al-ghābati lisiṇīyna ba‘da dhālik/

تُدلي أوراقها على الأرض

/tudlīy ‘awrākahā ‘alā al-‘ard/

مثل فتياتٍ يتكنن على أكفهن ورُكبهن

/mithla fatayātin yataki’na ‘alā ‘akufihina wa rukabihin/

شعرهن الطويل ينهمر أمامهن

/sha‘rahuna al-ṭawīlyu yanhamīru ‘amāmahun/

ليجف تحت أشعة الشمس.

/liyajifa taḥta ‘ashi‘ati al-shams/

-Tone

The tone of this poem sounds to be very sad, serious, and straightforward. It reflects the real sentiments of the poet who longs for his childhood through

describing a type of trees from others. This may remind us of the poetic verse of the Arab poet Abu L'atahiah which says:

ألا ليت الشباب يعود يوماً فأخبره بما فعل المشيب

/ʿalā layta al-shabāba yaʿūwdu yawman faʿukhbirahu bimā faʿala al-mashīybu/

The poem by Frost and its translation reflect that the poet is tight to the land because of his ability to depict the natural scenes as if they were present in front of the eyes of the reader. All the feelings which swing between longing for childhood and being tight to the land are expressed in these verses:

إنني أرغبُ في الرحيل عن الأرض للحظات

ʿinanīy ʿarghabu fīy al-raḥīyli ʿani al-ʿarḍi lilahazāt/

لأعود بعد ذلك مرةً أخرى وأبدأ من جديد.

/liʿaʿuda baʿda dhālika maratan ukhrá wa ʿabdaʿa min jadīyd/

أتمنى ألا يتعنّت القدرُ ويسيء فهمي

ʿataman á ʿalā yataʿanata al-qadaru wa yusīyʿa fahmīy/

فيهبُ لي نصف ما تمنيت و يأخذني بعيداً

/fa yahabu līy niṣfa mā tamanaytu wa yaʿkhudhuniy baʿīydan

حيث لا أعود.

/ḥaythu lā aʿūwd/

الأرضُ، المكان الملائم للحب:

/al-ʿarḍu al-makānu al-mulāʿimu li al-ḥub/

لا أعرف مكاناً قد يكون أفضل للذهاب إليه.

/lā ʿaʿrifu makānan qad yakūwnu ʿafḍala li al-dhahābi ʿilayh/

أود أن أذهب مُتسلِّقاً شجرةً بتولا

ʿawadu ʿan ʿadhhaba mutasaliqan shajarata butūwlā/

أتسلق الأغصان السوداء الفارعة من جذع يعلوه ثلج أبيض

/ʿatasalaqu alʿaghṣāna al-sawdāʿa al-fāriʿata min jidhʿin yaʿlūwhu thaljun ʿabiyad/

ناحية الجنة، حيث لا يمكن لشجرة أن تقاوم،

/nāḥiyata al-janah ḥaythu lā yumkinu lishajaratin ʿan tuqāwim/

-Content

Both poems represent a clear content. Yet, there are some instances of ambiguity from time to time because we, as readers, do not know the real intention of the poet.

The style of the translated version of this poem is not as elevated as the one of the original. It seems that the Arabic version of the poem is a translated version which is a weakness because the proficient translator is the one who makes the reader feel that the poem was first created in that language and has not been translated. Moreover, the form of the translated poem would have been changed to what suits Arab readers because the Arabic language is different from the English language. Moreover, Arabic is known for its eloquence and the use of figurative language especially in literary discourse and translating a poem in this way which is based on following the original poem word for word or verse by verse seems to be a kind of disparagement.

-Linguistic Analysis

البُتُولَا /al-butūwlā/

The title of this poem is written in the plural form in the English version while it is in the singular form in the Arabic language. This is due to the way that each language uses to express the elements it is composed of.

عندما أرى البتُولَا تَتَحْنِي يَمْنَةً وَيَسْرَةً /indamā 'arā al-batūwlā tanḥanīy yamnatan wa yasrah/
بين الأشجار الأكثر انتصاباً وظلمة! /bayna al-'ashjāri al-'akthari —ntisāban wa zulmah/
أحب أن أعتبر أن ثَمَّة /uḥibu 'an 'a'tabira 'ana thamata ṣabiyan hunāka yu'arjiḥuhā/
صبيّاً هناك يُورججها.
غير أن ذلك لم يُحْنِها طويلاً /ghayra 'ana dhālika lam yuniḥā ṭawīylan li al-'asfali fatabqā/
للأسفل فتبقى.

The translator followed the English version literally and totally, yet he did not neglect the structure of the Arabic language. For example, in the second verse 'الأكثر انتصاباً ، وظلماً!' /al-'akthari —ntisāban wa zulmah/ the translator put the adjective after the noun which is obvious in the Arabic language. On the contrary, in the English language the adjective comes before the noun. In the Arabic version, the pronoun 'ها' /hā/ which stands for the noun 'البتولا' /al-butūwlā/ is different from 'them' in the original version because in the English poem the word 'Birches' is used in the plural form. The translator used the verb 'تبقي' /tabqá/ at the end of the Arabic line as it is used in English, but this is not acceptable in English because this verb needs to be followed by its object (it is a transitive verb). As the previous poem, the translator tried to preserve the meaning of the English version by using a literal method of translation. He also focused on adapting some structures to fit the rules of the Arabic language. The translator stucked strongly to the original version and remained faithful to a great deal. However, he failed in creating the aesthetic side since when we read the poem in the Arabic version, we feel that it is a paragraph of prosaic genre but not a poem.

4.4.5. Poem 5

Original Version (English)	Translated Version (Arabic)
<p>The Pasture</p> <p>I'm going out to clean the pasture spring; I'll only stop to rake the leaves away (And wait to watch the water clear, I may): I shan't be gone long. – You come too.</p> <p>I'm going out to fetch the little calf That's standing by the mother. It's so young, It totters when she licks it with her tongue. I shan't be gone long. -- You come too.</p>	<p>المرعى /al-mar'á/ انتي ذاهب هناك لانظف غدیر المرعى /inīy zāhibun hunāka li'unazīfa ghadiyra al-mar'á/ و سأتوقف لأزيل الأوراق السابحة فوق ماء الغدير ليس إلا ... /wa sa'atawaqafu li'uzīyla al-'awrāqa al-sābiḥata fawqa mā'i al-ghadiyr laysa 'ilā/ و لربما انتظر قليلا لأتأمل الماء عندما يصفو /wa larubamā 'antazīru qalīylan li'ata'amala al-mā'a indamā yaşfūw/ لن أمكث هناك طويلا /lan 'amkutha hunāka ṭawīylan/ فلترافقتي الى المرعى معا! /falturāfiqnīy 'ilā al-mar'á ma'an/ اني ذاهب هناك كيما أعود /inīy dhāhibun hunāka kaymā a'ūwd/ بالعجل الصغير الواقف بجانب امه /bi al-'ijli al-ṣaghīyri al-wāqifi bijānibi 'umih/ نعم، لازال العجل صغيرا جدا /na'am lāzāla al-'ijlu ṣaghīyran jidan/ يقفز عندما تلحسه امه بلسانها /yaqfizu 'indamā talḥasuhu 'umuhu bilisānihā/ لن امكث هناك طويلا /lan 'amkutha hunāka ṭawīylan/ هيا! فلنمض الان للمرعى معا! /hayā falnamḍīy al-'āna li al-mar'á ma'an/ ترجمة الدكتور الحامد /tarjamatu al-duktūr al-ḥamid/</p>

Table 12: The Pasture

<http://www.maqalaty.com/19807.html>

4.4.5.1. About the Poem

This lovely poem exemplifies Frost's ability to capture America's transition from a rural to urban society. The purpose of Robert Frost's 'The Pasture' is to

comfort a child. His purpose is to let the child know that bad times will pass and that there will be a chance for renewal. In fact, this is an indirect invitation from the poet to his readers to go with him visiting the pasture which is part of his memories.

-Textual Analysis

The tone of the poem is calm and gentle. This serves as a comforting device for the frightened child. The poem is set on a pasture. The setting helps us to see as a child would see. A pasture is open enough to be beautiful and comforting, but also so massive that it may be intimidating for a little child. It may serve as a metaphor for the child's life as his mother is leading him. The poet summarizes this meaning when visiting the pasture which shows the beautiful life in the farm. He invites the reader to go with him to visit the pasture, to have his sincere sentiments, and to see the cleanness of the water. This is done through the magical language of Frost which depicts his attachment to the land.

-Music

Since the poem is precise and concise, it is composed of two quatrains with the rhyme scheme ' abbc daac' as in:

I'm going out to clean the pasture spring; (a)

I'll only stop to rake the leaves away (b)

(And wait to watch the water clear, I may): (b)

I shan't be gone long. – You come too. (c)

with the same phrase repeated at the end of each quatrain '**I shan't be gone long. -- You come too.**' The poem is a lyric poem which may be sung.

4.4.5.2. Analysis of the Translation

-Form

The rhyme of this poem is an end rhyme. But, in the translated version there is no rhyme because the translator focused on the content more than the form. The original version of this poem is composed of two stanzas which comprise four lines each. On the other hand, the Arabic version is written in the form of one block in prosaic poetry and the number of verses is not the same; it is eight in the English poem and ten in the Arabic version. In the original version, the use of punctuation is seen clearly in semicolons, commas, and dots. In the translated version, punctuation is not frequently used because its use in the Arabic language is not as important as it is in the English language. The poem in the English language is a lyric (الشعر الغنائي) /al-shi'ru al-ghinā'īy/ while it is prosaic poetry in the Arabic language. Maybe the translator has used the strategy which followed the original version step by step because of the simple structure of the original poem which does not need to be translated to classical Arabic poetry. Hence, the structural pattern of both the English poem and its translation are simple such as:

انتي ذاهب هناك لانظف غدير المرعى

/'inīy zāhibun hunāka li'unazīfa ghadīyra al-mar'á/

و سأتوقف لأزيل الأوراق السابحة فوق ماء الغدير ليس إلا ...

/wa sa'atawaqafu li'uzīyla al-'awrāqa al-sābihata fawqa mā'i al-ghadīyr laysa 'ilā/

و لربما انتظر قليلا لأتأمل الماء عندما يصفو

/wa larubamā 'antazīru qalīylan li'ata'amala al-mā'a indamā yaşfūw/

لن أمكث هناك طويلا

/lan 'amkutha hunāka ṭawīylan/

-Sound

Alliteration is very clear in the poem since it swings between consonance and assonance in the English poem. Consonance is seen in the following words: ‘spring, young, tongue’ while assonance is seen in ‘away and may.’ On the contrary, no alliteration is used in the Arabic (translated) version.

-Words

The words which are used in both versions (English and Arabic) are simple and given. Thus, they are easily understood by readers such as: ‘غدير المرعى’ /ghadīyru al-mar‘á/. In contrast, the Arabic version words should have been more expressive and stronger to reflect the nature of the language they represent.

-Images

The image which is used in The English version is metaphor as in: ‘It totters when she licks it with her tongue.’ In the Arabic version; no personification is used.

-Tone

The tone of the poem is straightforward and serious. It reflects the simple life of the country side describing the scene of cleaning the pasture and bringing the calf. The Arabic version follows the English version in almost everything especially the flow of the ideas. This is shown in the following verses:

إنّني ذاهب هناك لأنظف غدير المرعى
/’inīy zāhibun hunāka li’unazīfa ghadīyra al-mar‘á/
و سأتوقف لأزيل الأوراق السابحة فوق ماء الغدير ليس إلا ...
/wa sa’atawaqafu li’uzīyla al-’awrāqa al-sābihata fawqa mā’i al-ghadīyr laysa ’ilā/
و لربّما أنتظر قليلا لأتأمل الماء عندما يصفو
/wa larubamā ’antazīru qaliylan li’ata’amala al-mā’a indamā yaşfūw/
لن أمكث هناك طويلا
/lan ’amkutha hunāka ṭawīylan/
فلترافقتني إلى المرعى معا!

-Content

The content of both versions of the poem is very clear. This is due to the clear words which have been used and to the simple style which describes the simple life in the farm. The Arabic version, on the other hand, is expressive and it represents the same meaning of the original noting that there are slight differences needed because of the nature of the Arabic language whose style is circular as in:

**I'm going out to fetch the little calf
That's standing by the mother. It's so young,
These two verses have been translated to:**

إني ذاهب هناك كيما أعود

/'inīy dhāhibun hunāka kaymā a'ūwd/

بالعجل الصغير الواقف بجانب أمه

/bi al-'ijli al-ṣaghīryi al-wāqifi bijānibi 'umih/

نعم، لازال العجل صغيرا جدا

/na'am lāzāla al-'ijlu ṣaghīran jidan/

As a result, what we can notice from the whole poem and these verses in particular is the use of prosaic language lacking the rhetoric and eloquence that Arabic language is famous for. This poem would have been translated through reformulating the form of this version in a way which reflects Arabic tradition in writing poems before it followed the Western tradition.

-Lingustic Analysis

المرعى/ al-mar'á

In the title of the Arabic nersion, the translator used the same equivalent which reflects the same meaning as the word 'pasture.'

انتي ذاهب هناك لانظف غدير المرعى/ al-mar'á li'unazīfa ghadīyra

/wa sa'atawaqafu li'uzīyla al-'awrāqa ... و سأتوقف لأزيل الأوراق السابحة فوق ماء الغدير ليس إلا
al-sābiḥata fawqa mā'i al-ghadīyr laysa 'ilā/
 /wa larubamā 'antazīru qalīylan و ربّما انتظر قليلا لأتأمل الماء عندما يصفو
li'ata'amala al-mā'a indamā yaşfūw/
 /lan 'amkutha hunāka ṭawīylan/ لن أمكث هناك طويلا/
 /falturāfiqnīy 'ilá al-mar'á ma'an/ فلترافقتني الى المرعى معا!

These verses are the equivalents of the first stanza in the English version. The translator preserved both the meaning and the words of the English version but changed in some structures because the structure of the Arabic language is different from that of the English language such as putting the expression **laysa 'ilā/ ليس إلا** at the end of the second verse even if it is put in the third position in the English version **'I'll only.'** The translator extended the last verse in order to express the meaning clearly but in the original version the expression is too short and meaningful **'You come too.'**

/inīy dhāhibun hunāka kaymā a'ūwd/ اني ذاهب هناك كيما أعود/
 /bi al-'ijli al-ṣaghīyri al-wāqifi bijānibi 'umih/ بالعجل الصغير الواقف بجانب امه/
 /na'am lāzāla al-'ijlu ṣaghīyran jīdan/ نعم، لازال العجل صغيرا جدا/
 /yaqfizu 'indamā talḥasuhu 'umuhu bilisānihā/ يقفز عندما تلحسه امه بلسانها/
 /lan 'amkutha hunāka ṭawīylan/ لن امكث هناك طويلا/
 /hayā falnamḍīy al-'āna li al-mar'á ma'an/ هيا! فلنمض الان للمرعى معا!

These verses stand for the second stanza of the English version. The first verse is an addition by the translator. Also, in the original version, the poet used two sentences in the second verse of the second stanza but the translator used only one and started by saying that the calf is little. In short, the translator used his own imagination in order to translate this poem. He used the simplest strategy of translation 'word-for-word' translation. The meaning is there, but the form is totally neglected.

4.4.6. Poem 6

Original Version (English)	Translated Version (Arabic)
<p>A Time to Talk</p> <p>When a friend calls to me from the road And slows his horse to a meaning walk, I don't stand still and look around On all the hills I haven't hoed, And shout from where I am, What is it? No, not as there is a time to talk. I thrust my hoe in the mellow ground, Blade-end up and five feet tall, And plod: I go up to the stone wall For a friendly visit.</p>	<p>وقت للحديث معك! /waqtun li al-ḥadīyṯi ma‘ak/ يناديني صديق في طريقي /yunādīynīy ṣadīyqun fīy ṯarīyqīy/ ويمشي جانبي خيلا فخيلا /wa yamshīy jānībīy khaylan fa khaylā/ فأمضي للحديث مع الصديق /fa’amḍīy li al-ḥadīyṯi ma‘a al-ṣadīyq/ ولا احفل بأعمال الحصاد /wa lā ‘aḥḥalu bi’a‘mālī al-ḥasād/ وأعزز منجلي في التربة المعشوشبية /wa ‘aghriзу minjalīy fīy al-turbati al- mu‘shawshibah/ وأحثو وجهي صاعدا الدرب اليه /wa ‘aḥṯu wajhīy ṣā‘idan al-darba ‘ilayh/ مهرولا الى الصديق، الى الوداد /muharwilan ‘ilā al-ṣadīyqi ‘ilā al-widād/</p>

Table 13: A Time to Talk

<http://www.maqalaty.com/19807.html>

4.4.6.1. About the Poem

This poem reflects the act of enjoying important things in life. In the poem, the poet is plowing his field and his neighbour stops along the road on his horse. The speaker immediately stops what he is doing and walks over to his neighbour to talk to him. In reality, this act is the opposite of what is happening because of not having enough time to visit relatives and close friends since the majority of people are very busy.

-Textual Analysis

The poem is very simple since the poet used simple language which carries a deep meaning that goes behind what the words may mean. The poet attracts our attention to the enjoyment and appreciation of valuable things such as friends and

relatives even by letting some important things in our lives go away because of being busy in more important things that other people may not consider as important.

-Music

The poem may be turned to a song since it is full of the sentiments that are absent nowadays. The type of the poem is lyric. The rhyme scheme of the poem is ‘**abcadbceed**’.

4.4.6.4. Analysis of the Translation

-Form

The rhyme used in the original poem is an end rhyme. In contrast, no end rhyme is used in the Arabic version. The number of lines in the English version is ten. However, it is eight in the Arabic version. This reflects the simplicity of the poem and the focus on the meaning rather than the form. No punctuation is used in Arabic compared to English because the prominence of punctuation marks is more meaningful in English than it is in Arabic. The kind of the English poem is lyric while the Arabic poem is free verse. The structural pattern is somehow complicated because this is an imaginative and expressive poem in which the poet combines between different structural elements such as; line, couplet, strophe, and stanza. The structure of the Arabic version is not as complicated as the English one because the poet used simple words and the combination between the verses is very simple compared to the way of writing poetry in the Arabic language. This is shown in:

يناديني صديق في طريقي

/yunādīynīy ṣadīyqun fīy ṭarīyqīy/

ويمشي جانبي خيلا فخيلا

/wa yamshīy jānībīy khaylan fa khaylā/

فأمضي للحديث مع الصديق

/fa’amḍīy li al-ḥadīythi ma‘a al-ṣadīyq/

-Sound

Alliteration, with its two types; consonance and assonance is used in both versions of the poem. This is clearly stated in the original poem as follows:

Consonance is seen in the first verse in: ‘**me from**’ and ‘صديق في طريقي’ /*ṣadiyqun fī ṭarīqī*/. This is only one example of others which represent the use of consonance.

Assonance is used frequently in the original version rather than the translated one and it is more placed in the end rhyme rather than the beginning of the verse as in: ‘**walk**’ and ‘**talk**’

-Words

The words are simple and given, but they are loaded with meaning. There is a great manipulation of words which reflects the peculiarity of the style, the way of writing, and the poetry of Frost from his prose and from others’ ways of writing. When reading the original poem, we feel all the ethics that are gathered in friendship especially loyalty and trustfulness. The Arabic version reflects the same meanings of the original poem because of the use of the equivalents of the same words. The value of friendship is shown in these two verses:

فأمضي للحديث مع الصديق

/fa’amḍīy li al-ḥadīyṯi ma’a al-ṣadiyq/

ولا أحفل بأعمال الحصاد

/wa lā ’aḥḥalu bi’a’māli al-ḥasād/

-Images

Frost used various images like metaphors and similes as techniques to express his noticeable feelings. These emotions are also expressed through the use of the repetition technique. The Arabic version reflects some of the images of the original version such as; metaphor which is stated in this verse:

مهرولا إلى الصديق، إلى الوداد

/muharwilan ’ilá al-ṣadiyqi ’ilá al-widād/

-Tone

The tone of the poem is very sincere, serious, and truthful because the poet has the ability to express the deep feelings towards the friend by letting everything and plodding to this lovely friend. This is expressed in the Arabic version by the word 'الوداد' /**al-widād**/ which stands for the poet's friend and the feelings he carries to him.

-Content

The content of both the English and the Arabic versions of the poem is very clear, but it is very fraught with sincere feelings and true emotions.

The translated version does not really represent an equivalent to the original version. The Arabic version does not seem to be exhaustive as it is very short and lacking some meaningful items such as the translation of some verses: **'No, not as there is a time to talk.'** Yet, it is expressive to some extent and clear.

-Linguistic Analysis

/waqtun li al-ḥadīyṯi ma'ak/! وقت للحديث معك!

In the title of the Arabic version, the translator added the word 'معك' /**ma'ak**/ which is composed of a preposition and a pronoun in order to make the meaning clearer though the equivalent of this word **'to you'** is not used in the English language.

/yunādīynī ṣadīyqun fīy ṭarīyqīy/ يناديني صديق في طريقي

/wa yamshīy jānībīy khaylan fa khaylā/ ويمشي جانبي خيلا فخيلا

/fa'amḍīy li al-ḥadīyṯi ma'a al-ṣadīyq/ فأمضي للحديث مع الصديق

/wa lā 'aḥḥalu bi'a'māli al-ḥasād/ ولا احفل بأعمال الحصاد

These four verses stand for the four first verses in the English language. In the first verse, the translator neglected the word **'when'** and did not translate it to

Arabic. The second verse is different from the original because the translator used 'خيلا فخيلا' /*khaylan fa khaylā*/ which is different from the meaning of the original version. The last verse summarises the meaning of the second, third, and fourth verses of the English version.

/wa 'aghrizu minjalīy fīy al-turbati al-mu'shawshibah/ وأغرز منجلي في التربة المعشوشبة
 /wa 'aḥṡu wajhīy ṣā'idan al-darba 'ilayh/ وأحثو وجهي صاعدا الدرب اليه
 /muharwilan 'ilā al-ṣadīqi 'ilā al-widād/ مهرولا الى الصديق، الى الوداد

In these three verses the translator seems to translate the meaning only because he neglected both the fifth and sixth verses of the original version. In addition, the translator added the word 'الوداد' /*al-widād*/ in order to express the feelings of the poet towards his friend. As a result, there is lack of meaning in the translated version and a neglection to the aesthetic side which is the essence of writing and translating poetry.

4.4.7. Poem 7

Original Version (English)	Translated Version (Arabic)
<p>Bond and Free</p> <p>Love has earth to which she clings With hills and circling arms about Wall within wall to shut fear out. But thought has need of no such things For thought has a pair of dauntless wings.</p> <p>On snow and sand and turn, I see Where love has left a printed trace With straining in the world's embrace. And such is love and glad to be But thought has shaken his ankles free.</p> <p>Thought cleaves the interstellar gloom And sits in Sirius' disc al night, Till day makes him retrace his flight With smell of burning on every plume, Back past the sun to an earthly room.</p>	<p>قيد وحرية /qaydun wa ḥuriyah/ الحب، أرض الحب، /al-ḥubu 'arḍu al-ḥub/ فيها الحب يمتلك الجبال /fīyhā al-ḥubu yamtaliku al-jibāl/ تدور اذرع مطوقة لهاتيك الجبال /tadūwru 'adhru'uhu mutawīqatan lihātīyka al-jibāl/ للحب جدران وجدران بداخلها /li al-ḥubi judrānun wa judrānun bidākhlīhā/ لتبعد كل خوف /litub'ida kula khawf/ ولكن الفكر لا يحتاج كل ذلك /wa lākina al-fikra lā yaḥtāju kula dhālik/ فلنفسك جناحان شجاعان! /fali al-fikri janāḥni shujā'ān/</p>

His gains in heaven are what they are.
 Yet some say love by being thrall
 And simply stays possessing all
 In several beauty that thought fares far
 To find fused in another star.

ارى فوق الثلج والرمل
 /'ará fawqa al-thalji wa al-ramli/
 و فوق هذا الموج اشياء كثيرة عن الحب
 /wa fawqa hādhā al-mawji 'ashyā'un
 kathīyratun 'ani al-ḥub/
 فعلبها يترك الحب الاثر
 /fa'alyhā yatruku al-ḥubu al-'athar/
 لضممة بين الحب والعالم
 /liḍamatin bayna al-ḥubi wa al-'ālam/
 وهكذا هو شأن الحب دائما
 /wa hākadhā huwa sha'nu al-ḥubi
 dā'iman/
 وهو سعيد بذلك
 /wa huwa sa'īydun bidhālik/
 ولكن الفكر يطلق قدميه للريح
 /wa lākina al-fikra yuṭliqu qadamayhi li
 al-rīyh/
 والفكر يخترق الظلام ذرى النجوم
 /wa al-fikru yakhtariqu al-zalāma dhuriya
 al-nujm/
 ويقبع في (الشعري اليمانيه) كرسيها طوال الليل
 /wa yaqba'u fīy al-shirā al-yamāniah
 ṭiwāla al-layl/
 حتى ينبلج الصباح فيعاود الانطلاق
 /ḥatā yanbalija al-ṣabāḥu fayu'āwida al-
 'inṭilāq/
 والروائح المحترقة خلال ريشه
 /wa al-rawā'iḥu al-muḥtariqatu khilāla
 rīyshih/
 عائدا مرورا بالشمس الى موقع بالأرض
 /'ā'idan murūwran bi al-shamsi 'ilā
 mawqi'in bi al-'arḍ/
 والجنة عنده هي هذه الاشياء على حقيقتها
 /wa al-janatu 'indahu hiya hādhīhi al-
 'ashyā'u 'alā ḥaqīyqatihā/
 ولكن البعض يرى ان الجنة في الحب
 /wa lākina al-ba'ḍa yarā 'ana al-janata
 fīy al-ḥub/
 ويقيد وعبودية الحب نشعر انا امتلكننا كل شيء
 /wa biqaydi wa 'ubūwdiati al-ḥub
 nash'uru 'anā —mtalaknā kula shay'/
 في بعض شيء من جمال
 /fīy ba'ḍi shay'in min jamāl/
 ولكن الفكر يبتعد عن مثل ذلك
 /wa lākina al-fikra yabta'idu 'an mithli
 dhālik/
 محلقا بعيدا
 /muḥaliqan ba'īydan/

	<p>انصهارا في نجم آخر! /—nṣihran fiy najmin ākhar/ ترجمة الدكتور الحامد /tarjamatu al-duktūr al-hāmid/</p>
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Table 14: Bond and Free

<http://www.maqalaty.com/19807.html>

4.4.7.1. About the Poem

The poem is a description of the difference between love and thought. Love hangs on to the earth in such a way that makes it deny imagination and freedom. Thought, on the other hand, has relinquished the shackles of the tangible world and used a pair of wings to travel throughout the whole universe. But, the safe environment of love is liberating disregarding all the freedom that thought seems to have.

-Textual Analysis

The poem expresses a debate which resembles that described in ‘**Fire and Ice.**’ Love is tied to the earth, while thought is tied to heaven, and the poet is confused because he asks which state of mind is more liberating to mankind. At first, the poet is firmly in favour of thought. Thought is not bound to the earth in any way and has the ability to travel through the realm of all possibilities, from star to star. Love, however; denies this freedom and actively chooses to stay grounded on the earth, actually ‘**clinging**’ to it to make sure that nothing can separate the two. Thought, the poet assures the reader, ‘**has need of no such things.**’

Over the course of the poem, the rhetoric gradually changes to speak in favour of love. While thought must travel across the universe to find beauty and freedom, love is able to find the same beauty and freedom on earth, simply by staying. This is expressed in the following verses of the poem: ‘**Love by being thrall / And simply**

staying possesses all / In several beauty that thought fares far / To find fused in another star.' Although thought is in constant need to travel to all points of the universe, the poet concludes that love is able to achieve a more lasting liberation.

-Music

This poem is made up of four stanzas of five lines each with a rhyme scheme of abbaa.

4.4.7.2. Analysis of the Translation

-Form

The poem is written in iambic pentameter in the English version. On the other hand, the Arabic version is written in prose or prosaic poetry because there is no rhyme neither meter. But, there is the feeling that this piece of writing is something expressive which plays on emotions. The original poem is written in iambic pentameter, i.e., the number of lines is five in each stanza. The number of stanzas in the Arabic version is four; the two first ones and the last one are composed of seven lines while the one before the last is composed of five lines. Few punctuation marks like commas are used in the English version. On the contrary, no punctuation is used in the Arabic version for the reason mentioned in the analysis of previous poems. The structural pattern of both the original and the translated versions is simple.

-Sound

Alliteration is used in this poem especially in the first stanza. This is seen in the end rhyme of the first, fourth, and fifth verses. Assonance and consonance are used in the same version. In contrast, the Arabic version contains few instances of alliteration such as: 'جناحان، شجاعان'.

-Words

The words which are used in both poems are simple and given; they are easily understood. They are loaded with meaning and philosophy which portrays the wide imagination of the poet and his ability in manipulating words as he did when he wrote ‘**Fire and Ice.**’ It also reflects the uniqueness of his style because he may create a mystery of nothing (in this case; three words; ‘**Bond and Free**’). The Arabic version, on the other hand, is not as expressive as the original (‘**قيد وحرية**’/qaydun wa huriyah/ is different from ‘**Bond and Free**’) because the translator would have used classical Arabic way of writing poems as an equivalent because it is the only form which suits the poems whose meaning is very deep.

-Images

The images which have been used in the English version are personification and metaphors which are found all over the poem. The Arabic version is a copy of the original poem where the translator has preserved the same images. Personification is clearly stated in:

ولكن الفكر يطلق قدميه للريح

/wa lākina al-fikra yuṭliq qadamayhi li al-rīḥ/

while metaphor is expressed in:

فللفكر جناحان شجاعان!

/fali al-fikri janāḥni shujā‘ān/

where the translator imagined that thought is a bird which has two brave wings.

-Tone

The tone of the poem is serious, philosophical, imaginative and somehow sad because it speaks about the relationship between love and thought and their ability to make the human being bond or free. The translator has preserved the same tone in the Arabic version. The tone of the Arabic version is exemplified in the following:

الحب، أرض الحب،
 /al-ḥubu 'arḍu al-ḥub/
 فيها الحب يمتلك الجبال
 /fiyhā al-ḥubu yamtaliku al-jibāl/
 تدور أذرعه مطوقة لهاتيك الجبال
 /tadūwru 'adhru'uhu mutawiqatan lihātīyka al-jibāl/
 للحب جدران وجدران بداخلها
 /li al-ḥubi judrānun wa judrānun bidākhillihā/

-Content

The content of the poem is clear in some instances and very ambiguous, deep, and mythical in other instances. The Arabic version follows the same path of the original version; English.

-Linguistic Analysis

/qaydun wa uriyah/ قيد وحرية

The title of the Arabic version is different from that of the original version because the poet combined between two adjectives 'Bond, Free' using the coordinating conjunction 'and' while the translator related between two nouns: 'قيد وحرية' /qaydun wa uriyah/.

الحب، أرض الحب، /al-ḥubu 'arḍu al-ḥub/

فيها الحب يمتلك الجبال /fiyhā al-ḥubu yamtaliku al-jibāl/

تدور أذرعه مطوقة لهاتيك الجبال /tadūwru 'adhru'uhu mutawiqatan lihātīyka al-jibāl/

للحب جدران وجدران بداخلها /li al-ḥubi judrānun wa judrānun bidākhillihā/

لتبعد كل خوف /litub'ida kula khawf/

ولكن الفكر لا يحتاج كل ذلك /wa lākina al-fikra lā yaḥtāju kula dhālik/

فللفكر جناحان شجاعان! /fali al-fikri janāḥni shujā'an/

This stanza stands for the first English stanza. It consists of seven verses. The first and second verses of the Arabic version are a translation of the first English verse where the translator used a different expression to sound creative. He also expressed the meaning in a different way. In the fourth verse of the Arabic version,

the translator used the pronoun 'ها' /hā/ which refers to love but this is incorrect since the word love in Arabic is masculine.

أرى فوق الثلج والرمل/ **'arā fawqa al-thalji wa al-ramli**
و فوق هذا الموج أشياء كثيرة عن الحب 'ani **'ashyā'un kathīyratun**
al-ḥub/
فعلينا يترك الحب الاثر/ **fa'alyhā yatruku al-ḥubu al-'athar**
لضمة بين الحب والعالم/ **liḍamatin bayna al-ḥubi wa al-'ālam**
وهكذا هو شأن الحب دائما/ **wa hākadhā huwa sha'nu al-ḥubi dā'iman**
وهو سعيد بذلك/ **wa huwa sa'īydun bidhālik**
ولكن الفكر يطلق قدميه للريح/ **wa lākina al-fikra yuṭliq qadamayhi li al-rīyḥ**

This stanza stands for the second stanza of the English version. In the first verse of the Arabic version, the translator changed the structure and started with the verb 'أرى' /'arā/ because in Arabic we usually start with the verb in order to make the sentence meaningful (we cannot say 'فوق الثلج والرمل أرى' /fawqa al-thalji wa al-ramli 'arā/ unless we finish the sentence and we get the whole meaning). In the second verse, the translator added an expression 'أشياء كثيرة عن الحب' /'ashyā'un kathīyratun 'ani al-ḥub/ which is used in order to sound explicit as the style of the Arabic language is known to be circular not straight as the style of the English language is.

والفكر يخترق الظلام ذرى النجوم/ **wa al-fikru yakhtariqu al-zalāma dhuriya al-nujm**
ويقع في (الشعري اليمانيه) كرسيا طوال الليل- **wa yaqba'u fiy al-shirā al-yamāniah ṭiwāla al-layl**
حتى ينبج الصباح فيعاود الانطلاق/ **ḥatā yanbalija al-ṣabāḥu fayu'āwida al-'inṭilāq**
والروائح المحترقة خلال ريشه/ **wa al-rawā'iḥu al-muḥṭariqatu khilāla rīyshih**
عاندا مرورا بالشمس الى موقع بالأرض- **'ā'idan murūwran bi al-shamsi 'ilā mawqi'in bi al-ard**

This stanza stands for the third English stanza. In these verses, the translator followed the English version step by step yet added and expression which is 'طوال الليل' /ṭiwāla al-layl/.

/wa al-janatu ‘indahu hiya hādhihi al-’ashyā’u ‘alá حقيقتها على هذه الأشياء هي الجنة عنده هي هذه الأشياء على حقيقتها ألا
ḥaqīyqatihā/

/wa lākina al-ba‘ḍa yará ‘ana al-janata fīy al-ḥub/ولكن البعض يرى أن الجنة في الحب

/wa biqaydi wa ‘ubūwdiati al-ḥub nash‘uru ‘anā وبقيد وعبودية الحب نشعر انا امتلكننا كل شيء
—mtalalnā kula shay’/

/fīy ba‘ḍi shay’in min jamāl/في بعض شيء من جمال

/wa lākina al-fikra yabta‘idu ‘an mithli dhālik/ولكن الفكر يبتعد عن مثل ذلك

/muḥaliqan ba‘īydan/محلقا بعيدا

/—nṣīhran fīy najmin ākhar/!انصهارا في نجم آخر!

This last stanza is the equivalent of the last stanza of the original version. The structure of the first Arabic verse is not correct because even if the style of the Arabic language is circular, succinctness should exist in the translation of poetry in order to gain rhetoric. We may say **ḥaqīyqatu hādhihi al-’ashyā’i janatugu/**. In the subsequent verses, the translator used the literal method of translation. This is clearly seen in the last six verses where the poet respected the Arabic sentence structure and word order only.

4.4.8. Poem 8

Original Version (English)	Translated Version (Arabic)
<p>The Birthplace</p> <p>Here further up the mountain slope Than there was every any hope, My father built, enclosed a spring, Strung chains of wall round everything, Subdued the growth of earth to grass, And brought our various lives to pass. A dozen girls and boys we were. The mountain seemed to like the stir, And made of us a little while— With always something in her smile. Today she wouldn't know our name. (No girl's, of course, has stayed the same) The mountain pushed us off her knees. And now her lap is full of trees.</p>	<p>مسقط الرأس /masqaṭ al-ra’s/ هنا بعيدا /hunā ba‘īydan/ على سفح الجبل /‘alá safḥi al-jabal/ بنى ابي سياجا حول كل شيء /baná ‘abīy syājan ḥawla kuli shay’/ سياجا احاط بالنبع /siyājan ‘aḥāṭa bi al-nab’/ ومنع نمو الاعشاب /wa mana‘a numuwa al-’a’shāb/ وسمح لنا ان نعيش /wa samaḥa lanā ‘an na‘īysh/ ايامنا المختلفة بطلاقة في هذا المكان /‘ayāmanā al-mukhtalifata biṭalāqatin fīy ḥādhā al-makān/</p>

	<p>كنا من البنين والبنات درزنا هناك /kunā mina al-bnīyna wa al-banāt daraznā hunāk/ وبدا الجبل فرحا بحيويتنا /wa badā al-jabalu fariḥan biḥayawiyatinā/ وربانا زمتنا وكان دائما يبتسم لنا /wa rabāna zamanan wa kāna dā'iman yabtasimu lanā/ ابتساماً ممزوجة بشيء ما /—btisāmatan mamzūwjatan bishay'in mā/ ولكنه اليوم لم يعد يعرف اسماءنا /wa lākinahu al-yawma lam ya'ud ya'rifu asmā'ana/ فالبنات طبعاً لم تعد هي البنات /fa al-banātu ṭab'an lam ta'ud hiya al- banāt/ والقى بنا الجبل عن ركبتيه /wa alqā binā al-jabalu 'an rukbatayh/ وامتلاً حضنه بالأشجار /wa mtala'a ḥuḍnuhu bi al-'ashjār/ ترجمة الدكتور الحامد /tarjamatu al-duktūr al-hāmid/</p>
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Table 15: The Birthplace

<http://www.maqalaty.com/19807.html>

4.4.8.1. About the Poem

The poem is telling the story of a house that the poet's father built. It was his birthplace. It speaks about the significance of the house, the surroundings, and the influence that they had on the poet's life. Frost is telling how a person should appreciate where he grows up, because it will be what helps to shape him and become who he is.

-Textual Analysis

In this poem the poet combines between two separate, different, and distant elements which are nature and man and the impermanent relation which occurs between human beings. The poem portrays the growing up of individuals. The figures of speech which are used are personification and metaphor because the poet draws

the image of a mountain by resembling it to a human being who smiles and who has a lap and knees and he addresses it by using the personal pronouns ‘**she, her.**’

-Music

There is a kind of rhythm in the poem which is iambic, i.e., one stressed syllable and an unstressed syllable. The rhyme of the poem is ‘**aa bb cc dd ee ff gg**’. The poem is written in one block which is composed of fourteen lines.

4.4.8.2. Analysis of the Translation

-Form

The rhyme of the English version is different from that of the Arabic version because of the difference between these two languages. While the English poem is written in iambic couplets, the Arabic version is written in simple language which reflects the use of simple expressions representing prose or prosaic poetry because there is no use neither of rhyme nor of rhythm. It may be seen clearly that both the original and the translated versions are composed of fourteen verses, however; the original version follows the pattern of seven couplets because each two lines rhyme together. The Arabic version does not rhyme because this type of poetry does not need the use of rhyme and rhythm. Punctuation marks such as dashes, commas, parentheses are used in the original version rather than the translated one which is free from punctuation marks. The structural pattern of both poems is simple except changing some sentence structure to sound significant.

-Sound

The sound of both poems comprises alliteration which includes assonance and consonance. These two are used in both versions, but they are frequently used in the original version rather than the translated one. The best example is that of the end rhyme: ‘**knees, trees.**’ Consonance is used in Arabic in the following examples:

‘ /biḥayawiyatinā/ لنا /lanā/.’

-Words

The words which have been used are simple, and specific which results in the clarity of meaning. The simplicity of words in the original version has been transmitted in the translated version as follows:

ورباننا زمانا وكان دائما يبتسم لنا

/wa rabāna zamanan wa kāna dā’iman yabtasimu lanā/

ابتسامة ممزوجة بشيء ما

/—btisāmatan mamzūwjatan bishay’in mā/

ولكنه اليوم لم يعد يعرف اسماءنا

/wa lākinahu al-yawma lam ya’ud ya’rifu asmā’ana/

فالبنات طبعاً لم تعد هي البنات

/fa al-banātu ṭab’an lam ta’ud hiya al-banāt/

وألقى بنا الجبل عن ركبتيه

/wa alqá binā al-jabalu ‘an rukbatayh/

وامتلاً حضنه بالأشجار

/wa mtala’a ḥuḍnuhu bi al-’ashjār/

-Images

The images used in this poem are personification and metaphor. These two co-work in order to draw this beautiful piece of writing which is very deep and pleasant. Both personification and metaphor are stated in these two verses:

وألقى بنا الجبل عن ركبتيه

/wa alqá binā al-jabalu ‘an rukbatayh/

وامتلاً حضنه بالأشجار

/wa mtala’a ḥuḍnuhu bi al-’ashjār/

-Tone

The tone of this poem is ranging between seriousness, straightforwardness, bemoaning, and shedding tears about the past memories and relating that with the

place where those memories happened. The Arabic version of this poem mirrors the same tone which is related to past events as in:

ولكنه اليوم لم يعد يعرف أسماءنا

/wa lākinahu al-yawma lam ya‘ud ya‘rifu asmā’ana/

فالبينات طبعا لم تعد هي البينات

/fa al-banātu ṭab‘an lam ta‘ud hiya al-banāt/

-Content

The content of this poem is clear to some extent. But, it is somehow ambiguous because we cannot know what does the poet mean by bringing the meaning of the family since it may be the real family and the farm where the poet was living and it may stand for his own country. The Arabic version has the same content because the translator focuses on the meaning rather than the form. So, he preserved the meaning and neglected the form which has a great weight especially in the Arabic language, the language of eloquence.

-Linguistic Analysis

مسقط الرأس /masqaṭ al-ra’s/

The title of the Arabic version reflects the same meaning of the original version even if there is a difference in the words that are used because one would say if we translate the word ‘**birthplace**’ we will get in the Arabic version ‘مكان الولادة’ /makānu al-wilādah/. Hence, the words used by the translator in Arabic are more expressive.

هنا بعيدا /hunā ba‘īdan/

على سفح الجبل /‘alá safḥi al-jabal/

These two verses stand for the first verse in the English version. The translator followed the poet and preserved the same meaning. The translator did not render the second verse of the original version.

بنى ابي سياجا حول كل شيء /baná 'abīy syājan ḥawla kuli shay'/
سياجا احاط بالنبع /siyājan 'aḥāṭa bi al-nab'/

These verses stand for the third and fourth English verses. The translator changed the order of the verses since one comes before the other. The meaning is preserved even if the sentence structure is different.

ومنع نمو الاعشاب /wa mana'a numuwa al-'a'shāb/
وسمح لنا ان نعيش /wa samaḥa lanā 'an na'īysh/
ايامنا المختلفة بطلاقة في هذا
المكان /'ayāmanā al-mukhtalifata biṭalāqatin fīy ḥādhā al-makān/

These verses are equivalents for the sixth and seventh verses of the English version. The translator used the word 'بطلاقة' /biṭalāqatin/ but it is not appropriate in this context since we should use بحرية /biḥuryah/ with the verb 'to live'.

كنا من البنين والبنات درزنا هناك /kunā mina al-bnīyna wa al-banāt daraznā hunāk/
وبدا الجبل فرحا بحيويتنا /wa badā al-jabalu fariḥan biḥayawiyatinā/
وربانا زما وكان دانما يبتسم لنا /wa rabāna zamanan wa kāna dā'iman yabtasimu lanā/
ابتسامة ممزوجة بشيء ما /—btisāmatan mamzūwjatan bishay'in mā/
ولكنه اليوم لم يعد يعرف اسماءنا /wa lākinahu al-yawma lam ya'ud ya'rifu asmā'ana/
فالبنات طبعاً لم تعد هي البنات /fa al-banātu ṭab'an lam ta'ud hiya al-banāt/
والقى بنا الجبل عن ركبتيه /wa alqá binā al-jabalu 'an rukbatayh/
وامتلاً حضنه بالأشجار /wa mtala'a ḥuḍnuhu bi al-'ashjār/

These Arabic verses stand for the English verses starting from the seventh verse until the end of the poem. The translator seems to follow the poet literally in all his translations but sometimes the meaning is lost because the translator used the simplest way of writing in the Arabic language.

4.4.9. Poem 9

Original Version (English)	Translated Version (Arabic)
<p>Unharvested</p> <p>A scent of ripeness from over a wall. And come to leave the routine road And look for what had made me stall, There sure enough was an apple tree That had eased itself of its summer load, And of all but its trivial foliage free, Now breathed as light as a lady's fan. For there had been an apple fall As complete as the apple had given man. The ground was one circle of solid red.</p> <p>May something go always unharvested! May much stay out of our stated plan, Apples or something forgotten and left, So smelling their sweetness would be no theft.</p>	<p>لم يتم قطافه بعد /lam yatima qitfuhu bad/ رائحة عبير عند الجدار /rā'ihatu 'abīyirin 'inda al-jidār/ لنترك الشارع العادي اذا /linatruki al-shāri'a al-'ādiya 'idhan/ وانظر معي ماذا هناك جعلني اتوقف /wa —nzur ma'īy mādhā hunāka ja'alanīy 'atawaqaf/ هناك كما ارى شجرة تفاح /hunāka kamā 'arā shajarata tufāḥ/ خفتت عن نفسها حمل المصيف /khafaft 'an nafsihā ḥimla al-maṣīyf/ ولم يبق معها ما تحمله سوى الغصون الخفيفة /wa lam yabqa ma'ahā mā taḥmiluhu siwā al-ghuṣūwni al- khafīyfah/ هاهي الان تتنفس بسهولة /hāhya al-'āna tatanafasu bisuhūwlah/ كما تتنفس مروحة سيدة من النساء /kamā tatanafasu mirwaḥatu sayidatin mina al-nisā'/ وهناك هناك يتساقط التفاح /wa hunāka hunāka yatasāqatu al- tufāḥ/ تماما كما سقط الانسان يوما بسبب تفاحة /tamāman kamā saqata al-'insānu yawman bisababi tufāḥah/ والأرض دائرة تفاح حوالها /wa al-'arḍu dā'iratu tufāḥin ḥawālayhā/ شيئا ما لم يتم قطافه بعد /shay'an lam yatima qiṭāfuhu ba'd/ وقتنا ما لم نخطط له بعد /waqtan mā lam nukhaṭiṭ lahu ba'd/ تفاحات ما منسية او متروكة /tufāḥātun mā mansiyatun 'aw matrūwkah/ ولكن شم عبيرها لن يكون سرقة /wa lākina shama 'abīyrihā lan yakūwna sariqatan/ على أية حال /'al 'ayati ḥāl/</p>

Table 16: Unharvested

<http://www.maqalaty.com/19807.html>

4.4.9.1. About the Poem

There is a philosophy of life in this poem. If we make it our own, it could change many attitudes that need to be changed: what we do and what we leave undone; whether we spend our days in quiet disappointment or possess the peace of the humble in spirit; whether we struggle to fulfil all our ends before our end, or learn to **'go gentle into that good night.'** If we were happy to allow something to go unharvested in our life, it would improve our perspective, change our priorities, refine our humour, and make our appreciation great.

-Textual Analysis

The key to imagination is the only solution to unlock this poem since the poet always inspires nature and its components in order to make it stand for the life of the poet and its constituents. So, the poet carries on using his tricks by stating the word unharvested and relating it to some plants such as apples in order to represent something which is absent.

-Music

There is a kind of rhythm in the poem which reflects its type, i.e., iambic. The rhyme differentiates from the beginning till the end through the use of different letters.

4.4.9.2. Analysis of the Translation

-Form

The rhyme of this poem is **'abacbcdade edff.'** This rhyme scheme is not commonly used in English poetry, but every end word has a matching rhyme in the poem elsewhere. The meter of the poem is irregular because it has four stressed syllables in each line. Concerning the Arabic version, there is no specific rhythm

which differentiates it from other types of poetry neither rhyme. In fact, there are some lines which rhyme together such as:

تفاحات ما منسية أو متروكة

/tufāḥātun mā mansiyatun 'aw matrūwkah/

ولكن شم عبيرها لن يكون سرقة

/wa lākina shama 'abīrihā lan yakūwna sariqatan/

but they are not regular. The poem is divided into two groups of lines which are called stanzas. The first group is a quatrain and the second is a septet. The Arabic version follows the same organization of the original poem. This is clearly seen in the division of the poem into a quatrain then a septet just like the original. Some instances of punctuation are used in the English version. But no punctuation marks are used in the Arabic version. The English version of the poem has an irregular rhyme scheme while the Arabic version does not rhyme because it is written in prose. The structural pattern of both versions is simple.

-Sound

The sound is reflected in alliteration which swings between assonance and consonance. These two are clearly used in the original poem and in some verses of the translated version. They are also seen in some cases of the rhyme scheme such as:

ولم يبق معها ما تحمله سوى الغصون الخفيفة

/wa lam yabqa ma'ahā mā taḥmiluhu siwá al-ghuṣūwni al-khafīyah/

هاهي الآن تتنفس بسهولة

/hāhya al-'āna tatanafasu bisuhūwlah/

-Words

The words of both poems are simple and given. They are carefully chosen to combine and express the meaning intended by the poet which is centered on the unharvested tree of apples.

-Images

The poet is famous for using natural imagery in order to convey wisdom about life. These images are summarized in: ‘Now breathed as light as a lady’s fan’ هاهي الآن تتنفس بسهولة كما تتنفس مروحة سيدة من النساء /hāhya al-’āna tatanafasu bisuhūwlah/ /kamā tatanafasu mirwaḥatu sayidatin mina al-nisā’/ which reflects both personification and metaphor.

-Tone

The tone of the poem is serious, straightforward, but it is somehow sad. It portrays the scene painted with the fall of apples from a tree without letting people take advantage of its fruits. This is a result of carelessness. The Arabic poem preserved the same tone. The tone of the Arabic version is seen in the following verses:

والأرض دائرة تفاح حوالها
/wa al-’arḍu dā’iratu tufāḥin ḥawālayhā/
شينا ما لم يتم قطافه بعد
/shay’an lam yatima qiṭāfuhu ba’d/
وقتا ما لم نخطط له بعد
/waqṭan mā lam nukhaṭiṭ lahu ba’d/
تفاحات ما منسية او متروكة
/tufāḥātun mā mansiyatun ’aw matrūwkah/
ولكن شم عبيرها لن يكون سرقة
/wa lākina shama ‘abīyrihā lan yakūwna sariqatan/
على أية حال
/‘al ’ayati ḥāl/

-Content

The content of the poem is clear and full of the wisdom acquired in this life. This is clearly seen in the poet’s words which are inspired from nature. The content of the Arabic version is well expressed, but the form is lost especially if it is

compared to the rhetorical way of writing Arabic poetry and the eloquence used in reciting it.

-Linguistic Analysis

/lam yatima qitfuhu ba‘d/لم يتم قطافه بعد

The title of the original version is an adjective which denotes apple trees. In the Arabic language, we need to use more than two words which are V+S.

/rā’iḥatu ‘abīyrin ‘inda al-jidār/رائحة عبير عند الجدار

/linatruki al-shāri‘a al-‘ādiya ‘idhan/لنترك الشارع العادي اذا

/wa —nḡur ma‘īy mādhā hunāka ja‘alanīy ‘atawaqaf/وانظر معي ماذا هناك جعلني اتوقف

/hunāka kamā ‘arā shajarata tufāḥ/هناك كما ارى شجرة تفاح

/khafaft ‘an nafsihā ḥimla al-maṣīyf/خففت عن نفسها حمل المصيف

/wa lam yabqa ma‘ahā mā taḥmiluhu siwā al-ḡvūn al-ḡfiyya-ولم يبق معها ما تحمله سوى الغصون الخفيفة-

ghuṣūwni al-khafīyfah/

/hāhya al-‘āna tatanafasu bisuhūwlah/هاهي الان تتنفس بسهولة

/kamā tatanafasu mirwaḥatu sayidatin mina al-nisā’/كما تتنفس مروحة سيدة من النساء

/wa hunāka hunāka yatasāqaṭu al-tufāḥ/وهناك هناك يتساقط التفاح

/tamāman kamā saqaṭa al-‘insānu yawman bisababi tufāḥah/تماما كما سقط الانسان يوما بسبب تفاحة

/wa al-‘arḡu dā‘iratu tufāḥin ḥawālayhā/والارض دائرة تفاح حواليتها

These verses stand for the first ten verses in the English version. The first verse expresses the same meaning as the original. This meaning is reflected in the smell of ripeness near the wall. The second verse in Arabic also expresses the same meaning of the second verse in the original version. But, the adjective ‘المعتاد’ /al-mutāda/ is better than ‘العادي’ /al-‘ādiya/ which was used by the translator. In the third verse, the translator used the expression /mādhā hunāka ja‘alanīy ‘atawaqaf/ ماذا هناك جعلني أتوقف which is not correct because in Arabic it is said ما الذي جعلني /mā al-ladhīy ja‘alanīy ‘atawaqaf/. In the seventh verse, the translator added

the word 'بسهولة' /bisuhūwlah/ which is not needed yet it added some information and makes the meaning explicit.

/shay'an lam yatima qiṭāfuhu ba'd/ شينا ما لم يتم قطافه بعد/
 /waqtan mā lam nukhaṭiṭ lahu ba'd/ وقتا ما لم نخطط له بعد/
 /tufāḥātun mā mansiyatun 'aw matrūwkah/ تفاحات ما منسية او متروكة/
 /wa lākina shama 'abīyrihā lan yakūwna sariqatan/ ولكن شم عبيرها لن يكون سرقة/
 /'al 'ayati ḥāl/ على أية حال/

These verses stand for the last four verses in the English version. Here, the translator followed the poet literally but added the expression 'على أية حال' /'alá 'ayati ḥāl/.

4.4.10. Poem 10

Original Version (English)	Translated Version (Arabic)
Reluctance	مقاومة
Out through the fields and the woods	/muqāwamah/ انطلقت عبر الحقول والغابات
And over the walls I have wended;	/inalaqtu 'abra al-ḥuqūwli wa al-ghābāt/ وقفزت فوق الاسوار
I have climbed the hills of view	/wa qafaztu fawqa al-'aswār/ وتسلقت تلالا وتلالا
And looked at the world, and descended;	/wa tasalaqtu tilālan wa tilālā/ ونظرت الى العالم من فوق
I have come by the highway home,	/wa naḥartu 'il al-'ālamī min fawq/ وانحدرت
And lo, it is ended.	/wa —nḥadartu/ اوراق ميتة على الارض
The leaves are all dead on the ground,	/awrāqun mayitatun 'alá al-'arḍ/ وأخرى مخزونة بالسنديان
Save those that the oak is keeping	/wa 'ukhrá makhzūwnatun bi al-sidiyān/ ينزعها واحدة فواحدة
To ravel them one by one	/yanza'uhā wāḥidatan fa wāḥidah/ وتمضي على الثلج المقشر
And let them go scraping and creeping	/wa tamḍīy 'alá al-thalji al-muqashar/ بينما الاخرى نائمات
Out over the crusted snow,	/baynam al-'ukhrayātu nā'imāt/ ثابتة محتشدة اري الاوراق الميتة
When others are sleeping.	/thābitatan muḥtashidatan 'arā al-'awrāqa al-mayitata/ لم تعد تتبعثر هنا وهناك
And the dead leaves lie huddled and still,	/lam ta'ud tataba'tharu hunā wa hunāk/ لم تعد تتبعثر هنا وهناك

<p>No longer blown hither and thither; The last lone aster is gone; The flowers of the witch hazel wither; The heart is still aching to seek, But the feet question "Whither?"</p> <p>Ah, when to the heart of man Was it ever less than a treason To go with the drift of things, To yield with a grace to reason, And bow and accept the end Of a love or a season?</p>	<p>فزهرة النجمة لم تعد هنا /fa zahratu al-najmati lam ta'ud hunā/ وزهور البندق ذابلات /wa zuhūwru al-bunduqi dhābilāt/ والقلب ما زال يتوق لاتجاه /wa al-qalbu māzāla yatūwqu litijāh/ تسأله الاقدام اين الاتجاه؟ /tas'aluhu al-'aqdāmu 'ayna al-'itijāh/ آه متى يا ترى يشعر القلب /'āhin matá yā turá yash'uru al-qalbu/ ان ما يفعله ليس خيانة؟ /'ana mā yaf'aluhu laysa khiyānah/ ان ينحرف مع الاشياء /'an yanḥarifa ma'a al-'ashāy'/ ان يستسلم للعقل /'an yastaslima li al-'aql/ ان يتقبل مدعنا النهاية /'an yataqabala mudh'inan al-nihāyāh/ نهاية حب او نهاية موسم /nihāyata ḥubin 'aw nihāyata mawsimin/ ترجمة الدكتور الحامد /tarjamatu al-duktūr al-ḥāmid/</p>
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Table 17: Reluctance

<http://www.maqalaty.com/19807.html>

4.4.10.1. About the Poem

This poem portrays clearly that the poet has travelled throughout the world, across mountains and rivers, and now finds himself on the path back home. His journey has ended, and he is shocked to find the signs of the dead season all around him: attired snow, dead leaves, wilting flowers. He had not expected such a sight when he returned home, and desperately considers leaving again. However, he refuses to accept the end of the season without fighting for it and ends the poem on a courageous, hopeful note.

-Textual Analysis

In 'Reluctance,' the poet's travels have finally led him back home, but he is dismayed to find nothing left for him but the dead leaves of the winter season. Still,

he is unwilling to accept such an ending to his adventures and refuses to **'yield'** or **'go with the drift of things'** simply because the season proclaims it to be so. His travels may be finished and the season may be ending, but that does not mean that he has to accept the turn of events without anger or emotion.

This poem also has an additional meaning that stems directly from an autobiographical event in Frost's life. The poem was written by the poet while he was living with his mother and sister in Lawrence, Massachusetts, before he had convinced his future wife, Elinor, to marry him. After she firmly rejected him during a visit to her school in New York, Frost intended to commit suicide and become a part of the **'last lone aster'** and **'dead leaves.'** However, Frost eventually found courage and decided not to go **'with the drift of things'** and accept Elinor's rejection. Such an admission of failure would have been **'treason'** to his heart and his love.

-Music

This poem is divided into four stanzas of six lines each (sestet). The rhyme scheme for each stanza is **'a b c b d b.'**

4.4.10.2. Analysis of the Translation

-Form

The poet has used an external end rhyme which is **'a b c b d b.'** No rhyme is used in the translated version because it resembles free verse or prosaic poetry. The poem is composed of four stanzas comprising six verses each. In contrast, the Arabic version is composed of twenty two lines and there is no blank line between them. This reflects the difference between the structural patterns of both language in different fields either they are related to poetry and literary verses or they are not.

Punctuation is authentically used in the original poem rather than the translated version because of its importance in the English language rather than the Arabic language as it is more significant in Arabic rather than English. The type of the poem is an iambic poem containing six stanzas called sestets. However, the Arabic version is written in prosaic poetry.

-Sound

The poet used consonance in the first verse between **‘hither and thither’** (with the /ð/ sound). The same stanza includes internal rhyme between **‘hither and thither.’** The poet also used consonance and assonance at the same time in **‘scraping and creeping’** (with the /ŋ/ sound). Enjambment is also used in many verses such as: **‘Was it ever less than a treason To go with the drift of things,’ ‘Save those that the oak is keeping To ravel them one by one And let them go scraping and creeping Out over the crusted snow,’ ‘I have climbed the hills of view And looked at the world and descended.’** In the Arabic version there are a few instances of assonance such as: **‘الغابات، نائمات، ذابلات’** /al-ghābāt/ /nā’imāt/ /dhābilāt/ which is considered as an external rhyme at the same time.

-Words

The words which are used are simple and exact because they convey the meaning they carry. They express deep meanings reflecting the essence of this life which is built on fighting and resistance such as: **‘I have wended’**. Thus, whenever life seems to be dark in the eyes of the human being, he should look at the brightest side in it. In the Arabic version simple and expressive words are used such as:

أن يتقبل مدعنا النهاية

/ʻan yataqabala mudhʻinan al-nihāyāh/

نهاية حب أو نهاية موسم

/nihāyata ḥubin ʻaw nihāyata mawsimin/ but not to the extent of enjoying the elevated style that exists in the Arabic language.

-Images

The poem is full of metaphoric examples representing the eloquence and reflecting the deep feelings that stand behind the lines of the poem. Also, some instances of personification are used because the poem combined between nature and the feelings of the human being reflected in the feelings of the poet. About the Arabic version, it reflects the same use of images with the difference in rules and structures. Some examples of metaphor in these verses **‘The heart is still aching to seek,’** But the poet question **‘Whither?’** which are translated into Arabic as follows:

والقلب ما زال يتوق لاتجاه

/wa al-qalbu māzāla yatūwqu litijāh/

تسأله الاقدام أين الاتجاه؟

/tasʻaluhu al-ʻaqdāmu ʻayna al-ʻitijāh/

Personification as exemplified in: **‘And bow and accept the end’** and translated into Arabic as:

أن يتقبل مدعنا النهاية

/ʻan yataqabala mudhʻinan al-nihāyāh/

-Tone

The tone of the poem is serious and very sad portraying the despair of the person losing something valuable in his life, and reflecting the power he should stick to in order to fight and to adapt his personality with all the conditions of this life.

The tone of the Arabic version shows the sensitivity of the poet which is reflected in the translator's words as in:

فزهرة النجمة لم تعد هنا
/fa zahratu al-najmati lam ta'ud hunā/
وزهور البندق ذابلات
/wa zuhūwru al-bunduqi dhābilāt/
والقلب ما زال يتوق لاتجاه
/wa al-qalbu māzāla yatūwqu litijāh/
تسأله الاقدام اين الاتجاه؟
/tas'aluhu al-'aqdāmu 'ayna al-'itijāh/
آه متى يا ترى يشعر القلب
/'āhin matá yā turá yash'uru al-qalbu/
ان ما يفعله ليس خيانة؟
/'ana mā yaf'aluhu laysa khiyānah/

-Content

The content of the poem is clear because it represents the meaning intended by the poet clearly. It identifies the meaning of this life which makes us strong because we need to fight against bad circumstances. The Arabic version is a good translation of this poem where the translator has preserved the meaning of the original version which is the most important thing in any piece of writing. In contrast, the form is always neglected because for a language like the Arabic language this style is prosaic and needs to be revised and improved.

-Linguistic Analysis

/muqāwamah/ مقاومة

The title of the translated version is the exact equivalent of the original. Both titles are nouns.

/inalaqtu 'abra al-ḥuqūwli wa al-ghābāt/ انطلقت عبر الحقول والغابات

/wa qafaztu fawqa al-'aswār/ وقفزت فوق الاسوار

/wa tasalaqtu tilālan wa tilālā/وتسلقت تلالا وتلالا/
/wa naẓartu 'il al-'ālamī min fawq/ونظرت الى العالم من فوق/
/wa —nḥadartu/وانحدرت/

These Arabic verses stand for the first stanza of the English version. In the first verse, the translator started with the verb 'انطلقت' /'inalaqtu/ while the poet left the verb till the end of the second version. The two last verses of the English version are not present in the Arabic version.

/'awrāqun mayitatun 'alá al-'arḍ/اوراق ميتة على الارض/
/wa 'ukhrá makhzūwnatun bi al-sidiyān/وأخرى مخزونة بالسنديان/
/yanza'uhā wāḥidatan fa wāḥidah/ينزعها واحدة فواحدة/
/wa tamḍiy 'alá al-thalji al-muqashar/وتمضي على الثلج المقشر/
/baynam al-'ukhrayātu nā'imāt/بينما الاخريات نائمات/

These verses stand for the second English stanza. In the first Arabic verse of this stanza, the translator started with the word 'أوراق' /'awrāqun/ without using the equivalent of the definite article 'the' which is present in the original version. The fourth verse of the English version was not rendered by the translator into Arabic.

/thābitatan muḥtashidatan 'ará al-'awrāqa al-mayitata/ثابتة محتشدة ارى الاوراق الميتة/
/lam ta'ud tataba'tharu hunā wa hunāk/لم تعد تتبعثر هنا وهناك/
/fa zahratu al-najmatī lam ta'ud hunā/فزهرة النجمة لم تعد هنا/
/wa zuhūwru al-bunduqi dhābilāt/وزهور البندق ذابلات/
/wa al-qalbu māzāla yatūwqu litijāh/والقلب ما زال يتوق لاتجاه/
/tas'aluhu al-'aqdāmu 'ayna al-'itijāh/تسأله الاقدام اين الاتجاه؟/

These verses stand for the third stanza of the English language. In the first Arabic version, the translator followed the same construction of the English verse but the Arabic sentence would have been more expressive if he started with the verb. In the other verse, the translator followed the original version step by step and used the literal translation strategies especially approximation.

/ʾāhin matá yā turá yashʿuru al-qalbu/ آه متى يا ترى يشعر القلب

/ʾana mā yafʿaluhu laysa khiyānah/؟ ان ما يفعله ليس خيانة

/ʾan yanḥarifa maʿa al-ʾashāy/ ان ينحرف مع الاشياء

/ʾan yastaslīma li al-ʾaql/ ان يستسلم للعقل

/ʾan yataqabala mudhʿinan al-nihāyāh/ ان يتقبل مدعنا النهاية

/nihāyata ḥubin ʾaw nihāyata mawsimin/ نهاية حب او نهاية موسم

These verses are the equivalent of the last English stanza. In these verses the translator followed the original version and no great differences are mentioned.

4.4.11. Poem 11

Original Version (English)	Translated Version (Arabic)
<p>Range-Finding</p> <p>The battle rent a cobweb diamond-strung And cut a flower beside a ground bird's nest Before it stained a single human breast. The stricken flower bent double and so hung. And still the bird revisited her young. A butterfly its fall had dispossessed A moment sought in air his flower of rest, Then lightly stooped to it and fluttering clung.</p> <p>On the bare upland pasture there had spread O'er night 'twixt mullein stalks a wheel of thread And straining cables wet with silver dew. A sudden passing bullet shook it dry. The indwelling spider ran to greet the fly, But finding nothing, sullenly withdrew.</p>	<p>تقدير المدى /taqdīyru al-madā/ مزق القتال بيت عنكبوت رسمت خيطه حدود ألماسة /mazaqa al-qitālu bayta ʾankabūwtin rasamat khaytahu ḥudūwdu ʾalmsah/ وقطع زهرة نمت بقرب عش طائر حزين /wa qaṭaʿa zahratan namat biqurbi ʾushi ṭāʾirin ḥazīyn/ فعل كل هذا ولما يلطخ صدر آدمي بعد /faʿala kula hādha wa lamā yulaṭikh ṣadra ʾādamiyin baʿd/ وانحنى الزهرة المغتالة شققا وعرى أغصانها الخضر سقام /wa —nḥanat al-zahratu al-mughtālatu shafaqan wa ʿarā ʾaghṣānahā al-khudra siqām/ وجم العصفور الذي طالما زارها في ريعان زهورتها /wajama al-ʾuṣfūwru al-ladhīy ṭālamā zārahā fīy rayʿāni zahwatihā/ وفقدت الفراشة الحزن الذي طالما ركنت إليه /wa faqadati al-farāshatu al-ḥudna al- ladhīy ṭālamā rakanat ʾilayh/ فحومت لحظة في الهواء تبحث عن الزهرة التي حضنت مرآحها /fa ḥawamat laḥzatan fīy al-hawāʾi tabḥathu ʿani al-zahrati al-latīy ḥaḍanat marāḥahā/ ثم تهادت إليها بخفة، وتعلقت بها وهي تصفق بجناحيها /thuma tahādat ʾilayhā bikhifatin wa taʿalaqat bihā wa hiya tuṣafīqu bijanāḥayhā/ بين أوتاد النبات دولاب من خيوط</p>

	<p>/bayna 'awtādi al-nabāti dūwlabun min khuyūwṭ/ وأسلاك مشدودة رطبها ندى الصباح الفضي /wa 'aslākun mashdūwdaton raṭabahā nadá al-ṣabāḥ al-fiḍiy/ هزته رصاصة خاطفة فتساقطت حبات الندى /hazathu raṣāṣatun khātifatun fatasāqaṭat ḥabātu al- nadá/ وهرع العنكبوت السكن فيها ليحيي الفراشة /wa hara'a al-'ankabūwtu al-sakana fīyhā liyuḥayiya al-farāshah/ لكنه لم يلق إلا خيبة /lākinahu lam yalqa ilā khaybatan/ وسرعان ما عاد أدرجه كسيراً حزينا /wa sur'āna mā 'āda 'adrājahu kasīyran ḥazīynan/ ترجمة فؤاد عبد المطلب (2011) /tarjamatu fu'ād 'abdu al-muṭalib/</p>
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Table 18: Range Finding

<http://www.albararry.net/showthread.php?8095-%CA%DE%CF%ED%D1-%C7%E1%E3%CF%EC-%D1%E6%C8%D1%CA-%DD%D1%E6%D3%CA>

4.4.11.1. About the Poem

This poem makes the flight of a bullet that will kill a man incidental to the effects it has upon the insects and small flowers on a battlefield. In fact, the poet used some natural symbols such as: the flower, the butterfly, the spider web, and the bird to discuss relationships. The poet used some words such as; **'diamond-strung'** in order to stick out the reader by letting him imagine that the poet speaks of a diamond necklace. However, the poem speaks of a trap which is represented in the spider cobweb which is put on a flower in order to trap a butterfly that fell victim of it and the bird carries on flying carelessly.

-Textual Analysis

Here, the poet Frost uses the spider, the flower, the butterfly and others in order to express the conflict that happens between them and the beneficiary among

them. Most of the times the scene that happens in nature may be applicable at the human society.

-Music

This poem is a Petrarchan sonnet. It is written as two paragraphs with the rhyme scheme ‘**a b b a a b b a- c c d e e d.**’

4.4.11.2. Analysis of the Translation

-Form

The poem is a petrarchan sonnet. In other words, it follows the form of the Italian sonnet which is divided into two parts; the first part is called the octave with the rhyme ‘**abba abba**’ and the second is a sestet whose rhyme scheme is ‘**ccdeed.**’ The Arabic version, on the other hand, does not rhyme because it represents the genre of writing called prosaic poetry. The number of stanzas in the original poem is eight then six respectively, i.e., an octave then a sestet. The Arabic version, on the other hand, is composed of fourteen lines totally different from the original. Few punctuation marks are used in the English version such as commas, and dots but no punctuation mark is used in the Arabic version. The structural pattern of the version is complicated compared to that of the translated version. This is due to the type of poetry chosen by the writer which is the Petrarchan sonnet.

-Sound

Both assonance and consonance are used in the original version especially in the external rhyme scheme such as: ‘**fluttering clung**’ and ‘**spread, thread.**’ However, in the translated version no alliteration is used.

-Words

The words used by the poet are simple, but their manipulation forms something beyond their real structural organization. The words of the Arabic version are very simple and given such as: **وجم** /wajama/, **ركنت** /rakanat/, **الصباح** /al-ṣabāḥ/, **الندى** /al-nadā/, **هرع** /hara'a/, **الفراشة** /al-farāshah/ .

-Images

Personification is the most significant image used in this poem. This is clearly shown in the comparison between man and nature and the idea that both of them may be judged based on some principles. This image is reflected in the Arabic version as in: **فعل كل هذا ولما يلطخ صدر آدمي بعد** /fa'ala kula hādha wa lamā yulaṭikh ṣadra 'ādamiyin ba'd/ noting the difference between the two versions.

-Tone

The tone of this poem is serious; it reflects the sadness towards the events which happen because of the cruelty of man. It describes the bad relationships between the elements that nature is made of as a small example which may be compared to the real society where human beings benefit negatively from the goodness of others. The tone of the Arabic version shows us the same sorrow and grief present in the original poem. This is clearly shown in the last verse as follows:

لكنه لم يلق إلا خيبة وسرعان ما عاد أدراجه كسيراً حزينا /lākinahu lam yalqa ilā khaybatan/ /wa sur'āna mā 'āda 'adrājahu kasīran ḥazīnan/.

-Content

The content of the original version is ambiguous in some parts because the poet tries to draw our attention to the fighting of insects in nature through comparing it to human beings.

The Arabic version, on the contrary, is very clear except that it does not follow a good strategy in translation. It would have been better if the poet has used the Arabic tradition in writing poetry. This would have been done through being creative and artistic in choosing words and linking them just as the poet of the original version did. Sticking too much to the original version and using literal translation in poetry is a dead loss.

-Linguistic Analysis

تقدير المدى /taqdīru al-madā/

The title of the Arabic version reflects the same meaning of the original version.

مزق القتال بيت عنكبوت رسمت خيطه حدود ألماسة /mazaqa al-qitālu bayta ‘ankabūwtin rasamat khaytahu ḥudūwdu ‘almsah/

واقطع زهرة نمت بقرب عش طائر حزين /wa qaṭa‘a zahratan namat biqurbi ‘ushi ṭā’irin ḥazīyn/

فاكلا كذا ولما يلطخ صدر آدمي بعد /fa‘ala kula hādha wa lamā yulaṭikh ṣadra ‘ādamiyin ba‘d/

وانحنى الزهرة المغتالة شفقا وعرى أغصانها الخضر سقام /wa —nḥanat al-zahratu al-muḡtālātu shafaqan wa ‘arā ‘aghṣānahā al-khudra siqām/

وجم العصفور الذي طالما زارها في ريعان زهوتها /wajama al-‘uṣfūwru al-ladhīy ṭālamā zārahā fīy ray‘āni zahwatihā/

وفقدت الفراشة الحزن الذي طالما ركنت إليه /wa faqadati al-farāshatu al-ḥudna al-ladhīy ṭālamā rakanat ‘ilayh/

فحومت لحظة في الهواء تبحث عن الزهرة التي حضنت مراحها /fa ḥawamat laḥẓatan fīy al-hawā’i tabḥathu ‘ani al-zahrati al-latīy ḥaḍanat marāḥahā/

ثم تهادت إليها بخفة، وتعلقت بها وهي تصفق بجناحيها /thuma tahādat ‘ilayhā bikhifatin wa ta‘alaqat bihā wa hiya tuṣafiqu bijanāḥayhā/

These verses stand for the octave in the English version. In the second verse of the octave, the translator used the word ‘نمت’ /*namat*/ which does not exist in the English version in order to make the intended meaning explicit. In the third verse,

the translator added the sentence ‘فعل كل هذا’ /fa‘ala kula hādha/ as an exaggeration because just saying expresses the intended meaning. In the fourth Arabic verse, the translator added the sentence which does not exist in the original version and which is ‘وعرى أغصانها الخضر سقام’ /wa ‘arā ‘aghṣānahā al-khuḍra siqām/. In the fifth verse, the translator used the two nouns ‘ريعان زهوتها’ /ray‘āni zahwatihā/ one denoting the other as equivalents to the adjective ‘young’ in the English version. In the other verses, the translator used some strategies such as naturalization and compensation.

بين أوتاد النبات دولاب من خيوط /bayna ‘awtādi al-nabāti dūwlābun min khuyūwṭ/
 وأسلاك مشدودة رطبها ندى الصباح الفضي /wa ‘aslākun mashdūwdatur raṭabahā nadā al-
 ṣabāḥ al-fiḍiy/
 هزته رصاصة خاطفة فتساقطت حبات الندى /hazathu raṣāṣatun khātifatun fatasāqaṭat ḥabātu
 al- nadā/
 وهرع العنكبوت السكن فيها ليحيي الفراشة /wa hara‘a al-‘ankabūwtu al-sakana fiyhā
 liyuhāyiya al-farāshah/
 لكنه لم يلق إلا خيبة /lākinahu lam yalqa ilā khaybatan/
 وسرعان ما عاد أدراجه كسيراً حزينا /wa sur‘āna mā ‘āda ‘adrājahu kasīryan ḥazīyanan/

These verses stand for the sestet in the English version. In the first verse of the second part, the translator used the omission strategy and preserved the meaning using a few words which summarize the meaning of the first and second verses of the sestet of the original version. In the fifth verse of the Arabic version, the translator used the word ‘السكن’ /al-sakana/ which is a noun instead of using the word ‘الساكن’ /al-sākin/ which is the equivalent of the adjective ‘indwelling’ in the English version. In the last two verses, the translator used the word ‘خبية’ /khaybatan/ as an equivalent to the word ‘nothing’ with a great difference of meaning and used the two adjectives ‘كسيراً حزينا’ /kasīryan ḥazīyanan/ as equivalents to only one word of the original version ‘withdrew’ which is a verb.

4.4.12. Poem 12

Original Version (English)	Translated Version (Arabic)
<p>Acquainted with the night</p> <p>I have been one acquainted with the night. I have walked out in rain - and back in rain. I have outwalked the furthest city light. I have looked down the saddest city lane. I have passed by the watchman on his beat And dropped my eyes, unwilling to explain. I have stood still and stopped the sound of feet When far away an interrupted cry Came over houses from another street, But not to call me back or say good-bye; And further still at an unearthly height, One luminary clock against the sky Proclaimed the time was neither wrong nor right. I have been one acquainted with the night.</p>	<p>تلاقيت مع الليل ! /talāqaytu ma‘a al-layl/ ذات مرة تلاقيتُ مع الليل وأنا وحيد /dhāta maratin talāqaytu ma‘a al-layli wa ‘anā waḥīd/ خرجتُ في المطر—وعدتُ في المطر /kharajtu fīy al-maṭari wa ‘udtu fīy al-maṭar/ متجاوزاً ضوء المدينة البعيد /mutajāwizan ḍaw‘a al-madīynati al-ba‘īd/ نظرتُ هناك على ذلك الطريق الحزين /naẓartu hunāka ‘alá dhāka al-ṭarīyqi al-ḥazīyn/ ماراً بالحارس في نوبة حراسته الليلية /māran bi al-ḥārisi fīy nawbati ḥirāsatihi al-layliyah/ ووقع ببصري على ما أودُّ أن لا يستبين /wa waqa‘a bibaṣarīy ‘alá mā ‘awadu ‘an lā yastabīyn/ وقفت ساكناً وأسكّت صوت خطاي الرتيب /waqaftu sākinan wa ‘askatu ṣawta khuṭāya al-ratīyb/ من على البعد قاطعتني صرخة /min ‘alá al-bu‘di qāṭa‘atni ṣarkhah/ آتية من المنازل من شارع قريب /ātiyatun mina al-manāzili min shāri‘in qarīyb/ لم تقل لي عُذ أو إلي لقاء /lam taqul līy ‘ud ‘aw ‘ilá liqā‘/ وعلى البعد في نورها العلوي تقف في سكون /wa ‘alá al-bu‘di fīy nūwrihā al-‘ulwiyi taqifu fīy sukūwn/ ساعة مضيئة تواجه السماء /sā‘atun muḍīy‘atun tuwājihu al-samā’/ معلنة أن الوقت لم يكن خطأ أو صواب /mu‘linatan ‘ana al-waqtu lam yakun khaṭa‘an ‘aw ṣawāb/ وتلاقيتُ ذات مرة مع الليل وكان لقاء /wa talāqaytu dhāta maratin ma‘a</p>

	al-layl wa kāna liqā’/ ترجمة حسن حجازي /tarjamatu ḥasan ḥijāzīy/
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Table 19: Acquainted with the Night

<http://host.amrhost.com/~almol3/vb/showthread.php?12626-%CA%E1%C7%DE%ED%CA-%F5-%E3%DA-%C7%E1%E1%ED%E1-%D1%E6%C8%D1%CA-%DD%D1%E6%D3%CA-%CD%D3%E4-%CD%CC%C7%D2%ED>

4.4.12.1. About the Poem

The poem describes the loneliness of the poet as he walks in the isolated city streets at night. He has walked beyond the city limits and along every city lane, but has never found anything to comfort him in his depression. Even when he makes contact with another person (the watchman), the poet is unwilling to express his feelings because he knows that no one will understand him. At one point he hears a cry from a nearby street, but realizes that it is not meant for him; no one is waiting for him. He looks up at the moon in the sky and acknowledges that time has no meaning for him because his isolation is unending. Thus, he was acquainted with the night.

-Textual Analysis

This poem is commonly understood to be a description of the poet’s experiences with depression. The most crucial element of his depression is his complete isolation. Frost emphasizes this by using the first personal pronoun ‘I’ at the beginning of seven lines. Even though the watchman has a physical presence in the poem, he does not play a mental or emotional role: the poet, the sole ‘I,’ remains solitary. Similarly, when the poet hears the ‘interrupted cry’ from another street, he clarifies that the cry is not meant for him, because there is no one waiting for him at home.

The poet’s inability to make eye contact with the people that he meets suggests that his depression has made him incapable of interacting in normal society.

While normal people are associated with the day (happiness, sunlight, optimism), the poet is solely acquainted with the night, and thus can find nothing in common with those who are around him. The poet is even unable to use the same sense of time as other people in the city instead of using a clock that provides a definitive time for every moment, the poet relies solely on ‘one luminary clock’ in the sky.

Ironically, since night is the only time that he emerges from his solitude, the poet has even less opportunity to meet someone who can pull him from his depression. His acquaintance with the night constructs a cycle of depression that he cannot escape.

Frost adds to the uncertainty inherent in the poem by incorporating the present perfect tense, which is used to describe something from the recent past, as well as something from the past that is still ongoing in the present. It seems as if the poet’s depression could be from the recent past because of the phrase: ‘**I have been...**’ However, the verb tense also suggests that his depression could still be a constant, if unseen, force. With that in mind, it is unclear whether the poet will truly be able to come back to society or if his depression will resurface and force him to be, once again, acquainted with the night.

-Music

This poem is written in strict iambic pentameter, with the fourteen lines of a traditional sonnet. In terms of rhyme scheme, Frost uses the ‘**terza rima**’ (**‘third rhyme’**) pattern of ‘**aba cdc dad aa,**’ which is exceptionally difficult to write in English. This type of poetry was first used by the Italian poet Dante Alighieri in *The Divine Comedy*.

4.4.12.2. Analysis of the Translation

-Form

This poem follows the rhyme scheme of **'tersa rima,'** i.e., the poem is written in three lines stanza having the same rhyme scheme. The first stanza is **'aba,'** the second is **'bcb,'** the third is **'cdc,'** and the fourth and last is composed of two line following the **'dd'** rhyme scheme. Concerning the rhyme of this poem, it is written in iambic pentameter where each line has ten syllables and each unstressed syllable is followed by a stressed syllable as in: **'I have been one ac-quaint-ed with the night.'** It seems that this is one of the very difficult ways Frost used to organize the lines of his poem. Yet, it is a very important way of organizing this poem since the steady rhythm of this iambic poem is like the steady rhythm of the footsteps of the poet on the pavement when he walks around at night. The rhyme of the Arabic version follows the same pattern of the English version since the poet-translator has used the same rhyme scheme in the first and the third lines within a stanza but he did not rhyme the two last lines of the poem using the same rhyme. Punctuation marks are used in the original version (commas, semicolons, and dots). On the contrary, the Arabic version is free from the use of punctuation marks except the exclamation mark present in the title. The structural pattern is complicated in both versions because the poet is echoing the past while moving in circle like the moon meaning that he starts from a given point and returned to it.

-Sound

The sound of this poem reflects the poet's loneliness and the darkness of the environment he is in. This is clearly seen in the word **'one'** which represents loneliness and other words which come at the end of lines and which represent external rhymes and alliteration at the same time such as; **'night,' 'light,' 'bye,'**

'sky,' 'height,' and 'right.' The Arabic version follows the same path because there is the same spirit of emphasizing on the same things the poet of the original poem emphasized on such as: 'وحيد، البعيد / حزين، يستبين/الرتيب قريب' /waḥīyd/ /al-ba'īyd/ /ḥazīyn/ /yastabīyn/ /al-ratīyb/ /qarīyb/.

-Words

The words which have been used by the poet are very simple, but they are really expressive and more significant than those of the translated version. This may be seen in the repetition of words such as: '**walked out in rain, and back in rain**' and '**I was one acquainted with the night.**' The words of the Arabic version on the other hand, are not as expressive as the original, but they have their deep impact on the reader's ear which is delighted.

-Images

The images used by the poet are metaphor which is present in the first line when the poet says '**I was one acquainted with the night**' meaning that he met depression. Also metaphor is used in the third line when he outwalks the city lights. Metaphor is also used in the '**luminary clock**' which stands for the moon, i.e., the moon is compared to a clock. The moon is the biggest image in the poem which is symbol for how the natural world prevails over civilization. In the line 13, the poet uses personification when saying that the moon '**proclaims was neither wrong nor right.**' The poet finished his poem by a refrain which he used to open the poem '**I have been one acquainted with the night.**' The same images are used in the Arabic version because the translator has focused on transmitting both the meaning and the form at the same time from the source language to the target language. The translator used some strategies like free translation which includes: 'adaptation', 'imitation', 'compensation', and in some parts 'explicitation' (to make the implicit explicit for

understanding purposes). All these resulted in the good form and meaning of the Arabic version and its elevated style as expressed in the first terset of the Arabic version:

ذات مرة تلاقيتُ مع الليل وأنا وحيد

/dhāta maratin talāqaytu ma‘a al-layli wa ‘anā waḥīyd/

خرجتُ في المطر—وعدتُ في المطر

/kharajtu fiy al-maṭari wa ‘udtu fiy al-maṭar/

متجاوزاً ضوءَ المدينةِ البعيد

/mutajāwizan ḍaw‘a al-madīynati al-ba‘īyd/

-Tone

The tone of the poem is serious and sad. This is shown in the psychic of the poet who was lonely at night. As if he resigned all human beings all the world and acquainted the night alone. The same tone is duplicated in the Arabic version by the translator who respected the rules of the target language and benefited from his creativity. The seriousness and the sadness of the poem are exemplified in:

وتلاقيتُ ذات مرة مع الليل وكان لقاء

/wa talāqaytu dhāta maratin ma‘a al-layl wa kāna liqā’/

-Content

The content of the poem is mythical, but it is clear since it reflects the psychic state of the poet. The Arabic version of the poem is very expressive since it reflects the rhetoric and eloquence of both the English and the Arabic poetry. The first one is clearly seen in preserving the content, i.e., the meaning of the original poem written in the English language, while the second is represented in the way of expressing ideas without affecting the rules that govern the Arabic language. In short, the translator has succeeded to translate this poem ‘**Acquainted With the Night.**’

-Linguistic Analysis

تلاقيت مع الليل ! /talāqaytu ma‘a al-layl/

The title of this poem is translated in a way that suits the Arabic language. The translator adapted the first word which is an adjective ‘acquainted’ to a verb which suits better the Arabic language.

ذات مرة تلاقيت مع الليل وأنا وحيد /dhāta maratin talāqaytu ma‘a al-layli wa ‘anā waḥīyd/
خرجت في المطر—وعدت في المطر /kharajtu fiy al-maṭari wa ‘udtu fiy al-maṭar/
متجاوزاً ضوء المدينة البعيد /mutajāwizan ḍaw‘a al-madiynati al-ba‘īyd/

This stanza is the equivalent of the first English stanza. In the first verse, the translator added the expression which expresses loneliness ‘وأنا وحيد’ /wa ‘anā waḥīyd/ and which is implied in the original version. The poet focused on preserving both the meaning and the form (rhyme scheme).

نظرتُ هناك على ذاك الطريق الحزين /naẓartu hunāka ‘alā dhāka al-ṭarīqi al-ḥazīyn/
ماراً بالحارس في نوبة حراسته الليلية /māran bi al-ḥārisi fiy nawbati ḥirāsatihi al-layliyah/
ووقع ببصري على ما أود أن لا يستبين /wa waqa‘a bibaṣarīy ‘alā mā ‘awadu ‘an lā yastabīyn/
yastabīyn/

This stanza is the equivalent of the second stanza in the English language. The translator preserved the meaning and the form. In the third verse of this stanza, the translator used his own poetics in translating the expression into Arabic as ما أود أن لا يستبين’ /mā ‘awadu ‘an lā yastabīyn/ which is ‘unwilling to explain’ in the English version.

وقفت ساكناً وأسكتُ صوتَ خطاي الرتيب /waqaftu sākinan wa ‘askatu ṣawta khuṭāya al-ratīyb/
من على البعد قاطعتني صرخة /min ‘alā al-bu‘di qāṭa‘atni ṣarkhah/
آتية من المنازل , من شارع قريب /ātiyatun mina al-manāzili min shāri‘in qarīyb/

This stanza stands for the third English stanza. In the first and third verses, the translator used the adjectives الرتيب /al-ratīyb/ and قريب /qarīyb/. While the first

adjective is not used in the original version, the second is used differently from the original version.

لم تقل لي عد أو إلي لقاء /lam taqul līy ‘ud ‘aw ‘ilá liqā’/

وعلى البعد في نورها العلوي تقف في سكون /wa ‘alá al-bu‘di fīy nūwrihā al-‘ulwiyi taqifu fīy sukūwn/

ساعة مضيئة تواجه السماء /sā‘atun muḍīy‘atun tuwājihu al-samā’/

This stanza stands for the fourth English stanza. In the third verse of this stanza, the translator used the word ‘تواجه’ /tuwājihu/ which is a verb as an equivalent to the word ‘against’ which is an adverb.

معلنة أن الوقت لم يكن خطأ أو صواب /mu‘linatan ‘ana al-waḡta lam yakun khaṭa’an ‘aw ṣawāb/

وتلاقيت ذات مرة مع الليل وكان لقاء /wa talāqaytu dhāta maratin ma‘a al-layl wa kāna liqā’/

This stanza is the equivalent of the last stanza of the English version. In the second verse, the translator used the expression ‘وكان لقاء’ /wa kāna liqā’/ which does not exist in the English version as an ending point. The translator followed a good strategy which is called ‘adaptation’. He preserved the meaning and robed the translated poem in a beautiful form.

4.4.13. Poem 13

Original Version (English)	Translated Version (Arabic)
<p>Prayer in Spring</p> <p>Oh, give us pleasure in the flowers to-day And give us not to think so far away As the uncertain harvest; keep us here All simply in the springing of the year</p>	<p>صلاة في الربيع /ṣalātun fīy al-rabīy‘/ أه .. أعطنا المتعة في الازهار هذا النهار /’āh ‘a‘ṭinā al-mu‘ata fīy al’azhāri hādhā al-nahār/ واجعلنا لا نذهب بتفكيرنا بعيداً /wa j‘alnā lā nadhhabu bitafkīyrinā ba‘īydan/ مثل حصاد غير مؤكد ، لكن احفظنا هنا جميعاً /mithla ḥaṣādīn ḡhayri mu‘akadīn lākin —iḥfaẓnā hunā jamīy‘an/</p>

<p>Oh, give us pleasure in the orchard white Like nothing else by day, like ghosts by night And make us happy in the happy bees The swarm dilating round the perfect trees</p> <p>And make us happy in the darting bird That suddenly above the bees is heard The meteor that thrusts in with needle bill And off a blossom in mid air stands still</p> <p>For this is love and nothing else is love The which it is reserved for God above To sanctify to what far ends He will But which it only needs that we fulfil</p>	<p>في ربيع هذا العام ... /fīy rabīy'ī hādhā al-'ām/ أعطنا المتعة في هذا البستان الأشيب /'a'tinā al-mut'ata fīy hādhā al-bustāni al-'ashiyab/ مثل شيء لا مثيل له في النهار ، وكالأشباح في الليل /mithla shay'in lā mathīyla lahu fīy al-nahār wa ka al-'ashbāhi fīy al-layl/ واجعلنا سعداء مثل سرب النحل المنتشر /wa j'alnā su'adā'a mithla sirbi al- naḥli al-muntashir/ حول الأشجار الزاهية ... /ḥawla al-'ashjāri al-zāhiyah/ واجعلنا سعداء في اندفاعه الطائر /wa — j'alnā su'adā'a fīy —ndifā'ati al-ṭāir/ الذي يسمع صوته فجأة فوق سرب النحل /al-ladhīy yusma'u ṣawtuhu faj'atan fawqa sirbi al-naḥli/ مثل نيزك ينقر بمنقاره المدبب /mithla nayzakin yanquru biminqārihi al-mudabab/ وفي الأزهار يظل معلقاً في منتصف الرياح /wa fīy al-'azhāri yaḏalu mu'alaqan fīy muntaṣafi al-riyāh/ لأن ذلك هو الحب وليس أي شيء آخر /li'ana dhālika huwa al-ḥubu wa laysa 'aya shay'in 'ākhar/ وهو الذي يدخر للرب في الأعالي /wa huwa al-ladhīy yudakharu li al- rabi fīy al-'a'ālīy/ والذي يقدر إلى أي مدى من النهايات بارادته /wa al-ladhīy yuqadasu 'ilā 'ayi madan mina al-nihāyāti bi'irādatih/ لكن الحب ليس سوى حاجة نحن نتجزها..... /lākina al-ḥuba laysa siwā hājatin naḥnu nunjizuhā/ ترجمة عمار كاظم محمد /tarjamatu 'amār kāzim muḥamad/</p>
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Table 20: Prayer in Spring

http://www.alimbaratur.com/index.php?option=com_content&view=article&id=791&Itemid

=18

4.4.13.1. About the Poem

The purpose behind this poem is to show how we have to fulfil and embrace the goals that God has set out for us. It portrays clearly that we are supposed to be

happy in life. This is represented in nature and shown through the birds and the swarming bees. Thus, the poet moves on from the unpleasant (swarming bees) onto something happy like the stampeding birds.

-Textual Analysis

In the poem '**A Prayer in Spring**', meaningful symbols and metaphors are used in Frost's lively and beautiful portrait of nature. Spring is a symbol for the happiness in our life. However, happiness in our life does not last long, just as '**the springing of the year.**' In spring, although '**the flowers**' and '**happy trees give us pleasure,**' they only last for a short period of time. Similarly, happiness in our life is slowly slipping out of our hands as time flies. The only thing we can do is to enjoy the simple pleasures in our life. Metaphors are also used to develop the theme of the poem. While we try to enjoy our life, '**the uncertain harvest**' is on our way and '**keep us here.**' This '**uncertain harvest**' is a metaphor for the goals that are not achieved in our life. We always try to achieve many goals and forget to enjoy the pleasures of our life. If we worry too much about these unachieved goals and '**think so far away,**' we will not be able to enjoy our life to the fullest before it comes to an end. Clearly, Frost develops the main idea that we should enjoy our life while we have it and not to worry about tomorrow.

-Music

The poet follows the rhyme scheme of a couplet, i.e., each two verses of this poem have the same letter that they end with. These letters are '**y, t, s, d, l, v, l**' respectively.

4.4.13.2. Analysis of the Translation

-Form

The rhyme of this poem is an end rhyme. The poem follows the traditional pattern of stanzaic form, rhyme, and metrical scheme. The poem is composed of four lines in each stanza with the rhyme scheme of ‘**aabb, ccdd, eeff, gghh.**’ Each line consists of ten syllables. So, the poem is an iambic pentameter because there are five poetic feet in each syllable each with two syllables the first is stressed and the second is unstressed. The Arabic version does not rhyme and it has no rhythm. It is translated in simple prose which does not have the same authenticity of poetry. Punctuation marks are missing from the two versions especially the English version where punctuation is more meaningful than it is in the Arabic language. Here, punctuation is present in some verses in the form of three dots which mean continuity, and a comma. The structural pattern of the poem in the English version is simple, but it is simpler in the Arabic version.

-Sound

The sound of this poem is reflected in alliteration which is used in the end rhyme such as: ‘**day, way/ here, year/ white, right/ bees, trees**’ etc. In the Arabic version, no importance is given to the sound features because the translator focuses on the content more than the form.

-Words

The words used in this poem are not straightforward because of the use of poetic diction applied by the poet which is represented in uncommon words like: orchard, darling birds, and meteor. The first word is used as an equivalent to the word ‘garden’ in order to explore the beauty of nature in spring which is maintained through special care to get the best fruit which makes its presence in normal gardens

almost impossible. This word is used to make the reader enjoy the arrival of spring which is not an everyday event. The second word **‘darling birds’** is used in order to mean the quick movements of the wings of birds which dart quickly full of enthusiasm to welcome the spring coming. The third word **‘meteor’** is also used to describe the change of the place of birds like meteors do. The words of Arabic version are used to express the real meaning; they are simple and straightforward.

-Images

The images used in this poem are: similes, and metaphor. The use of simile is seen in the following verses: **‘And give us not to think so far away As the uncertain harvest; keep us here.’** Here the simile is seen clearly because of the use of the connective **‘as’** which compares between **‘to think so far away’** and **‘the uncertain harvest.’** Simile is also used in: **‘Oh, give us pleasure in the orchard white Like nothing else by day, like ghosts by night.’** On the other hand, the Arabic version reflects the use of the same figurative language since the translator wanted to transmit the same meaning which is present in the English version even if the form is not the same. The figures are expressed in the following verses in Arabic:

أعطنا المتعة في هذا البستان الأشيب

/’a‘ṭinā al-mut‘ata fīy hādhā al-bustāni al-’ashiyab/

مثل شيء لا مثيل له في النهار ، وكالأشباح في الليل

/mithla shay’in lā mathīyla lahu fīy al-nahār wa ka al-’ashbāḥi fīy al-layl/

-Tone

The tone of the poem is straightforward, serious and joyful; its happiness is taken from the happiness of the coming of the season famous for newness and birth of everything in nature where trees wear a new awesome clothing and the birds are moving everywhere and building their nests. The same tone is used in the Arabic

version noting that the English version is more expressive than the Arabic one since the words used in the Arabic version are very easy and the combination between them is not tricky.

-Content

The content of the poem is clear because of its straight meaning which reflects the prayer of nature in spring; the peculiar season when everything is changes and becomes a source of joy, rejoicing, and happiness. This meaning of happiness is inferred from the birth of nature where everything is young and praying for God. This specific meaning is repeated in the Arabic version. However, the translator failed to make the form impressive. As a result, the meaning is preserved but the form is neglected.

-Linguistic Analysis

/ṣalātun fīy al-rabīy/ صلاة في الربيع

The title of the Arabic version reflects the same meaning of the title of the English version. The translator followed the original version, used equivalent words, and adapted the relation between words to the rules that suit the nature of the Arabic language. Yet, in Arabic when we speak about seasons, the word 'صلاة في فصل الربيع' should precedes the name of the season. In this case, the title should be 'فصل'

/ṣalātun fīy faṣli al-rabīy/

آه .. أعطنا المتعة في الازهار هذا النهار/ 'āh 'a'ṭinā al-mut'ata fīy al'azhāri hādhā al-nahār/

واجعلنا لا نذهب بتفكيرنا بعيداً /wa j'alnā lā nadhhabu bitafkīrinā ba'īydan/....

مثل حصاد غير مؤكد ، لكن احفظنا هنا جميعاً —iḥfaẓnā mithla ḥaṣādīn ghayri mu'akadin lākin —iḥfaẓnā

hunā jamīy'an/

/fīy rabīy'i hādhā al-'ām/... في ربيع هذا العام

These Arabic verses stand for the first English stanza. Here, the translator used literal translation and tried to focus on the meaning then to combine between words according to the Arabic sentence structure.

/’a‘ṭinā al-mut‘ata fīy hādhā al-bustāni al-’ashiyab/ أعطنا المتعة في هذا البستان الأشيب/
/mithla shay’in lā mathīyla lahu fīy al-nahār ، وكالأشباح في الليل
wa ka al-’ashbāhi fīy al-layl/
/wa j’alnā su‘adā’a mithla sirbi al-naḥli al-muntashir/ واجعلنا سعادة مثل سرب النحل المنتشر/
/ḥawla al-’ashjāri al-zāhiyah/.... حول الأشجار الزاهية

These verses stand for the second stanza of the English version. In the second verse of the Arabic version, the translator used the expression ‘مثل شيء لا مثيل له’
/mithla shay’in lā mathīyla lahu/ which is somehow long in order to find an equivalent to the word ‘else’. In the other verses the poet used word-for-word translation.

/wa — j’alnā su‘adā’a fīy —ndifā‘ati al-ṭāir/ واجعلنا سعادة في اندفاع الطائر/
/al-ladhīy yusma‘u ṣawtuhu faj’atan fawqa sirbi al-naḥli/ الذي يسمع صوته فجأة فوق سرب النحل-
naḥli/
/mithla nayzakin yanquru biminqārihi al-mudabab/ مثل نيزك ينقر بمنقاره المدبب/
/wa fīy al-’azhāri yaḥalu mu‘alaqan fīy muntaṣafi وفي الأزهار يظل معلقاً في منتصف الرياح
al-riyāḥ/

These verses stand for the third stanza of the English version. In the second verse, the translator added the word ‘سرب’ /**sirb/** which denotes the noun ‘نحل’ /**naḥl/** because in Arabic this word cannot be used without an adjective in this context.

/li’ana dhālika huwa al-ḥubu wa laysa ’aya shay’in لأن ذلك هو الحب وليس أي شيء آخر
’ākhar/
/wa huwa al-ladhīy yudakharu li al-rabi fīy al-’a‘ālīy/ وهو الذي يدخر للرب في الأعلى/
/wa al-ladhīy yuqadasu ’ilá ’ayi madan mina al- والذي يقدر إلى أي مدى من النهايات بإرادته-
nihāyati bi’irādatih/
/lākina al-ḥuba laysa siwá hājatin naḥnu nunjizuhā/ لكن الحب ليس سوى حاجة نحن
ننجزها....

These verses are the equivalent of the last verse of the English version. The translator followed the same strategy but in the last verse he used the word ‘الحب’ /al-ḥub/ which is not expressed in the original version where the poet used the relative pronoun ‘which’.

4.4.14. Poem 14

Original Version (English)	Translated Version (Arabic)
<p>Revelation</p> <p>We make ourselves a place apart Behind light words that tease and flout, But oh, the agitated heart Till someone find us really out.</p> <p>'Tis pity if the case require (Or so we say) that in the end We speak the literal to inspire The understanding of a friend.</p> <p>But so with all, from babes that play At hide-and-peek to God afar, So all who hide too well away Must speak and tell us where they are.</p>	<p>بـوـح /bawḥ/ نحن نصنع لأنفسنا مكاناً منفرداً /naḥnu naṣna'u 'anfusanā makānan munfaridan/ خلف الكلمات المضيفة التي تغيظ وتهزأ /khalfa al-kalimāti al-muḍīy'ati al-latīy tughīyzu wa tahza' لكن أه، فالقلب هائج حتى نجدنا شخص ما، حقا بعيد /lākin 'āh fa al-qalbu hā'ijun ḥatā yajidanā shakhṣun mā ḥaqaṇ ba'īyd/ إن من المؤسف أن تستلزم القضية (أو كما نقول ذلك) /'ina mina al-mu'sifi 'an tastalzima al- qaḍiyata (aw kamā naqūwlu dhālik)/ إننا في النهاية نتكلم حرفياً لكي نلهم فهم الصديق /'inanā fiy al-nihāyati natakalamu ḥarfīyan likay nulhama fahma al-ṣaḍīyq/ لكن مع كل ذلك، /lākin ma'a kuli dhālik/ من الأطفال الذين يلعبون الاستخفاء إلى الربانيين /mina al-'aṭfāli al-ladhīyna yal'abūwna al- 'istikhfā'a il al-rabāniyīn/ كلهم يخفون أنفسهم جيداً /kuluhum yukhfūwna 'anfusahum jayidan/ وعليهم أن يتحدثوا ليخبرونا أين هم الآن . /wa 'alayhim 'an yataḥadathūw liyukhbirūwnā 'ayna humu al-'ān/ ترجمة عمار كاظم محمد /tarjamatu 'amār kāzim muḥamad/</p>

Table 21: Revelation

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4.4.14.1. About the Poem

This poem depicts how difficult it is to bare our souls to others. It is really difficult to tell them who we are. It is fear that keeps us from showing our true nature. We are scared others will not like us or will not like what they see. It is a pity if, in the end, we have to try to talk to a friend or to tell him or her what we are feeling frankly while we have never done that before. Will our friends understand? But, eventually everyone must show themselves. There will come a time, so it is better to be honest about what you think and feel from the start.

-Textual Analysis

People always hide their faces, their personalities, and their real innates behind a mask because they dislikes to reveal their realities. However, whatever a human being does in order to hide what is inside his soul, there come a day when all the people will know what is inside his pot.

-Music

The poem is composed of three quatrains. The rhyme scheme of this poem is ‘**ab ab cd cd ef ef.**’

4.4.14.2. Analysis of the Translation

-Form

The poem follows the ‘**ab ab cd cd ef ef**’ rhyme scheme which is an end rhyme. In other words, the poem is composed of three quatrains (stanzas composed of four lines); each first and third lines and second and fourth lines from each stanza rhyme together. The number of lines in the original poem are twelve. On the contrary, they are nine in the Arabic version. The punctuation marks used in the poem are commas, dots and parentheses. In the Arabic version, no punctuation is

used except one dot. The structural pattern of both the English and translated versions are simple.

-Sound

No alliteration, either assonance or consonance, is used in both the original (English) and translated versions (Arabic).

-Words

The words used in the English version are simple. They are expressive because the poet wants to transmit a valuable message which is keeping secrets and not being able to reveal them or to talk loosely with others either because we are ashamed or we are afraid to lose some close friends. The words used in the Arabic version are prosaic as in:

إن من المؤسف أن تستلزم القضية (أو كما نقول ذلك)

/’ina mina al-mu’sifi ’an tastalzima al-qaḍiyata (aw kamā naqūwlu dhālik)/

إننا في النهاية نتكلم حرفياً لكي نلهم فهم الصديق

/’inanā fiy al-nihāyati natakalamu ḥarfiyan likay nulhama fahma al-ṣaḍīyq/

Thus, the proof translator should present his piece of translation in a good form

which is not the case here.

-Images

The whole poem reflects the meaning of one word ‘**Revelation**’ which summarizes and makes the reader feel the poem from the beginning till the end. The image which is used is a metaphor in the first line; ‘**Behind light words that tease and flout,**’ which reflects the use of tease and flout with the words which have worn the cloths of human beings. The same thing can be said about the Arabic version.

-Tone

The tone of the poem is straight and sad because it describes the feeling of the poet which makes him suspicious about giving confidence to other people, about treating them naturally or using fake faces as they do, and about revealing everything we know or keeping some secrets in our hearts till we die. The same tone is duplicated in the Arabic version giving the reader the same feeling of the original version of the poem. The tone is inferred from the first verse: نحن نصنع لأنفسنا مكاناً منفرداً
/naḥnu naṣna‘u ’anfusanā makānan munfaridan/

-Content

The content of the poem is ambiguous to some extent since the idea which the poet wants to transmit to the readers may be adapted according to the feeling of each person, his personality, and his way of thinking. The Arabic version, on the other hand, is not as expressive as the original version because the poet used prosaic phrases and sentence structures which do not reflect the abundance, and beauty of the Arabic language's rhetorical meaning and the eloquence of its words as it is undisputed and unquestionable that it is the language of rhetoric and eloquence.

-Linguistic Analysis

بـوح /bawḥ/

The title of the Arabic version expresses the same meaning of the title of the original version. Its word category is a noun in the singular form.

نحن نصنع لأنفسنا مكاناً منفرداً
/naḥnu naṣna‘u ’anfusanā makānan munfaridan/
خلف الكلمات المضيفة التي تغيظ وتهزأ
/khalfa al-kalimāti al-muḍīy’atī al-latīy tughīyẓu wa tahza’/
لكن أه، فالقلب هانج حتى نجدنا شخص ما، حقاً بعيد
/lākin ’āh fa al-qalbu hā’ijun ḥatá yajidanā
shakhṣun mā ḥaqaṇ ba’īyd/

These three verses stand for the first stanza of the English language. In the first Arabic verse, the translator added the letter ‘لـ’ /li/ which is a preposition. It is

very important in the first verse of the Arabic language since if we drop it the verse becomes meaningless. In the verses that follow, the translator used word-for-word translation method.

/’ina mina al-mu’sifi ’an tatalzima al-(أو كما نقول ذلك) إن من المؤسف أن تستلزم القضية
qaḍiyata (aw kamā naqūwlu dhālik)/

/’inanā fiy al-nihāyati natakalamu ḥarfīyan likay الصديق نلهم فهم حرفياً لكي
nulhama fahma al-ṣadīyq/

These verses are the equivalents of the second stanza of the original version. In these verses, the translator followed the original version literally. No differences are mentioned.

/lākin ma’a kuli dhālik/، لكن مع كل ذلك،

/mina al-’aṭfāli al-ladhīyna yal’abūwna al-الربانيين إلى الاستخفاء الذين يلعبون
’istikhfā’a il al-rabāniyīn/

/kuluhum yukhfūwna ’anfusahum jayidan/كلهم يخفون أنفسهم جيداً

/wa ‘alayhim ’an yataḥadathūw liyukhbirūwnā ’ayna humu al-’ān/ وعليهم أن يتحدثوا
ليخبرونا أين هم الآن .

These verses are the equivalents of the third and last stanzas of the English version. In the last verse, the translator used the word **الآن /al-’ān/** in order to express the simple present because Arabic generally expresses the difference between tenses through the use of adverbs.

4.4.15. Poem 15

Original Version (English)	Translated Version (Arabic)
<p>Devotion</p> <p>The heart can think of no devotion Greater than being shore to the ocean— Holding the curve of one position, Counting an endless repetition.</p>	<p>الومضة الأولى: إخلاص /al-wamḍatu al-'ūwlá : 'ikhlāṣ/ لا يمكن للقلب أن يفكر في إخلاص /lā yumkinu li al-qalbi 'an yufakira fīy 'ikhlāṣin/ أعظم من أن يكون شاطئاً للمحيط /'a'zama min 'an yakūwna shaṭi'an li al- muḥīyt/ متمسكاً بمنحنى لموضع واحد، /mutamasikan bimumḥanan limawḍi'in wāḥid/ يَعُدُّ تَكَرَّاراً لا نِهَايةَ لَهُ /ya'udu takrāran lā nihāyata lah/ ترجمة الدكتور نزار سرطاوي /tarjamatu al-duktūwri nizār sarṭāwi/</p>

Table 22: Devotion

<http://kenanaonline.com/users/nizarsartawi/posts/261601>

4.4.15.1. About the Poem

This is one of the greatest poems of Frost not because of its form but because of its philosophical weight which carries a deep meaning representing its beauty as a short piece. Ocean needs shore for its existence and shore needs ocean for its existence. No one can exist in the absence of the other, since we have the relation of something and its complement. Quite unexpectedly poetry and mathematics meet in this poem. So, nothing can contrast devotion except a human quality.

-Textual Analysis

The first verse of this poem which is **'the heart can think of no devotion'** combines between very simple words which are manipulated in a magical way. In fact, this results in the figurative meaning of clear items. This verse combines between **'heart'** and **'think'** in a figurative way. This latter is called **'metaphor'** because it is the human being who thinks rather than the heart. The second verse

‘greater than being shore to the ocean’ is deeply related to the first one. Here, there is a deep meaning which makes us impressed in terms of the relation between the shore and the ocean. In addition, there is a kind of metonymy since it reflects the closeness of the ocean and its shore which is specific to human beings. Moreover, the poet used the comparative style in order to emphasize on the coming idea which attracts the attention of the reader. The third verse **‘holding the curve of one position’** reflects that when the heart is very sincere it holds the same position and takes the same line and does not deviate from it. Here, also we have a kind of metonymy since it shows us the degree or the extent to which someone can hold in something. The fourth and last verse **‘counting an endless repetition’** means when someone (the heart) is faithful he may repeat the same thing many times without being tired of it. It shows us the meaning of eternity.

-Music

There is a kind of music since the poet used the same rhyme which is **‘tion’** **‘a a a a’**. Moreover, when we read the poem we feel a kind of rhythm which attracts our attention to the type of the poem which is iambic.

4.4.15.2. Analysis of the Translation

The Arabic version has deep meanings since it reflects the same meaning that the English version has. However, it does not have the form of poems in Arabic. It resemble more prose. Here, the translator used the simplest strategy of translation which is literal translation since the meaning is clear and the words are simple.

-Linguistic Analysis

إخلاص /al-wamḍatu al-’ūwlá: ’ikhlāṣ/

The title of the Arabic version reflects the same meaning of the title of the English version.

لا يمكن للقلب أن يفكر في إخلاص /lā yumkinu li al-qalbi 'an yufakira fīy 'ikhlāṣin/
 أعظم من أن يكون شاطئاً للمحيط /'a'ḡama min 'an yakūwna shaṭī'an li al-muḥīṭ/
 متمسكاً بمنحنى لموضع واحد، /mutamasikan bimunḡanan limawḡi'in wāḡid/
 يعُدُّ تكراراً لا نهاية له /ya'udu takrāran lā nihāyata lah/

In this poem, the translator followed the same pattern of the original version yet he did not pay attention to the aesthetic side which is important in translating poetry.

4.4.16. Poem 16

Original Version (English)	Translated Version (Arabic)
<p>Plowmen</p> <p>I hear men say to plow the snow.</p> <p>They cannot mean to plant it, though—</p> <p>Unless in bitterness to mock</p> <p>At having cultivated rock.</p>	<p>الومضة الثانية: الحرّاثون /al-wamḡatu al-thāniyah: al-ḡarāthun/</p> <p>أسمع رجالاً يتحدثون عن حراثة الثلج /'asma'u rijālan yataḡadathūwna 'an ḡirāthati al-thalj/. لا أتصوّر أنهم يقصدون زراعته /lā 'ataṡawaru 'anahum yaḡṡidūwna ḡirāthatah/ إلا إذا كانوا يريدون أن يسخروا بمرارة /'ilā 'idḡā kānu yurīydūwna 'an yaskḡarūw bimarārah/ من كونهم قد فلحوا الصخور /min kawnihim qad falaḡūw al-ṡukḡūwr/ ترجمة الدكتور نزار سرطاوي /tarjamatu al-duktūwri nizār sarṡāwi/</p>

Table 23: Plowmen

<http://kenanaonline.com/users/nizarsartawi/posts/261601>

4.4.16.1. About the Poem

This poem reflects the humorous style of the poet which reflects the intended meaning related to plowing the snow. In reality, we plow a field in order to prepare the soil for planting a crop in order to get something fruitful. Snow is never plowed unless we want to get it out of the way. So plowing the snow is a pointless exercise. Then, the poet suggested in a sarcastic kind of ways that if plowmen

wanted to mock bitterly they may cultivate rocks. This last exercise is more pointless than plowing the snow.

-Textual Analysis

The first verse of this poem **'I hear men say to plow the snow'** reflects the use of irony since the poet used mockery and travels in his imagination by thinking that the snow can be plowed. The second verse **'They cannot mean to plant it, though'** implies the meaning of impossibility because the poet focuses on the use of the modal **'can.'** Plowmen can never think of planting the snow unless they were mocking bitterly at themselves for cultivating rocks since it is useless to do so, and this is the meaning of the third and fourth verses **'Unless in bitterness to mock'** and **'At having cultivated rock.'**

-Music

The rhythm which is used in the poem reflects music. This seems clear in the poem which is really a miracle of irony as it implies saying something and meaning something else. The poet rhymes the two first verses alone through the use of the meter **'w'** and the two second ones alone by using the meter **'k.'** So, he used the pattern of a couplet. The poem is iambic **'a a b b.'**

4.4.16.2. Analysis of the Translation

The translator of this poem used a simple and direct style since he translated the poem through the use of equivalent and simple words. In fact, the poet could have been more creative through putting his expertise as a translator in doing this art rather than being very direct and not respecting the rules of Arabic poetry which would have given the poem a wonderful shape. Here, the translator has just created the skeleton of the text and neglected the form.

-Linguistic Analysis

الومضة الثانية: الحرائثون /al-wamḍatu al-thāniyah: al-ḥarāthun/

The title of the translated version is one word (noun) which reflects the same meaning.

أسمع رجالاً يتحدثون عن حرائث الثلج /'asma'u rijālan yataḥadathūwna 'an ḥirāthati al-thalj/.

لا أتصور أنهم يقصدون زراعته /lā 'ataṣawaru 'anahum yaqṣidūwna ḥirāthatah/

إلا إذا كانوا يريدون أن يسخروا بمرارة /'ilā 'idhā kānu yurīdūwna 'an yaskharūw bimarārah/

من كونهم قد فلقوا الصخور /min kawnihim qad falaḥūw al-ṣukhūwr/

The translation of this poem is word-for-word translation because the translator followed the original version in order to preserve the same meaning but did not use rhymed poetry.

4.4.17. Poem 17

Original Version (English)	Translated Version (Arabic)
Lodged	الومضة الثالثة: مطروحة
The rain to the wind said,	/al-wamḍatu al-thālithah : maṭrūwḥah/ قال المطر للريح
'You push and I'll pelt.'	/qāla al-maṭaru li al-rīyḥ/ "قم أنت بالدفع وسوف أقوم بالرجم"
They so smote the garden bed	/"qum 'anta bi al-daf'i wa sawfa 'aqūwmu 'anā bi al-rajm"/
That the flowers actually knelt,	وظفقا يضربان أحواض الحديقة
And lay lodged--though not dead.	/wa ṭafīqā yaḍribāni 'aḥwāḍa al-ḥadīyqah/ إلى أن ركعت الأزهار فعلاً
I know how the flowers felt.	/'ilā 'an raka'ati al-'azhāru fi 'lan/ وانظرحت أرضاً – لكنها لم تمت
	/wa —nṭarahat 'arḍan lākinahā lam tamut/ أعرف كيف كان شعور الأزهار
	/'a'rifu kayfa kāna shu'ūwru al-'azhār/ ترجمة الدكتور نزار سرطاوي
	/tarjamatu al-duktūwri nizār sarṭāwi/

Table 24: Lodged

<http://kenanaonline.com/users/nizarsartawi/posts/261601>

4.4.17.1. About the Poem

This poem reflects the relation of Frost with nature since he describes the relation between the rain and the wind which take their turn in beating the flowers. So, they started beating the flowers till they knelt yet did not die. The poet knows how did the flowers feel. They have been forced down, held down, and beaten down. He lost hope when he felt that.

-Textual Analysis

In the first verse of this poem **‘The rain to the wind said,’** personification sounds clear since the poet depicts both the rain and the wind in the form of two persons who are talking to each other and preparing for a conspiracy for the poor flowers. The second verse **‘You push and I’ll pelt.’** reflects the cruelty of the wind who pushes and the rain who pelts which is stated in the form of reported speech. The third verse **‘They so smote the garden bed’** represents the application of what the rain said and they started beating the garden without any sentiment of mercy. After that, the flowers bowed lodged weakly because they can do nothing. This is what the fourth verse means **‘That the flowers actually knelt,’**. The fifth verse **‘And lay lodged--though not dead.’** describes the feeling of the flowers. Once more, the poet uses personification and the scene may be imagined as if there is a very powerful and cruel person who uses his power negatively speaking in order to beat the heads of others. Frost closed his poem by turning from speaking about a given incident to saying that he felt or knew what the feeling of the flowers in the last verse was **‘I know how the flowers felt.’**

-Music

When we read this poem we feel a kind of music which results from the rhythm felt when reading the poem. In fact, the poem reflects the use of

personification from its beginning till its ending. The poem is an iamb which is specified for the use of two different phonemes which alternate 'a b a b a b.'

4.4.17.2. Analysis of the Translation

The translator carries on using the same strategy which is literal translation since he finds just the equivalents and tries to combine between them in a way that suits the Arabic language, but as the first two poems, there is no creativity and the form seems rather a piece of writing prose but not a poem.

-Linguistic Analysis

الموضحة الثالثة: مطروحة /al-wamḍatu al-thālithah : maṭrūwḥah/

The title of the Arabic version is one word (adjective) reflecting the same meaning of the title of the English version.

قال المطر للريح /qāla al-maṭaru li al-rīyḥ/

"قم أنت بالدفع وسوف أقوم بالرجم" / "qum 'anta bi al-daf'i wa sawfa 'aqūwmu 'anā bi al-rajm"/

وظفقا يضربان أحواض الحديقة /wa ṭafiqā yaḍribāni 'aḥwāḍa al-ḥadīyqah/

إلى أن ركعت الأزهار فعلاً /'ilā 'an raka'ati al-'azhāru fi'lan/

وانطرحت أرضاً – لكنها لم تمت /wa —nṭaraḥat 'arḍan lākinahā lam tamut/

أعرف كيف كان شعور الأزهار /a'rifu kayfa kāna shu'ūwru al-'azhār/

In the translated version of this poem, the translator used literal translation method. He changed the structure of the first verse because following the same structure of the English verse will end in a very pedestrian sentence.

4.4.18. Poem 18

Original Version (English)	Translated Version (Arabic)
<p>A Question</p> <p>A voice said, Look me in the stars And tell me truly, men of earth, If all the soul-and-body scars Were not too much to pay for birth.</p>	<p>الومضة الرابعة: سؤال /al-wamḍatu al-rābi‘ah : su’āl/ قال صوت: حدّقوا فيّ بين النجوم /qāla ṣawtun ḥadiqūw fiya bayna al- nujūwm/ وقولوا لي بصدق، يا أهل الأرض، /wa qūwlūw līy biṣidqin yā ‘ahla al-’arḍ/ فيما إذا كانت كل ندوب الروح والجسد /fmā ‘idhā kānat kulu nudūwbi al-rūwhi wa al-jasad/ ليست كثيرة علينا أن ندفعها ثمناً للميلاد /laysat kathīratan ‘alaynā ‘an nadfa‘ahā thamanan li al-mīylād/ ترجمة الدكتور نزار سرطاوي /tarjamatu al-duktūwri nizār sarṭāwi/</p>

Table 25: A Question

<http://kenanaonline.com/users/nizarsartawi/posts/261601>

4.4.18.1. About the Poem

This poem is a hypothetical question. Its interpretation is left to the reader. Just as each one of us has his own vision of life all with its beauty, ugliness, sorrows, and happiness. This poem may mean that all the scars and sorrows do not measure up to the great gift of birth. God gave us the gift of life and freewill. It is up to us to draw its joy with our own will. Even if there are terrible experiences that we should face, the gift of life outweighs all the stress and sorrows. This poem may also be God's inspired word through Frost's poems that resonate with us knowingly or unknowingly.

-Textual Analysis

The first verse ‘**A voice said, Look me in the stars**’ portrays clearly that the poet is speaking about a voice which may mean something for him. It may be some words which were inspired by Frost and put in this poem. The second verse ‘**And**

tell me truly, men of earth,' speaks on the tongue of this voice as if the poet is the addressee and the voice is the speaker. The fourth verse **'If all the soul-and-body scars'** are probably related to the life of the poet since he suffers too much in life from many wounds which have become body scars. The image that is used in **'body scars'** is metonymy since this expression stands for sadness. However, the fifth verse **'Were not too much to pay for birth'** stands for all moments of happiness.

-Music

Frost based this poem on a rhythmic pattern which is always iamb since he used the alternative rhyme which may be represented as **'a b a b.'** The poem is peculiar for expressing a deep philosophy in not more than four lines.

4.4.18.2. Analysis of the Translation

The translator is not creative in this poem since he used a very simple style and simple words. Moreover, no figurative words which express the connotative meaning are used. As in the three first poems, the meaning is intended but the form is not.

-Linguistic Analysis

الومضة الرابعة: سؤال /al-wamḍatu al-rābi'ah : su'āl/

The title of the Arabic version reflects the same meaning of the original version. The only difference is the use of the indefinite article **'a'** in the English version in order to express that the situation is indefinite. In the Arabic version, the definite article is included in the word **'سؤال'** /su'āl/ and it is called **'nunation'**.

قال صوت: حدقوا في بين النجوم /qāla ṣawṭun ḥadiqūw fiya bayna al-nujūwm/

وقولوا لي بصدق، يا أهل الأرض، /wa qūwlūw līy biṣidqin yā 'ahla al-'arḍ/

فيما إذا كانت كل ندوب الروح والجسد /fmā 'idhā kānat kulu nudūwbi al-rūwḥi wa al-jasad/

ليست كثيرةً علينا أن ندفعها ثمناً للميلاد /laysat kathīratan 'alaynā 'an nadfa'ahā thamanan li al-mīylād/

The Arabic version of this poem is a duplication of the original version. The translator rendered the poem literally and neglected the aesthetic side which is presented in rhyme and rhythm.

4.4.19. Poem 19

Original Version (English)	Translated Version (Arabic)
Dust of Snow	الومضة الخامسة: غبار الثلج /al-wamḍatu al-khāmisah: ghubāru al-thalj/
The way a crow	الطريقة التي بها /al-ṭarīyqatu al-latīy bihā/
Shook down on me	هز غرابٌ عليّ /haza ghurābun ‘alaya/
The dust of snow	غبار الثلج /ghubāra al-thalji/
From a hemlock tree	من شجرة شوكران /min shajaratī shūwkarān/
Has given my heart	منحت قلبي /manaḥat qalbīy/
A change of mood	تغييراً في المزاج /taghyīyran fīy al-mizāj/
And saved some part	وأنقذت بعضاً /wa ‘anqadhat ba‘dan/
Of a day I had rued.	من يوم كنت قد ندمت عليه /min yawmin kuntu qad nadimtu ‘alayh/
	ترجمة الدكتور نزار سرطاوي /tarjamatu al-duktūwri nizār sarṭāwi/

Table 26: Dust of Snow

<http://kenanaonline.com/users/nizarsartawi/posts/261601>

4.4.19.1. About the Poem

This poem is one of the poems which reflect that Frost is deeply rooted to nature and that nature can remind man in the simplest way. It can show us clearly that life is very short and we should take advantage of every moment in it. This poem stands as a guide to the person who lost hope and is upset. Here, Frost combines between the extremes which are happiness and sadness and tries to show us, through the images that we may imagine when reading the poem, that the mood

of any person may change quickly from a bad state to a good one. This is stated clearly in the incident that happened to the poet with the crow when he was sitting under the hemlock tree. Thus, there is always an opportunity to change what is bad to good.

-Textual Analysis

This poem is composed of two parts each one is composed of four verses.

The first part is:

The way a crow

Shook down on me

The dust of snow

From a hemlock tree

It puts us in a place which is full of snow in winter and the poet is sitting under a hemlock tree when the crow shook the snow down on him. This part reflects the mood of the poet who was upset.

The second part is also composed of four verses. It is as follows:

Has given my heart

A change of mood

And saved some part

Of a day I had rued

This part focuses on the change of the mood of the poet when the flake of snow shook down on him. The poem is a miraculous piece of writing since it describes something very deep and the point from which the poem takes another direction in terms of the mood which changes completely.

-Music

The music of this poem is very noticeable since there is rhythm which makes the poem lovely and have a kind of musical tone alternating between the two sounds /u/ and /i/ in the first part and /t/ and /d/ in the second. The poem is an iamb ‘a b a b c d c d.’

4.4.19.2. Analysis of the Translation

The Arabic version is not accepted to be a translation of the English version since it is prosaic and weak compared first to the English version and second to the way of writing poetry in the Arabic language. Thus, the Arabic version needs some modifications in order to fit the Arabic circular style which is full of figures of speech, images, and all the rhetorical functions which make it elevated, significant, and distinguishing.

-Linguistic Analysis

الومضة الخامسة: غبار الثلج /al-wamḍatu al-khāmisah: ghubāru al-thalj/

The title of the Arabic version is the equivalent of the title of the original version since it reflects the same meaning.

الطريقة التي بها /al-ṭarīqatu al-latīy bihā/

هز غرابٍ عليّ /haza ghurābun ‘alaya/

غبار الثلج /ghubāra al-thalji/

من شجرة شوكران /min shajarati shūwkarān/

منحت قلبي /manaḥat qalbī/

تغييراً في المزاج /taghyīran fiy al-mizāj/

وأنقذت بعضاً /wa ‘anqadhat ba‘ḍan/

من يومٍ كنت قد ندمت عليه /min yawmin kuntu qad nadimtu ‘alayh/

In the translated version, the translator followed the original version literally and did not benefit from the artistic way of translating poetry especially to the Arabic language.

Conclusion

In short, what can be inferred from the analysis of all these poems is that the majority of translators have neglected the aesthetic side of poetry because they focused on the meaning which is sometimes present and sometimes absent, i.e., either they translate what is understood or they translate the original version literally. As a result, each one of them used only one strategy from the beginning of the poem till the end. These strategies are more related to literal or word-for-word translations. The translators have used some other strategies such as; adaptation, explicitation, and compensation. In fact, the use of only one strategy in translating poetry from English to Arabic is not as useful as the use of a number of strategies which co-work in order to come out with a good product (translation). Hence, when one strategy does not work, the other is present to take its place and is ready to be applied effectively to get good results and to transmit poetic discourse from one language to another with both its form and meaning.

Chapter Five

The Analysis of the Test

Introduction

Some scholars assume that translators do not know how to translate poetry and if they know, the model they follow is not exhaustive because they are not usually exposed to the translation of poetic discourse. In other words, they do not practise the translation of poetry all the time. For the sake of checking whether translation students and professionals are aware of the strategies used in translating poetry and whether they are capable to apply them, a test has been administered to thirty fourth year translation students and four professional translators in the form of a simple poem to translate. This chapter deals, therefore, with the information about the sample, the description of the test and the analysis of the test findings. The test findings are carefully analyzed in order to know if translation students have been exposed to this type of discourse and if they are aware of the strategies used in translating poetry from English into Arabic. The test is also considered as first attempt to see if translation students can translate poetic discourse. In other words, this test is a practical illustration of the strategies that both students and professionals, as novice and professional translators, have used to render the poem of "*Fire and Ice*" (Untermeyer, 2002) from English into Arabic.

5.1. The Sample

The sample of the test consists of thirty (30) fourth year students from the Translation Department of Constantine university. The sample is said to be homogeneous and it fits the research standards because the whole number of fourth year translation students is about ten groups with thirty students per group. So, this

group is a representative sample for the whole population. Most of these students come from a literary stream in their secondary school education especially the one that is related to languages (Arts and Foreign Languages). The choice of students of fourth year is due to the fact that they have reached the level of being able to render the message from one language to another effectively. In addition, this is their last year of studies and after that, most of them will start practising translation as a job. Moreover, they have studied the different theories of translation in general and literary translation in particular. The sample also consists of four professional translators who were given the same poem '*Fire and Ice*' in order to know if they are familiar with translating poetry.

5.2. Method Used in the Test

The method we followed in carrying out this test is based upon inductive reasoning which is the process where a small observation is used to infer a larger theory, without necessarily proving it, and causal reasoning which is the idea that any cause leads to a certain effect. Causal reasoning is a subtype of inductive observation. This research method enables us to see whether both translation students and professional translators are able to translate poetry using some strategies. However, if they cannot translate poetry, we think that the main reason behind that is their ignorance of the strategies that should be used by translators to transmit the poetic message from the SL to the TL.

Translation students have been introduced to the literary discourse in general and to poetry specifically since they have been taught for a whole semester this specific text-type in order to make them aware of the characteristics of English poetry. For the purpose of the present study, these students have been asked to

translate a simple and short poem of the American poet Robert Frost (1874-1963). The poem is entitled '*Fire and Ice*'.

5.3. Description of the Test

The test consists of nine (9) verses which were given to fourth year translation students to see whether they know how to translate poetic texts or not. The poem was also given to professional translators for the same reason. The poem is a chef-d'oeuvre of recapitulation envelopped in an epigram. It is a kind of estimate about the end of the world and the beginning of sagacity. The poem summarizes a good philosophy which speaks about the end of this universe from the poet's point of view. The topic reflects the substantiality of both geology and apocalypses. For that, the poet started by favouring the first standpoint which assumes that the world will end in fire because of what the poet tasted of desire; yet if this world is going to end twice, ice is also so strong to destroy everything severely and strongly and this will be enough as a reflection of hatred. In addition, the poet speculates about the end of life and man, whether the destruction will be caused by natural catastrophe or by man's innate moral weakness. His conclusion prefers the second. The poet's masterstroke is felt when the reader realizes that these two natural elements (fire and ice) are in fact replete with human implications. Indeed '*fire*' in Frost's terminology could refer to the genial and warm intimacy while '*ice*' is suggestive of petulance, depression, and indifference. Here, the test aims at testing students' ability to translating poems from English into Arabic and whether they render them into a verse form or a prose form. This poem was taken from the book entitled "Robert Frost's Poems" whose author is Untermeyer, L. (2002: 237).

5.4. The Poem

5.4.1. Original Version (English)

Some say the world will end in fire,
Some say in ice.
From what I've tasted of desire
I hold with those who favor fire.
But if it had to perish twice,
I think I know enough of hate
To know that for destruction ice
Is also great
And would suffice.

5.4.2. Translated Version (Arabic)

5.4.2.1. Prose Form (Asfour, 2000)

يقول بعضهم عن العالم سوف يفنى بالنار،

/yaqūwlu ba‘duhum sawfa yafná bi al-nār/
ويقول غيرهم : بل بالجليد.

وَأَنَا أَتَفَقُّ، بِسَبَبِ مَا ذُقْتُ مِنْ رَغْبَةٍ،

/wa yaqūwlu ghayruhum bal bi al-jalīyd/
مع من يميلون للنار.

وَأَنَا أَتَفَقُّ، بِسَبَبِ مَا ذُقْتُ مِنْ رَغْبَةٍ،

/wa ‘anā ‘atafīqu bisababi mā duqtu min raghbah/
ولكن لو تطلّب الأمر فناءه مرّتين

/ma‘a man yamīylūwna li al-nār/
ولكن لو تطلّب الأمر فناءه مرّتين

ولكن لو تطلّب الأمر فناءه مرّتين

/wa lākin law taṭalaba al-'amru fanā'ahu maratayn/

فأظنني عرفت ما يكفي من البغض

/fa 'azununīy 'araftu mā yakfīy mina al-bughḍ/

للقول إن الجليد للتدمير ينفع جدا،

/li al-qawli 'ina al-jalida li al-tadmīyri yanfa'u jidan/

ويؤدي الغرض.

/wa yu'adīy al-gharaḍ/

Concerning this translation, there is some slight rewording to suit the structure of the Arabic sentence. However, the Arabic version is very close to Frost's poem. The number of words is fewer (41) than the original (52). Yet, all the ideas of the original text are preserved (Asfour, 2000).

5.4.2.2. Verse Form (Asfour, 2000)

يقول البعض إن الكون يفنى غدا بالنار نحن لها وقود

/yaqulu al-ba'ḍu 'ina al-kawna yafnā ghadan bi al-nāri naḥnu lahā waqudu/

ويزعم بعضهم: بل سوف يفنى إذا ما عاد للكون الجليد

/wa yaz'umu ba'ḍuhum bal sawfā yafnā 'idhā mā 'āda li al-kawni al-jalīydu/

ولكني لما عاناه قلبي من النيران أحسبها تسود

/wa lākinīy limā 'ānāhu qalbīy mina al-nīyrani 'aḥsibuhā tasūwdu/

على أن الجليد إذا ما كان حتما فناء الكون ثانية مفيد

/'alā 'ana al-jalīyda 'idhā mā kāna ḥatman fanā'a al-kawni thāniyatan muḥīydu/

فبعض الناس أعطاني يقينا بأن الثلج مقتله أكيد

/fa ba'du al-nāsi 'a'ṭānīy yaqīynan bi'ana thalja maqṭaluhu 'akīydu/

Here, the number of words is (47), and the translated version consists of five lines of a classical form of Arabic poetry in which the Arabic meter *hazaj* is used with the same rhyme from the beginning till the end. The meter necessitates some padding, and the uniform rhyme requires some ingenuity to find the appropriate exact words. However, the ideas should flow smoothly and the rhyming should not appear to be forced otherwise the verse will fail to be a good verse. Padding may be exemplified in; نحن لها وقود /naḥnu lahā waqūwdu/ 'and we will be fuel to the fire.' This verse resembles the qur'anic verse which says 'وقودها الناس والحجارة' /waqūwduhā al-nāsu wa al-ḥijārah/ 'fulled by people and stones.' This elaboration adds some resonance to the Arabic version without doing any distortion in the meaning of the original poem. The second verse has been elaborated by alluding to the first age of ice by saying that this age may reoccur once more. This was mentioned by Frost implicitly. The third verse emphasizes that fire will dominate. The rhyming word in this line تسود /tasūwdu/ is called for by the rhyme scheme. The same may be said concerning the word يفيد /yufīydu/. The last line: 'And would suffice' is an exaggeration in the idea of hatred and compares it to ice because ice is also for destruction. This exaggeration is warranted by the slangy expression in the original (Asfour, 2000).

5.2.5. Test Findings and Results

5.2.5.1. Translations of Students

-Verse 1

Some say the world will end in fire,

يقول البعض إن الكون يفنى غدا بالنار نحن لها وقود

/yaqulu al-ba‘du ‘ina al-kawna yafná ghadan bi al-nāri naḥnu lahā waqudu/

The first verse has been translated into different Arabic versions as shown in the table that follows:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	هناك من يقول أن النار ستودي بالعالم إلى الفناء. /hunāka man yaqūwlu 'ana al-nāra satūwdīy bi al-'ālamī 'ilā al-fanā'/	03	10 %
	يزعم البعض أن النار هي سبب الفناء. /yaz'umu al-ba'du 'ana al-nāra hiya sababu al-fanā'/		
	نهاية العالم عند البعض نار. /nihāyatu al-'ālamī 'inda al-ba'ḍi nār/		
The use of free verse.	يقول نفر أن نهاية العالم ستكون نارا. /yaqūwlu nafarun 'ana nihāyata al- 'ālamī satakūwnu nāran/	12	40%
	البعض يقول أن الدنيا ستنتهي بالنار. /al-ba'ḍu yaqūwlu 'ana al-duniyā satantahīy bi al-nār/		
	يميل البعض للقول أن نهاية العالم ستكون متوهجة بالنيران. /yamīylu alba'ḍu li al-qawli 'ana nihāyata al-'ālamī satakūwnu mutawahijatan bi al-nīyrān/		
The use of prose form (simple sentences).	يقول البعض بأن نهاية هذا العالم ستكون إلى النار. /yaqūwlu al-ba'ḍu 'ana nihāyata hādha al-'ālamī satakūwnu 'ilā al-nār/	15	50%
	البعض يقول أن العالم سينتهي نهاية نارية. /al-ba'ḍu yaqūwlu 'ana al-'ālama sayantahīy nihāyatan nāriyah/		
Total		30	100%

Table 27: Strategies Used in Translating the First Verse

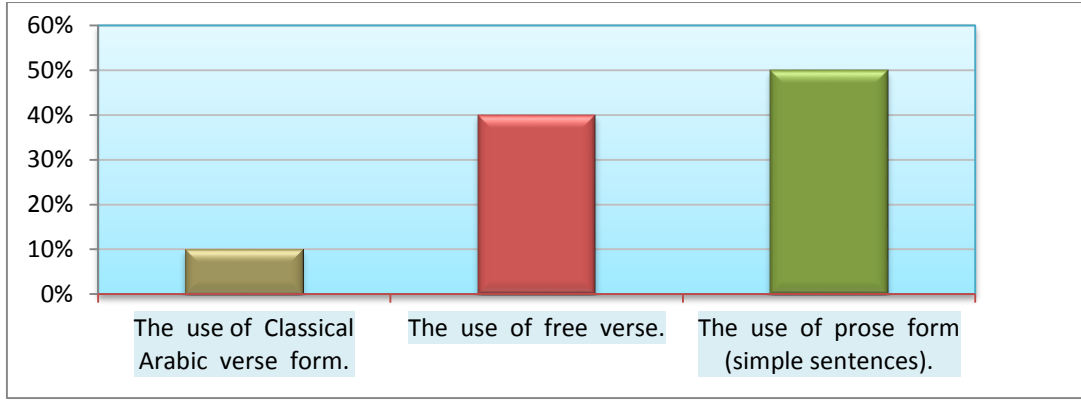


Fig. 6: Strategies Used in Translating the First Verse

The majority of the translation students (15), i.e., half of the total number have translated the first verse of the poem into a prose form especially with the use of simple sentences. Moreover, the sentences are semantically wrong because there may be a better translation which transmits the meaning and the structure of a poem altogether. The students' translation swings between the two examples shown in the table:

يقول البعض بأن نهاية هذا العالم ستكون إلى النار.

/yaqūwlu al-ba‘ḍu ‘ana nihāyata hādha al-‘ālamī satakūwnu ‘ilá al-nār/

البعض يقول أن العالم سينتهي نهاية نارية.

/al-ba‘ḍu yaqūwlu ‘ana al-‘ālama sayantahīy nihāyatan nāriyah/

The first translation transmits the meaning of the original verse, yet there are some mistakes such as the use of the preposition ‘إلى’ /‘ilá/ instead of the other ‘بـ’ /bi/ in addition to the use of the demonstrative pronoun ‘هذا’ /hādha/ which is a kind of redundancy since it is clear that we mean ‘this world’ not another one. The second translation also transmits the meaning of the original verse, but there is a repetition of the word ‘ينتهي نهاية’ /yantahīy nihāyatan/ which is a derivation of a

noun from a verb. In addition to the use of the adjective 'نارية' /nāriyah/ which is not suitable in this context.

On the other hand, less than half of the students (12) have used the strategy of a free verse form and their translations are as follows:

يقول نفر أن نهاية العالم ستكون نارا.

/yaqūwlu nafarun 'ana nihāyata al-'ālamī satakūwnu nāran/

البعض يقول أن الدنيا ستنتهي بالنار.

/al-ba'ḍu yaqūwlu 'ana al-duniyā satantahī bi al-nār/

يميل البعض للقول أن نهاية العالم ستكون متوهجة بالنيران.

/yamīylu alba'ḍu li al-qawli 'ana nihāyata al-'alāmi satakūwnu mutawahijatan bi al-nīyrān/

In the first and the second translations, the message, which is how this world will end, is rendered to the target language readers. However, there is a use of the word 'نفر' /nafarun/ in the first example which stands for the group of people from three to nine and it is not acceptable and, the use of the word 'الدنيا' /al-duniyā/ which is related to Muslim culture. So, there is a use of 'cultural transplantation' in translating the first verse. The third translation is a too long sentence and it is full of exaggeration since it reflects the imagination of the student which appears in 'متوهجة' /mutawahijatan bi al-nīyrān/. In addition, it shows the Arabic style in prosaic language which is circulatory rather than straight.

In spite of those who used the free verse form and the prose form, there is a small number of students who used the classical Arabic verse form where rhyme and meter are obligatory. This is shown in these three examples:

هناك من يقول أن النار ستودي بالعالم إلى الفناء.

/hunāka man yaqūwlu 'ana al-nāra satūwdīy bi al-'ālamī 'ilā al-fanā'/

يزعم البعض أن النار هي سبب الفناء.

/yaz'umu al-ba'du 'ana al-nāra hiya sababu al-fanā'/

نهاية العالم عند البعض نار.

/nihāyatu al-'ālamī 'inda al-ba'dī nār/

These three translations represent a good example of translating the first verse by taking the same meaning of the source language poem and putting it in a template which suits the target language readers. Here, we may say that only three students from thirty know how to translate poetry even if they have not used the strategies put by some translation theorists, yet they have succeeded in translating this verse. The others failed because some have stucked strongly to the source language and they have used the verse form which erases the beauty and the sensitive meaning of poetry.

-Verse 2

Some say in ice.

ويزعم بعضهم: بل سوف يفنى إذا ما عاد للكون الجليد

/wa yaz'umu ba'duhum bal sawfa yafná 'idhā mā 'āda li al-kawni al-jalīydu/

The second verse has been translated into different Arabic versions as shown in the following table:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	و منهم من يقول أن الجليد يفني السماء والبطحاء. /wa minhum man yaqūwlu 'ana al-jalīyda yufnīy al-samā'a wa al-baṭḥā'/	03	10 %
	ويرى آخرون أن الجليد هو نهاية البقاء. /wa yará ākharūwna 'ana al-jalīyda huwa nihāyatu al-baqā'/		
The use of free verse.	والبعض الآخر يظنها جليداً. /wa 'al-ba'ḍu al-ākharu yazunuha jalīydan/	11	36,66 %
	والآخرون يقولون بالجليد. /wa al-'ākharūwna yaqūwluwna bi al-jalīyd/		
	في حين يعتقد البعض أنها ستكون جليداً. /fiy hīyni ya'taqidu 'al-ba'ḍu 'anaha satakūwnu jalīydan/		
The use of prose form (simple sentences).	ويقول البعض الآخر أن نهايته ستكون جليدية. /wa yaqūwlu al-ba'ḍu al-ākharu 'ana nihāyatahu satakūwnu jalīydiyah/	16	53,33 %
	في حين يذهب البعض الآخر بتفكيرهم أنها ستكون متجمدة. /fi hīyni yadhabu al-ba'ḍu al-'ākharu bitafkīrihim 'anaha satakūwnu mutajamidah/		
	ويزعم (يظن) البعض الآخر أن نهايته ستكون بالجليد. /wa yaz'umu (yazunu) al-ba'ḍu al-'ākharu 'ana nihāyatahu satakūwnu bi al-jalīyd/		
Total		30	99,99 % ≈100 %

Table 28: Strategies Used in Translating the Second Verse

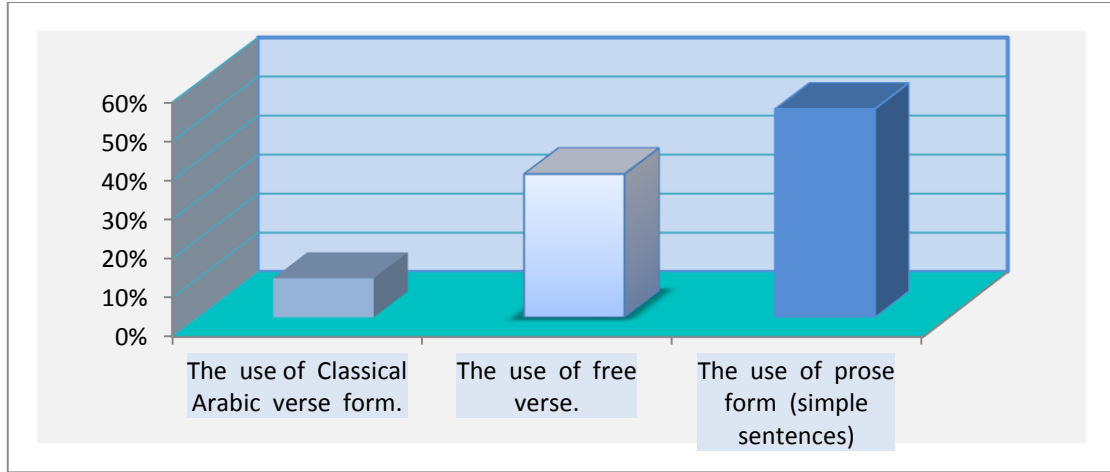


Fig. 7: Strategies Used in Translating the Second Verse

The great number of translation students (16) have translated this verse into diversified versions. These versions are based upon the prosaic language which is not as beautiful and as compact as the poetic language. But, in these renditions long sentences have been used in order to make the meaning clearer to the target language audience. In this case, we point out the second and third examples:

في حين يذهب البعض الآخر بتفكيرهم أنها ستكون متجمدة

/fi ḥīyni yadhabu al-ba‘ḍu al-‘ākharu bitafkīrihim ‘anaha satakūwnu mutajamidah/

ويزعم (يظن) البعض الآخر أن نهايته ستكون بالجليد

/wa yaz‘umu (yaḥunu) al-ba‘ḍu al-‘ākharu ‘ana nihāyatahu satakūwnu bi al-jaliyd/

Here, the students used the word ‘بتفكيرهم’ / bitafkīrihim / which does not exist in the source language and it is needless to use such a word in order to make the meaning clearer for the readers. Furthermore, the word ‘متجمدة’ /mutajamidah/ which is the equivalent of the English word ‘ice’ is not acceptable since the word ‘ice’ has different meanings and the students have not chosen the appropriate one.

Less than the half of the students chosen as a sample for this test, have translated this verse almost in the same way which is near to the following examples:

في حين يعتقد البعض أنها ستكون جليدا.

/fiy hīyni ya'taqidu 'al-ba'ḍu 'anaha satakūwnu jalīydan/

والبعض الآخر يظنها جليدا.

/wa 'al-ba'ḍu al-ākharu yazunuha jalīydan/

Here, these translations are near the prosaic language rather than the poetic exquisite style which is very elevated and full of prosodic features compared to that of the prose language which seems to be very simple.

Only three students have reached a good translation which represents the good style of the Arabic verse. This is shown in these two examples:

و منهم من يقول أن الجليد يفني السماء والبطحاء.

/wa minhum man yaqūwlu 'ana al-jalīyda yufnīy al-samā'a wa al-baḥḥā'/

ويرى آخرون أن الجليد هو نهاية البقاء.

/wa yará ākharūwna 'ana al-jalīyda huwa nihāyatu al-baqā'/

If we are to compare these two renditions with the first ones, we can say that they seem to be better than the first versions. However, if the first and second examples are compared, the first version represents the good style of the Arabic language rather than the second one. So, it may be said that only two or three students know how to be creative in order to transmit the message from the source language to the target language in a good cover. As a result, they have used one strategy which is called 'cultural approximation.'

-Verse 3 & 4

From what I've tasted of desire

I hold with those who favor fire.

ولكني لما عناه قلبي من النيران أحسبها تسود

/wa lākinīy limā ‘ānāhu qalbīy mina al-nīyrani ’aḥsibuhā tasūwdu/

The third verse has been translated into different Arabic versions as shown in the table which follows:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	فمن قدح الجليد أخذت طعم اللذة العمياء. /famin qadaḥi al-jalīydi 'akhadhtu ta'ma al-ladhāti al-'amiyā'/	03	10 %
	فمن الجليد أتلذذ. /fa mina al-jalīydi ataladhadh/		
The use of free verse.	ومن خلال ما تذوقته برغبتني. /wa min khilāli mā tadhawaqtuhu biraghatīy/	14	46,66 %
	و من خلال معرفتي (ما خبرته) من رغبات. /wa min khilāli ma'rifatīy (mā khabirtuhu) min raghabāt/		
The use of prose form (simple sentences).	و بعد كل ما تذوقته من لذات. /wa ba'da kuli mā tadawaqtuhu min ladhāt/	13	43,33 %
	و مما تمليه علينا رغباتنا. /wa mimā tumlīyhi 'alaynā raghabātunā/		
	إلى أي من الكفتين سأرجح؟ وإلى أي رغبة علي أن أبرح؟ /'ilā 'ayin mina al-kafatayni sa'arjaḥ wa 'ilā 'ayi raghatin 'alaya 'an 'abraḥ/		
Total		30	99,99 %≈100 %

Table 29: Strategies Used in Translating the Third Verse

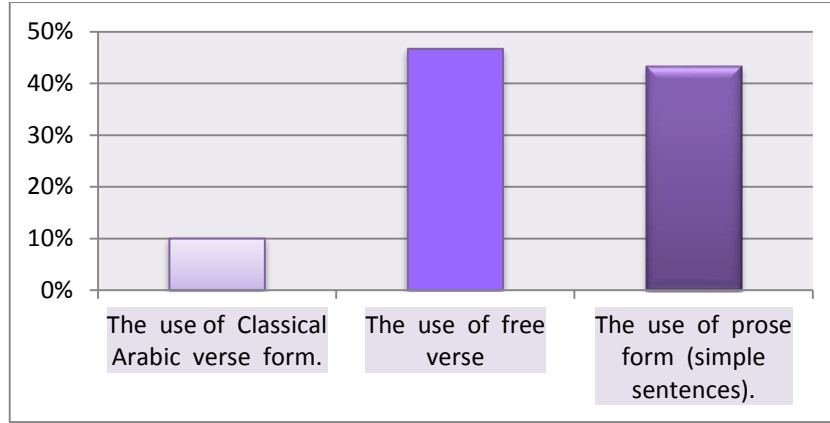


Fig. 8: Strategies Used in Translating the Third Verse

As shown in **Table 6** which is mentioned previously, thirteen (13) students have rendered this verse into a prose form, but they have not retained the meaning of the original verse. Here, we mean the use of the interrogative form and adding unnecessary elements in order to explain more such as this translation:

إلى أي من الكفتين سأرجح؟ وإلى أي رغبة علي أن أبرح؟

/ilá 'ayin mina al-kafatayni sa'arjaḥ wa 'ilá 'ayi raghbatin 'alaya 'an 'abraḥ/

The other Arabic version is very far from the original verse since there is a kind of distortion in the meaning. The Arabic version transmits a different meaning which is present in the following sentence which distorted the real meaning:

و مما تمليه علينا رغباتنا.

/wa mimā tumliyihi 'alaynā raghabātunā

The other rendition was based upon the literal meaning of the words in isolation from the context:

و بعد كل ما تذوقته من لذات.

/wa ba'ḍa kuli mā tadawaqtuhu min ladhāt/

Here, the Arabic version is far from the intended meaning in which the reader needs to understand the whole version as a unit rather than understanding words in isolation then translating them.

Fourteen students have used the free verse form in order to translate this verse from English into Arabic as shown in *Table 6*:

ومن خلال ما تذوقته برغبتى.

/wa min khilāli mā tadhawaqtuhu biraghatīy/

و من خلال معرفتي (ما خبرته) من رغبات.

/wa min khilāli ma‘rifatīy (mā khabirtuhu) min raghabāt/

These two translations are slightly different in meaning from the original one especially the first verse which does not transmit the meaning appropriately because it emphasizes on the cruelty of the author which is not true. However, the second rendition is quite simple and it transmits the intended meaning which is that from the expertise of the author and what he tasted in his life either good or bad, he favours ‘fire’ because it is stronger than ‘ice.’

Only three students have translated this verse into a classical Arabic verse. The strategy seems to be a good one 'cultural transplantation' but the meaning is somehow lost since there is a relation between two items which have not been related to each other by the author: فمن الجليد أخذت طعم اللذة العمياء / فمن الجليد أتلذذ.

/famin qadaḥi al-jalīydi ’akhadhtu ta‘ma al-ladhāti al-‘amiyā’/ /fa mina al-jalīydi ataladhadh/

The first example may be acceptable because it reflects the desire of the author and what he felt through his life either happiness or sorrow. So, the first

translation relates between **'igniting'** which should be related to **'fire.'** Yet, the translator here related between **'igniting'** and **'ice'** which makes a good image since it was the source of the poet's desire. The second example is not a good one because it does not carry out the intended meaning.

The fourth verse has been translated into different Arabic versions as shown in the following table:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	وأنا أذوب مع أولئك الذين يجعلون للنار القوة والألاء. /wa 'anā adhūwbu ma'a 'ulā'ika al-ladhīyna yaj'alūwna li al-nāri al-quwata wa al-ālā'/	03	10 %
	و مع هواة النار أتعاقد. /wa ma'a huwāti al-nāri 'ata'āqad'/		
	ومشيت مع طريق كان للنار يختار. /wa mashaytu ma'a tarīyqin kāna li al-nāri yakhtār'/		
The use of free verse.	أتفق مع من يفضلون النار. /'atafīqu ma'a man yufaḍilūwna al-nār'/	14	46,66 %
	أشاطر الذين يفضلون النار. /ushāṭīru al-ladhīyna yufaḍilūwna al-nār /		
The use of prose form (simple sentences).	إني إذن أؤمن بأولئك الذين لا يجدون للنار مثيلاً. /'inīy idhan 'u'minu bi'ulā'ika al-ladhīyna lā yajidūwna li al-nāri mathīylan/	13	43,33 %
	أنا مع أولئك الذين يقولون أن نهاية العالم نارية. /'anā ma'a 'ulā'ika al-ladhīyna yaqūwlūwna 'ana nihāyata al-'ālamī nāriyah/		
	أنا مع الذي يفضلون النار. /'anā ma'a al-ladhi yufaḍilūwna al-nār/		
Total		30	99,99 % ≈100 %

Table 30: Strategies Used in Translating the Fourth Verse

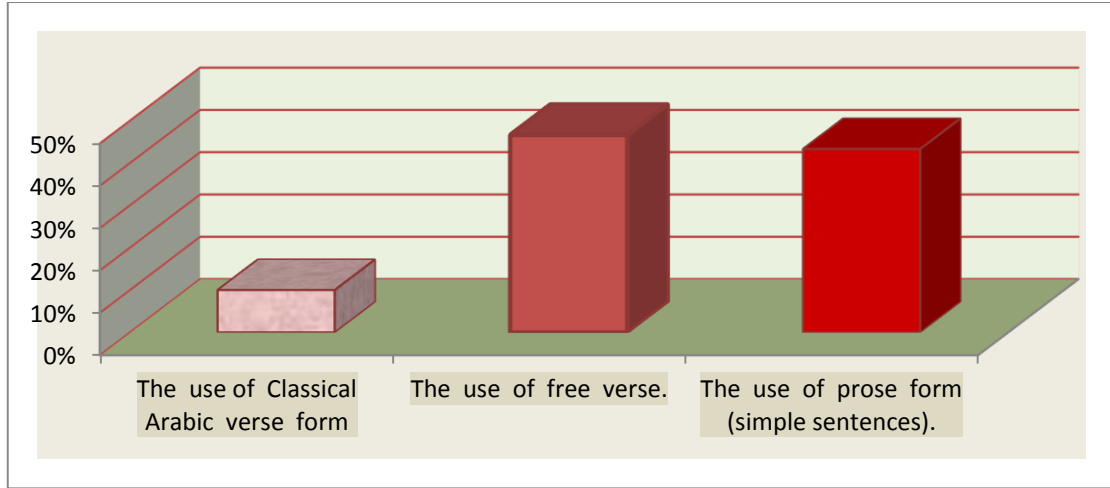


Fig. 9: Strategies Used in Translating the Fourth Verse

In the translation of this verse, it would have been better to relate the two English verses in one verse in the Arabic language. Here, the number of students remained the same since thirteen (13) students have translated the English verse through the use of prose in Arabic, fourteen (14) through the use of free verse and only three (03) through the use of the classical Arabic verse. The translations of those who used prose form are as follows:

إني إذن أومن بأولئك الذين لا يجدون للنار مثيلاً.

/ʔinīy idhan ʔuʔminu biʔulāʔika al-ladhīyna lā yajidūwna li al-nāri mathīylan/

أنا مع أولئك الذين يقولون أن نهاية العالم نارية.

. /ʔanā maʔa ʔulāʔika al-ladhīyna yaqūwlūwna ʔana nihāyata al-ʔālamī nāriyah/

أنا مع الذي يفضلون النار.

/ʔanā maʔa al-ladhi yufaḍilūwna al-nār/

In the first example, the students used the word 'أومن' which does not exist in the original version. In addition, there is a great number of words compared with the English version. Likewise, the second and third examples emphasize on the standpoint of the author towards those who believe that the end of this world will be with fire.

Concerning the meaning, these translations have transmitted the message, but they have not focused on the form of the poetic verses.

As far as the second group of students is concerned, they have translated the fourth verse as follows:

أتفق مع من يفضلون النار.

/'atafiqū ma'a man yufaḍilūwna al-nār/

أشاطر الذين يفضلون النار.

/ushāṭiru al-ladhīyna yufaḍilūwna al-nār /

These two renditions are of the same meaning disregarding the use of different words: 'أشاطر، أتفق' / **ushāṭiru 'atafiqū**/ but free verse form is always dominant.

The third trend of students translated this verse into the form of classical Arabic verse. The following example illustrates such rendition:

وأنا أذوب مع أولئك الذين يجعلون للنار القوة والآلاء.

/wa 'anā adhūwbu ma'a 'ulā'ika al-ladhīyna yaj'alūwna li al-nāri al-quwata wa al-ālā'/

Here, the student wanted to say that the poet sticks strongly to the opinion of those who said that the end of this world will be in fire. The student used the explicitation strategy and added the word 'آلاء' in order to fit the meter which is used throughout the whole poem. Besides, it mentions that fire is useful in good things, and it is a kind of grace. The second example says: 'مع هواة النار أتعاقد' / **wa ma'a huwātī al-nāri 'ata'āqad/**. It reflects the use of euphemism which is one of the prosodic features. It implies that the poet holds strongly to the perspective which says that the world ends in fire. This is summarized in the word 'أتعاقد' / **'ata'āqad/** which

means to contract and as it is known the contract should not be repealed. The third example which is: 'ومشيت مع طريق كان للنار يختار' /wa mashaytu ma'a tariyqin kāna li al-nāri yakhtār/ reflects the emotive expression 'كان للنار يختار' /kāna li al-nāri yakhtār/ which means I have chosen that way with my own will without being obliged to do that. The last three examples are an example of a good translation of poetic discourse through the use of classical Arabic verse form. Moreover, students have been creative to the extent of understanding the ST as it was their own and playing the same role of the poet of the original version with the target version.

-Verse 5 & 6

But if it had to perish twice,

I think I know enough of hate

على أن الجليد إذا ما كان حتما فناء الكون ثانية مفيد

/'alá 'ana al-jalīyda 'idhā mā kāna ḥatman fanā'a al-kawni thāniyatan muftydu/

The fifth verse has been translated into different Arabic versions as shown in the table that follows:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	وإن كنت سأكابد الفناء بعد الفناء. /wa 'in kuntu sa'kābidu al-fanā'a ba'da al-fanā'/	03	10 %
	وإن كان للفناء طريقان. /wa 'in kāna li al-fanā'I tarīyqān/		
The use of free verse.	لكن إذا استلزم الأمر أن ينتهي بهما معا. /lākin 'idhā —stalzama al-'amru 'an yantahiya bihimā ma'an/	09	30 %
	إذا كان لابد أن يكون الموت مرتين. /'idha kāna lābuda 'an yakūwna al-mawtu maratayn/		
	إذا كان الدمار مقدرًا مرتين. /'idha kāna al-damāru muqadaran maratayn/		
The use of prose form (simple sentences).	لكن إذا كان ذلك سيحدث مرتين. /lākin 'idha kāna dhālika sayahduthu maratayn/	18	60 %
	إذا كانت نهايته وفناؤه مرتين. /'idha kānat nihāyatuhu wa fanā'uhu maratayn/		
	لكن إذا توجب على العالم الهلاك مرتين. /lākin 'idha tawajaba 'alā al- 'ālamī al-halāka maratayn/		
Total		30	100 %

Table 31: Strategies Used in Translating the Fifth Verse

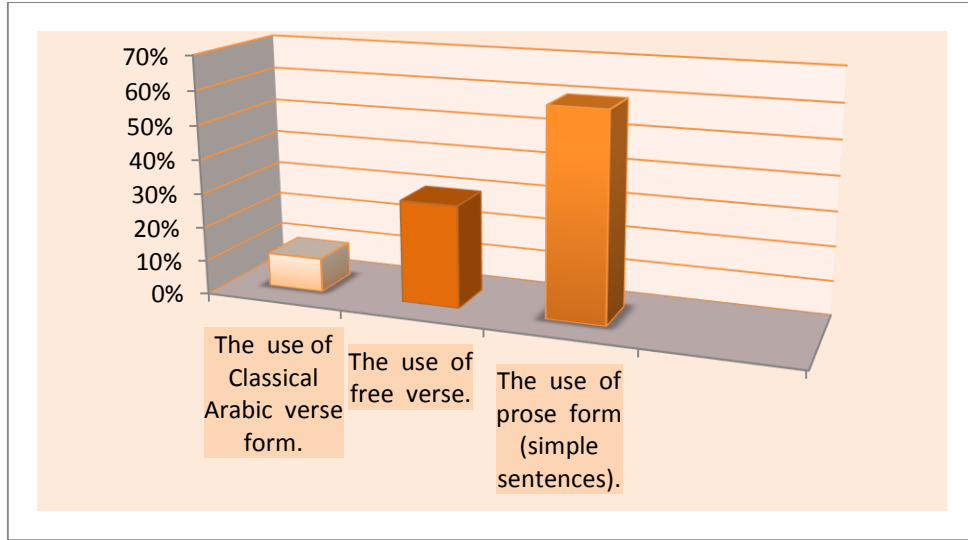


Fig. 10: Strategies Used in Translating the Fifth Verse

A great number of students (27) have translated this verse by the use of the word 'مرتين' /**maratayn**/ which is the equivalent of the English word 'twice' with the use of different words such as: 'الموت /الدمار مقدرًا/ الأمر ينتهي بهما معا/ نهايته وفناؤه' /**al-mawtu**/ /**al-damāru muqadaran**/ /**al-'amru yantahiya bihimā ma'an**/ /**nihāyatuhu wa fanā'uhu**/ which stand for the English word 'perish'. In fact, almost all the versions of these students mean the same thing. But, it is worth noticing that the prose versions and the free verse versions resemble each other in terms of form and meaning. The three (03) left students have used a very good strategy in order to transmit the source language verse which portrays their own creativity, i.e., their own way of thinking which results in considering the translation of poetry as an art. The first example which is:

'وإن كنت سأكابد الفناء بعد الفناء' /**wa 'in kuntu sa'ukābidu al-fanā'a ba'da al-fanā'**/ shows clearly the creativity of the student in using the expression 'الفناء بعد الفناء' /**al-fanā'a ba'da al-fanā'**/ in order to sound emphatic and to avoid the use of the word 'مرتين' which has no figurative meaning. In addition, the student, here, emphasizes on the mental state of the poet by using the word 'أكابد' /**'ukābidu**/ which shows us that the poet is suffering or is enduring an unwanted situation. However, the student here

used the first person singular and he meant the author while the meaning is directed to the end of this world. So, the students used the 'arabization strategy' and translated the English verse in a way which suits the Arabic language usage. The second example on the other hand was used by two students. It is as follows: 'وإن كان للفناء طريقان' /wa 'in kāna li al-fanā'I ṭarīyqān/. It shows the use of two ways instead of perishing twice but the meaning is still here.

The sixth verse has been translated into different Arabic versions as shown in the following table:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	فإني خيرت الجم من الحقد والكراهة والبغضاء. /fa 'inīy khabirtu al-jama mina al-ḥiqdī wa al-kurhi wa al-baghḍā'/	03	10 %
	أما أنا فأعتقد أن الكراهة فانيها. /'amā anā fa'a'taqīdu 'ana al-kurha fānīyhā/		
The use of free verse.	أعتقد أنني أعرف ما يكفي من الكراهية. /'a'taqīdu 'anīy 'a'rifu mā yakfīy mina al-karāhiyah/	19	63,33 %
	أظن أنني أعلم الكثير عن الكراهة. /'azunu 'ani 'a'lamu al-kathīyra 'ani al-kurh/		
The use of prose form (simple sentences).	أظن أن لدي كراهة كاف. /'azunu 'ana ladaya kurhun kāfīn/	08	26,66 %
	لأنه لدي قوة هدم فاتكة. /li'anahu ladaya quwatu hadmin fātīkah/		
Total		30	99,99 % ≈100 %

Table 32: Strategies Used in Translating the Sixth Verse

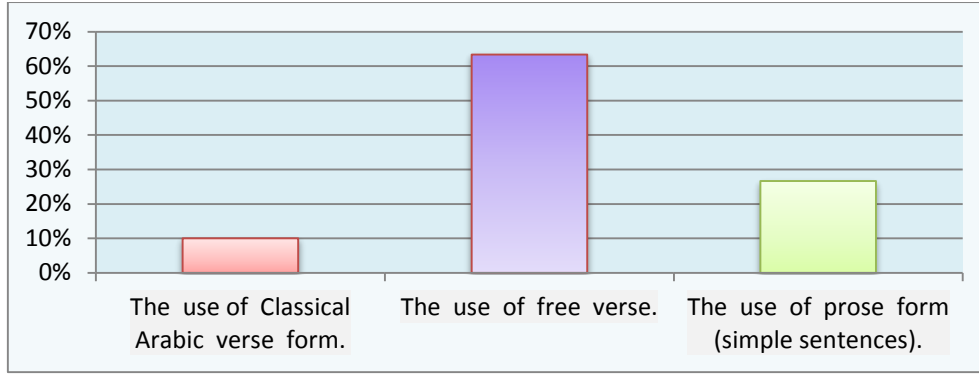


Fig. 11: Strategies Used in Translating the Sixth Verse

In *table 32*, it is clearly shown that a huge number of students (19) have used the free verse form which is summarized in:

أعتقد أنني أعرف ما يكفي من الكراهية.

/ʔaʔaʔidu ʔanīy ʔarifu mā yakfīy mina al-karāhiyah/

أظن أنني أعلم الكثير عن الكره.

/ʔazunu ʔani ʔalamu al-kathīyra ʔani al-kurh/

The first and second examples show that the poet felt lot of hatred and he knows what it means. Thus, he has chosen between ‘ice’ and ‘fire’. For that, he considered ‘ice’ to be stronger than ‘fire’ because it may result in disasters. The two versions transmitted the meaning carefully and thoroughly, yet the language is very simple.

On the other hand, eight (08) students have used the prose strategy in order to render the source verse into the target language. The first example which is: ‘أظن أن’ /ʔazunu ʔana ladaya kurhun kāfīn/ shows the feeling of the author and reflects his sentiments. This appears in the students’ translation who are embedded within the meaning of the original poem. In contrast, the second rendition is a distortion of the meaning: ‘لأنه لدي قوة هدم فاتكة’ /liʔanahu ladaya quwatu hadmin fātīkah/. The students who translated the English verse in this way have failed in transmitting the message of the source language to the target language reader because

it is a mistranslation. Instead, three students have used the classical Arabic verse form which is shown in the following:

فإني خبرت الجم من الحقد والكراه والبغضاء.

/fa 'inīy khabirtu al-jama mina al-ḥiqdi wa al-kurhi wa al-baghḍā'/

أما أنا فأعتقد أن الكراه فانيها.

/'amā anā fa'a'taqidu 'ana al-kurha fānīyhā/

The first illustration shows the degree of hatred of the poet in this life since the translator made it very emphatic by over exaggerating through the use of three words which have almost the same meaning. The meaning is successfully achieved and the student used 'explicitation strategy' because he added some words which do not exist in the original version. In contrast, the second example shows the thinking of the poet who believes in the role of hatred when it destroys this universe. But here, there is a misunderstanding of the original version which depicts the hatred the author experienced in his life which enables him to say which way is stronger in the destruction of the world.

-Verse 7, 8, & 9

To know that for destruction ice .

Is also great

And would suffice.

فبعض الناس أعطاني يقينا بأن الثلج مقتله أكيد

/fa ba'ḍu al-nāsi 'a'ṭānīy yaqīynan bi'ana thalja maqталuhu 'akīydu/

The seventh verse has been translated into different Arabic versions as shown in the following table:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	وأقول إنه من أجل كسر الجليد وجعله من الهباء. /wa 'akulu 'inahu min 'ajli kasri al-jalīydi wa ja'lihi mina al-habā'/	03	10 %
	وأقول إنه عظيم لها وكافيتها. /wa akūwlu 'inahu 'azīymun lahā wa kāfihā/		
The use of free verse.	أعتقد أن نهايته ستكون بالجليد. /'a'taqidu 'ana nihāyatahu satakūwnu bi al-jalīyd/	14	46,66 %
	لأقول أن دمار الجليد. /li'aqula 'ana damāra al-jalīyd/		
	لأقول أن الجليد للتدمير... /li'aqula 'ana aljalīyda li al-tadmīyr/		
The use of prose form (simple sentences).	أن النهاية ستكون جليدية. /'ana al-nihāyata satakūwnu jalīydiyah/	13	43,33 %
	أن نهاية العالم بالجليد. /'ana nihāyata al-'ālamī bi al-jalīyd/		
	لأقول أن الدمار الأكبر... /li'aqūwla 'ana 'al-damāra al-'akbar/		
Total		30	99,99 % ≈100 %

Table 33: Strategies Used in Translating the Seventh Verse

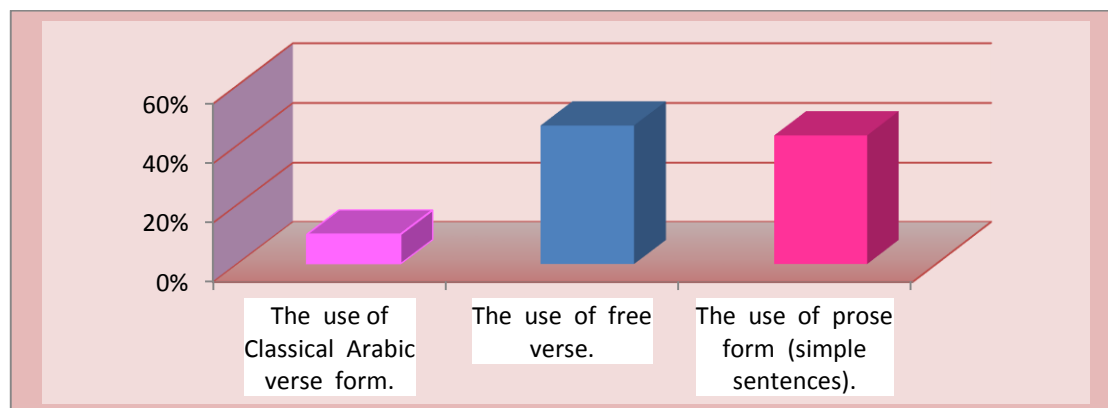


Fig. 12: Strategies Used in Translating the Seventh Verse

The majority of students (14) have used the free verse form which has the same meaning of saying that ‘ice’ for destruction is also useful:

أعتقد أن نهايته ستكون بالجليد.

/ʾaʿtaqīdu ʾana nihāyatahu satakūwnu bi al-jalīyd/

لأقول أن دمار الجليد.

/liʾaqula ʾana damāra al-jalīyd/

لأقول أن الجليد للتدمير...

/liʾaqula ʾana aljalīyda li al-tadmīyr/

All these translations have the same meaning of the original version which is the greatness of ice destruction.

On the other hand, thirteen students have used:

أن النهاية ستكون جليدية /أن نهاية العالم بالجليد/ لأقول أن الدمار الأكبر

/ʾana al-nihāyata satakūwnu jalīydiyah/ ʾana nihāyata al-ʿālamī bi al-jalīyd/

/liʾaqūwla ʾana ʾal-damāra al-ʾakbar/ as equivalents to ‘To know that for destruction ice’ which is not a complete sentence.

Only three students have used the classical Arabic verse form as a strategy for the rendition of the meaning from the source language to the target language:

وأقول إنه من أجل كسر الجليد وجعله من الهباء.

/wa ʾakulu ʾinahu min ʾajli kasri al-jalīydi wa jaʿlihi mina al-habāʾ/

وأقول إنه عظيم لها وكافئها.

/wa akūwlu ʾinahu ʾazīymun lahā wa kāfihā/

These two examples are related to the understanding of the translator who is the student in this case. While the student used the verse form in the first example,

he failed to transmit the meaning since what is meant by the poet is the use of ‘ice’ for destruction not the destruction of ‘ice’ itself; the second example emphasizes on the greatness of ‘ice’ in destruction in addition to its huge power which is stronger than ‘fire.’ So, in these two examples especially the first one, the students used 'adaptation' (cultural transplantation) in order to render this English verse into Arabic.

The eighth verse has been translated into different Arabic versions as shown in the table which follows:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	سيكون أعظم أيضا ويجود بالرضا والفناء. /sayakūwnu a‘zama ‘ayḍan wa yajūwdu bi al-riḍá wa al-fanā’/	03	10 %
	وهو أيضا عظيم للدمار. /wa huwa ‘ayḍan ‘azīymun li al-damār/		
The use of free verse.	لأن لديه قوة هدم قاتلة. /li’ana ladayhi quwata hadmin qātilah/	10	33,33 %
	حتى أقول أنه من أجل تحطيم الجليد أقوى. /ḥata ‘aqūwla ‘anahu min ‘ajli taḥṭīymi al-jalīydi ‘aqwá/		
	كذلك عظيم. /kadhalika ‘azīym/		
The use of prose form (simple sentences).	هي أيضا نهاية جيدة. /hiya ‘ayḍan nihāyatun jayidah/	17	56,66 %
	فهو أيضا عظيم. /fahuwa ‘ayḍan ‘azīym/		
	.. هو من نصيب الجليد. /huwa min naṣīybi al-jalīyd/		
Total		30	99,99 %≈100 %

Table 34: Strategies Used in Translating the Eighth Verse

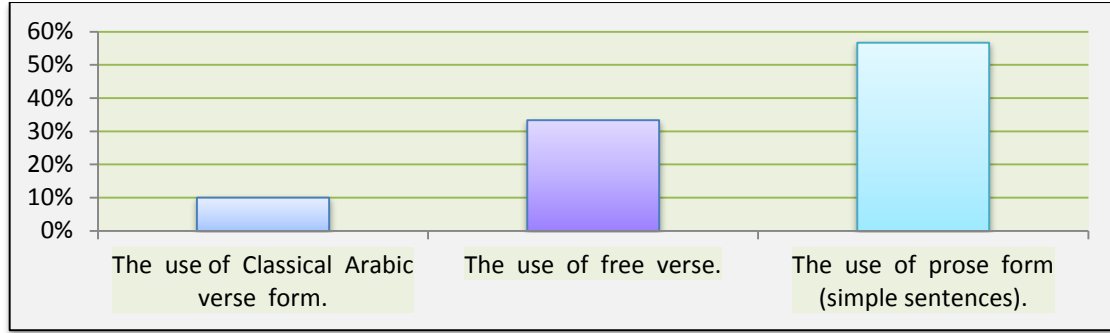


Fig.13: Strategies Used in Translating the Eighth Verse

As far as the translation of this verse is concerned, almost all students (17) have translated it through the use of a prose form and with the use of very simple sentences: ' هي أيضا نهاية جيدة./ هو من نصيب الجليل. / فهو أيضا عظيم.' /hiya 'ayḍan nihāyatun jayidah/ /huwa min naṣībī al-jalīy/ /fahuwa 'ayḍan 'aẓīm/. The first translation is a good one and it transmits the meaning faithfully. However, the second and third are not very close and the meaning is distorted.

In spite of that, the translation of the second group of students (10) have rendered this verse into:

لأن لديه قوة هدم قاتلة.

/li'ana ladayhi quwata hadmin qātilah/

حتى أقول أنه من أجل تحطيم الجليل أقوى.

/ḥata 'aqūwla 'anahu min 'ajli taḥṭīymi al-jalīydi 'aqwá/

كذلك عظيم.

/kadhalika 'aẓīm/

The first example does not reflect a good translation since the word 'قاتلة' /qātilah/ should be replaced by another word which is 'هائلة' /hā'ilah/ and which suits best the context and stands for the word (great) in the English language. The

second example transmits the meaning carefully. However, the third translation is not complete and it does not transmit the true meaning of the source language verse.

There are three students who transmitted this verse in a good manner. They have preserved the meaning in addition to the form which resembles Arabic poetry rather than English poetry:

سيكون أعظم أيضا ويجود بالرضا والفناء.

/sayakūwnu a‘zama ’ayḍan wa yajūwdu bi al-riḍá wa al-fanā’/

وهو أيضا عظيم للدمار.

/wa huwa ’ayḍan ‘azīmun li al-damār/

The first example focuses on the great destruction of world by ice which will be enough. It is a good one since it transmits the meaning with the form which was created by the translator. This student kept using the same strategy which is explicitation. The second example also emphasizes on the greatness of ice for destruction compared to fire.

The ninth verse has been translated into different Arabic versions as shown in the following table:

The Strategy	The Translation	N of Students	% of Students
The use of Classical Arabic verse form.	و يحول دون الفرار. /wa yaḥūwlu dūwna al-firār/	01	3,33 %
The use of free verse.	و هذا كاف لفهم ذلك. /wa hādhā kāfin lifahmi dāhlik/	09	30 %
	و هو بذلك أجدر وأوفى. /wa huwa bidhālika ajdaru wa awfá/		
	و سيرضي الجميع. /wa sayurḍīy al-jamīy/		
The use of prose form (simple sentences).	وسيكون شاملاً. /wa sayakūwnu shāmilan/	10	33,33 %
	و هذا كاف واف. /wa hādhā kāfin wāfin/		
	و سيفي بالغرض. /wa sayafīy bi al-gharaḍ/		
No translation	/	10	33,33 %
Total		30	99,99 %≈100 %

Table 35: Strategies Used in Translating the Ninth Verse

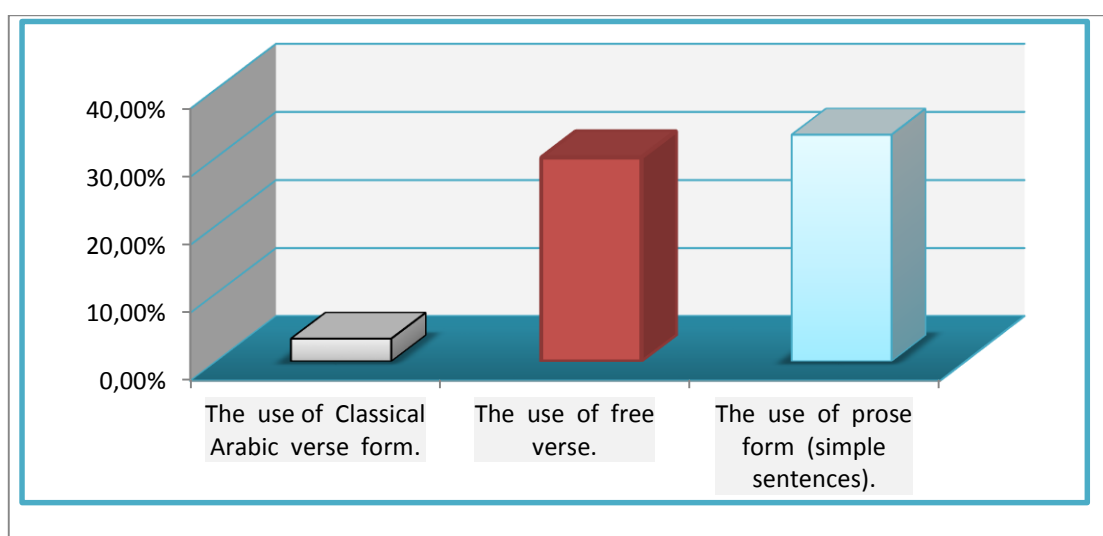


Fig. 14: Strategies Used in Translating the Ninth Verse

In this last verse of the poem some students (10) have not translated it since they have related it to the previous verses. Thus, they have not stucked strongly to the source language text. This is a good idea since if this verse is translated, it will be a kind of redundancy and repetition. On the other hand, other students (19) have translated this verse in different ways which swing between 'و هذا كاف واف/وسيكون شاملا' / **wa hādhā kāfin wāfin/** /**wa sayakūwnu shāmilan/** /**wa sayafīy bi al-gharaḍ/** which have the same meaning of the original verse. These renditions have been reached by (10) students who used the prose form. Yet, in reality the transmission of the meaning of this verse will have no sense as the meaning is embraced within the preceding verses. Nine of these students have used the free verse form and their translations are: 'و سيرضي الجميع./ و هو بذلك أجدر وأوفى./و هذا كاف لفهم ذلك.' /**wa sayurḍīy al-jamīy/** /**wa huwa bidhālīka ajdaru wa awfá/** /**wa hādhā kāfin lifahmi dāhlik/**. These translations also have the same meaning of the original verse. Besides, only one student used the classical Arabic verse form. His version was 'و يحول دون' /**wa yaḥūwlu dūwna al-firār/** and it transmits the meaning which is adequacy.

5.2.5.2. Translations of Professionals

-Professional Translator 1

The following are seven different versions of the same poem 'Fire and Ice.' One professional provided us with four different versions of the same poem while others gave us only one version.

-Translation 1

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	<p>البعض يقول ان نهاية العالم في النار /al-ba‘du yaqūwlu ‘ana nihāyata al-‘ālamī fīy al-nār/ ويقول البعض في الجليد. /wa yaqūwlu al-b‘adu fīy al-jalīyd/ من ما كنت خفيفا من الرغبة /min mā kuntu khfīyfan mina al-raghbah/ مع الذين يفضلون النار. /maa al-ladhīyna yufaḍilūwna al-nār/ ولكن إذا كان ليفنى المرة و المرة، /wa lākin ‘idhā kāna liyafnā al-marata wa al-marah/ أعتقد أنني من الكراهية أعرف ما يكفي /‘a‘taqīdu ‘ananīy mina al-karāhiyati ‘a‘rifu mā yakfīy/ معرفة أن في التدمير الجليد /ma‘rifatan ‘ana fīy al-tadmīyri al-jalīyd/ هو أيضا في /huwa ‘ayḍan yafīy / وقد يكفي. /wa qad yakfīy</p>

Table 36: Translation One of the First Professional

Generally speaking, the translator used a literal method of translating poetry. He rendered the preposition ‘in’ to Arabic as ‘في’ /fīy/ which is not correct since this means that there will be a huge fire and the world will be burnt by it. The best translation is to use the preposition ‘بـ’ /bi/ which means that the reason which will lead to the end of the world is fire or ice. The translator followed the structure of the English sentence and did not submit some translated sentences to the rules of the Arabic language. This is seen in these verses:

من ما كنت خفيفا من الرغبة /min mā kuntu khfīyfan mina al-raghbah/
مع الذين يفضلون النار. /ma‘a al-ladhīyna yufaḍilūwna al-nār/

Thus the translated version seems to be a prosaic text but not a poem.

-Translation 2

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	<p>يقول بعضهم ان العالم سينتهي في النار، /yaqūwlu ba‘duhum ‘ana al-‘ālama sayantahīy fīy al-nār/ ويقول البعض في الجليد. /wa yaqūwlu al-ba‘du fīy al-jalīyd/ فمن ما قد تذوقت من الرغبة /fa min mā qad tadhawaqtu mina al- raghbah/ أحمل مع أولئك الذين يفضلون النار. /’aḥmilu ma‘a ’ulāika al-ladhīyna yufaḍilūwna al-nār/ ولكن إذا كان و أن نموت مرتين، /wa lākin ’idhā kāna wa ’an namūwta maratayn/ أحسبني أعرف من الكراهية ما يكفي /’aḥsibunīy ’a’rifu mina al-karāhiyati mā yakfīy/ لأن أعرف أن للدمار، الجليد /li ’an ’a’rifa ’ana li al-damāri al-jalīydu/ أيضا عظيم /’ayḍan ‘azīymun/ و قد يكفي. /wa qad yakfīy/</p>

Table 37: Translation Two of the First Professional

In the second version the first translator provided us with, the translator keeps on using the same method which is literal translation. This method is not always acceptable in the translation of poetry because it neglects the aesthetic side of the poem. This is clearly seen in the fourth verse of the Arabic version:

أحمل مع أولئك الذين يفضلون النار.
/’aḥmilu ma‘a ’ulāika al-ladhīyna yufaḍilūwna al-nār/

In this version, the translator gave us some possibilities in changing the structure of the verses (sentences) of the Arabic version but the form of the poem is totally neglected by the translator.

-Translation 3

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	يقول البعض أن العالم سيزول في النار تكون، /yaqūwlu ba‘duhum ‘ana al-‘ālama sayazūwlu fīy al-nāri takūwn/ وبعضهم في الجليد يقول. /wa ba‘duhum fīy al-jaīyldi yaqūwl/ فما قد تذوقت من الرغبة /fa mimā qad tadhawaqtu mina al- raghbah/ فأنا ممن يفضلون اللهب. /fa’anā mīman yufaḍilūwna al-lahab/ ولكن إن كان العالم مرتين لينقضي، /wa lākin ‘in kāna al-‘ālamu maratayni liyanqaḍīy/ أحسبني أعرف من الكراهية ما يكفي /’aḥsībunīy ‘a’rifu mina al-karāhiyati mā yakfīy/ لأن أعرف أن في الدمار، الجليد /li’an ‘a’rifa ‘ana fīy al-damāri al-jalīydu/ أيضا يفي /’ayḍan yakfīy/ و قد يكفي. /wa qad yakfīy/

Table 38: Translation Three of the First Professional

In the third translation of the first professional, he used the same strategy which is literal translation as in the second verse of the Arabic version:

وبعضهم في الجليد يقول.
/wa ba‘duhum fīy al-jaīyldi yaqūwl/

Once more, there are structural mistakes as in the first verse of the Arabic version. The translator overlooked the structure of Arabic sentences and the rhyme and rhythm which are indispensable in the Arabic version.

-Translation 4

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	<p>البعض يقول نهاية العالم في النار تكون، /al-ba‘du yaqūwlu nihayatu al-‘ālamī fīy al-nāri takūwn/ وبعضهم في الجليد يقول. /wa ba‘duhum fīy al-jalīdyi yaqūwl/ فمما قد تذوقت من الرغبة /fa mimā tadhawaqtu mina al-raghbah/ فأنا ممن يفضلون اللهب. /fa ’anā miman yufaḍilūwna al-lahab/ ولكن إن كان العالم مرتين لينقضي، /wa lākin ’in kāna al-‘ālamu maratayni liyanqaḍīy/ أحسبني أعرف من الكراهية ما يكفي /’aḥsibunīy ’a’rifu mina al-karāhiyati mā yakfīy/ لأن أعرف أن في الدمار، الجليد /li’an a’rifa ’ana fīy al-damāri al-jalīydu/ أيضا يفي /’ayḍan yafīy/ و قد يكفي. /wa qad yakfīy/</p>

Table 39: Translation Four of the First Professional

The translator keeps on using the same strategy in this version. There are some gaps in the Arabic version because the translator followed the poet without giving much importance to the language he is translating into. In fact, there are many gaps between the original version and the fourth Arabic version because the translator overlooked the structure of the Arabic language and the form of the poem even if he

provided us with different possibilities and a rich vocabulary as in the fourth English verse and its four possible Arabic versions:

But if it had to perish twice,

ولكن إذا كان ليفنى المرة و المرة،
 /wa lākin 'idhā kāna liyafnā al-marata wa al-marah/
 ولكن إذا كان و أن نموت مرتين،
 /wa lākin 'idhā kāna wa 'an namūwta maratayn/
 ولكن إن كان العالم مرتين لينقضي،
 /wa lākin 'in kāna al-'ālamu maratayni liyanqadīy/
 ولكن إن كان العالم مرتين لينقضي،
 /wa lākin 'in kāna al-'ālamu maratayni liyanqadīy/

-Professional Translator 2

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	<p>قيل مصير الكون نار محرقة /qīyla maṣīyru al-kawni nārun muḥriqah/ وقيل مصيره بردا جمودا كارثة /wa qīyla maṣīyruhu bardan jumūwdan kārithah/ ولأن لي باع طويل في الهوى /wa li'ana līy bā'un ṭawīlyun fīy al-hawā/ أرى النار أولى أن تكون الهالكة /'arā al-nāra 'awlā 'an takūwna al- hālikah/ ولو شئى أن الكون يهلك ثانية /wa law shīy'a 'ana al-kawna yuhlaku thāniah/ فأنا بكنه الكره أعرف عارفة /fa 'anā bikunhi al-kurhi 'a'rafu 'ārifah/ وهو جليد يكفي لوقع الواقعة /wa huwa jal īydun yakfīy liwaq'i al- wāqi'ah/</p>

Table 40: Translation of the Second Professional

In the translation of the second professional, we notice that he preserved the meaning of the original version and tried to create a good form based upon the

nature of Arabic poetry which is based upon having the same rhyme, meter, and creating rhythm. The translator used at least three strategies which are 'adaptation' as in:

وهو جليد يكفي لوقع الواقعة

/wa huwa jal īydun yakf īy liwaq‘i al-wāqi‘ah/

modulation as in:

قيل مصير الكون نار محرقة

/qīyla maṣīyru al-kawni nārun muḥriqah/

and explicitation such as:

وقيل مصيره بردا جمودا كارثة

/wa qīyla maṣīyruhu bardan jumūwdan kārithah/

All this is done since the translator followed dynamic translation method and did not stick to only one strategy.

-Professional Translator 3

Original Version (English)	Translated Version (Arabic)
Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.	<p>بعض الناس يقولون ان العالم سينتهي إلى النار /ba'du al-nāsi yaqūwlūwna 'ana al-'ālama sayantahīy ilá al-nār/ وبعضهم يقول إلى الجليد /wa ba'ḍuhum yaqūwlu ilá al-jalīydi / مما تذوقت من الشهوة /mimā tadhawaqtu mina al-chahwah/ أنا مع الذين يفضلون النار /'anā ma'a al-ladhīyna yufaḍilūwna al-nār / ولكن إذا كان لا بد له أن يندثر مرتين، /wa lākin 'idhā kāna lābuda lah an yandathira maratayni / فأظن أنني أعرف عن الكراهية ما يكفي /fa'zunu 'anīy 'a'rifu 'ani al-karāhiyati mā yakfīy/ لأن أعرف أن الجليد للتدمير /li'an a'rifa 'ana al-jalīyda li al-tadmīyri / هو أيضا عظيم /'ayḍan 'azīymun/ وسوف يكون كافياً /wa sawfa yakūwnu kāfīyan/</p>

Table 41: Translation of the Third Professional

In the translation of the third professional, the focus was on preserving the meaning and structure of the original version. In fact, the translator overlooked the form which represents the beauty of poetry. The translated version seems to be a prosaic text because it lacks some poetic feature such as meter and rhyme. The translator used the literal method of translating poetry which includes some strategies such as: 'approximation' as in the example which follows:

But if it had to perish twice,

ولكن إذا كان لا بد له أن يندثر مرتين،

/wa lākin 'idhā kāna lābuda lah an yandathira maratayni/

-Professional Translator 4

Original Version (English)	Translated Version (Arabic)
<p>Some say the world will end in fire, Some say in ice. From what I've tasted of desire I hold with those who favor fire. But if it had to perish twice, I think I know enough of hate To know that for destruction ice Is also great And would suffice.</p>	<p>النار ستكون سببا لدمار هذا العالم /al-nāru satakūwnu sababan lidamāri hādha al-ālam/ هكذا يقول بعض الناس /hākadhā yaqūwlu ba‘du al-nās/ والبعض الاخر يقول بل البرودة ستكون هي السبب /wa alba‘du al-‘ākharu yaqūwlu bali al- burūwdatu satakūwnu hya al-sabab/ ومن خلال ما ذقته من رغبات /wa min khilāli mā dhuqtuhu min raghabāt/ فأنا مع الذين يقولون النار سبب الدمار /fa’anā ma‘a al-ladhīyna yaqūwlūwna al- nāru sababu al-damār/ ولكن اذا قدر للعالم ان يتدمر مرتين /wa lākin ‘idhā qudira li al-‘ālamī ‘an yatadamara maratayn/ فأنا أعرف قدرا كافيا من الكراهية /fa’anā ‘a‘rifu qadran kāfīan mina al- karāhyah/ يجعلني اقول ان البرودة كالنار قوية /yaj‘alunīy ‘aqūwlu ‘ana al-burūwdata ka al-nāri qawyah/ وكفيلة بتدمير العالم! /wa kafīlatun bitadmīyri al-‘ālam/</p>

Table 42: Translation of the Fourth Professional

In the translated version of this poem, the fourth and last translator used the same method used by the previous translators who focused on the meaning and followed the original version word for word. As a result, the beauty of this poem is lost in the Arabic language because of negligence of the poetic features. The best example is stated in the third English verse and its equivalent stated in the fourth Arabic verse:

From what I've tasted of desire

ومن خلال ما ذقته من رغبات

/wa min khilāli mā dhuqtuhu min raghabāt/

-Test Results

The main results we can get from this chapter are that translation students are not aware of the strategies used in translating poetry except two or three students have used some strategies such as; explicitation, Arabization, cultural approximation, and cultural transplantation or what is called by others 'adaptation'. In fact, these students have taken the meaning from the English language (culture) and transplanted it in the Arabic language (culture). They have also preserved both the meaning and the content except some shades of meaning. Hence, we may evaluate the translation of these students by saying that it gains meaning rather than loses it.

On the other hand, the rest of students have failed to preserve the form of poetic verses since they have used the prose form. As a result, they based their translations upon the meaning rather than the form. Moreover, they used a very simple language which makes the impact of the artistic work absent. So, we may generalize the results of this test by saying that translation students are not aware of the different strategies translators use in order to transmit the poetic message which may be vague for the translator and based upon probabilities and possibilities.

As far as the professionals' translations are concerned, the four professional translators have tried to preserve the meaning which is the essence of translation in general and poetic translation in particular. Yet, in poetic translation the focus should be on the form, the content, and the prosodic features which has not been the case for the four professionals' translations. In fact, only the second professional has provided us with a good translation where the use of different strategies such as; adaptation, modulation, and explicitation is found. The three others have just focused on a general strategy which is called gist translation. This latter preserves the meaning only.

Conclusion

In conclusion, we can say that the translation of poetry is a very difficult task since it is the act of taking a poem all with its linguistic, cultural, aesthetics, and sensitivity and trying to modify a lot of things especially word category and cultural aspects in order to suit the target language readers. This operation is analogical to surgery. If a surgeon takes an organ from one person's body and tries to transplant it in another person's body, some complications may occur since the body may accept it and it may refuse it. Thus, here both students and professionals have failed to transmit the poetic message as it should be since they have neglected creativity which is an important feature in translating poetic verses in addition to the characteristics of poetry which may be summarized in prosodic features and figures of speech. For that, they need to know first what the strategies are in order to be able to apply them for the translation of poetry.

Chapter Six

The Analysis of the Data Gathered from the Questionnaire to Teachers

Introduction

For the purpose of knowing the strategies used in translating poetry from English into Arabic, a questionnaire is given to teachers of translation in both the English and the translation departments. This chapter deals foremost with the answers provided by translation teachers as they have expertise in this domain which is teaching translation and the translation activity. The findings of this questionnaire are analyzed starting by giving the characteristics of the sample, the description of the questionnaire, and then analyzing the data. This chapter aims at analyzing the opinions of translation teachers, who are at the same time professional translators, about the translation of poetry from English into Arabic. So, from this chapter we can get opinions and assumptions about the translation of poetry and the strategies used to render this specific discourse.

6.1. The Sample

The sample consists of fifteen permanent teachers with degrees and qualifications in translation from both the English and the translation departments at Brothers Mentouri University - Constantine; five from the former and ten from the latter. Yet, only eleven teachers have responded and returned the questionnaires. The sample is a combination of teachers from both departments in order to know what they think as professional translators about the translation of poetry, if it is translatable or not, the strategies used in translating poetry, and whether the translators of poetry should be poets themselves or not.

6.2. Description of the Questionnaire

The teachers' questionnaire aims at knowing what teachers of translation, especially at the translation department, think of the translation of poetry in general and the strategies used in translating poetry in particular. The questionnaire is added at the end of this piece of research in order to back up the hypotheses with the opinions of the people who have expertise, competence, and experience in the domain of translation. The questionnaire given to teachers consists of twenty six questions. Seven questions are concerned with the experience of the teacher in the field of translation and specifically whether translated texts have the same impact as the original ones. Seven questions deal with translating literary discourse and especially poetry which some scholars have called the art of the impossible. Six questions are devoted to the translation of the poetic features, whether poetry is always translated into poetry or prose or is not translated neither to poetry nor to prose, and whether this area of interest should be given more importance. Five questions are devoted to the methods generally used in translating poetry, if the proficiency of translators plays a great role in translating poetry, the claims about the characteristics and the competence of the translator of poetry (if he should be a poet or not), and the appropriate suggestion that can be provided by teachers concerning the strategies which are necessary to render this specific type of discourse.

6.3. Analysis of the Information

Q1. How long have you been teaching translation?

The aim behind asking this question is to know about the experience in teaching translation among the teachers of translation. The rate of the period of years taught ranges from three to nineteen years in both departments. Thus, the teachers

who have been given the questionnaire to answer have the experience needed in the field of translation. The results are as follows:

Number of years taught in the field of translation	% of years taught in the field of translation	Number of Teachers	% of Teachers
03	3,44 %	02	18,18 %
05	5,74 %	01	9,09 %
07	8,04 %	01	9,09 %
08	9,19 %	01	9,09 %
09	10,34 %	02	18,18 %
10	11,49 %	01	9,09 %
11	12,64 %	01	9,09 %
15	17,24 %	01	9,09 %
19	21,83 %	01	9,09 %
87		11	99,99 % \approx 100%

Table 43: *Experience of teaching translation*

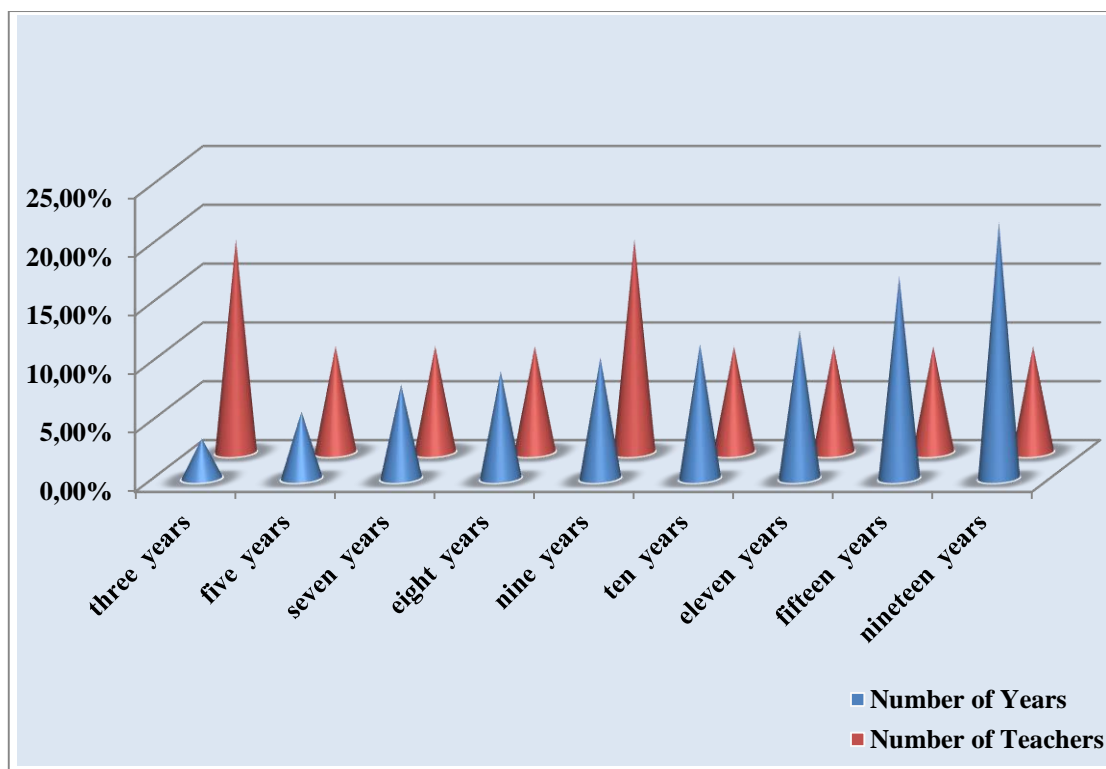


Fig. 15: Experience of teaching translation

Both the table and the figure show clearly the number of teachers which is described in our sample and the number of years taught by those teachers. The figure portrays the number of teachers in percentage and the number of years taught by each teacher in the domain of translation. These two are represented in the form of cones in different colours. The number of teachers is represented in the figure in red (at the back) and the number of years taught by each teacher appears in the figure in blue (in the front). The number of teachers corresponds to the number of years taught by each teacher.

Q2. Do you practise translation:

- a. Always?
- b. Somewhat?
- c. Every so often?

d. Not at all?

This question aims at knowing if teachers of translation keep in touch with practising translation because if they do so, this means that they know how to translate different types of texts. Thus, proof translators are known through practising translation since once they do not practice it, they may lose the ability of rendering one text correctly from one language into another. The answers of this question are organized in the table below:

Answers	N	%
Always	08	72,72 %
Somewhat	03	27,27%
Every so often	00	0 %
Not at all	00	0 %
Total	11	99,99 %≈100 %

Table 44: Frequency of practicing translation by teachers

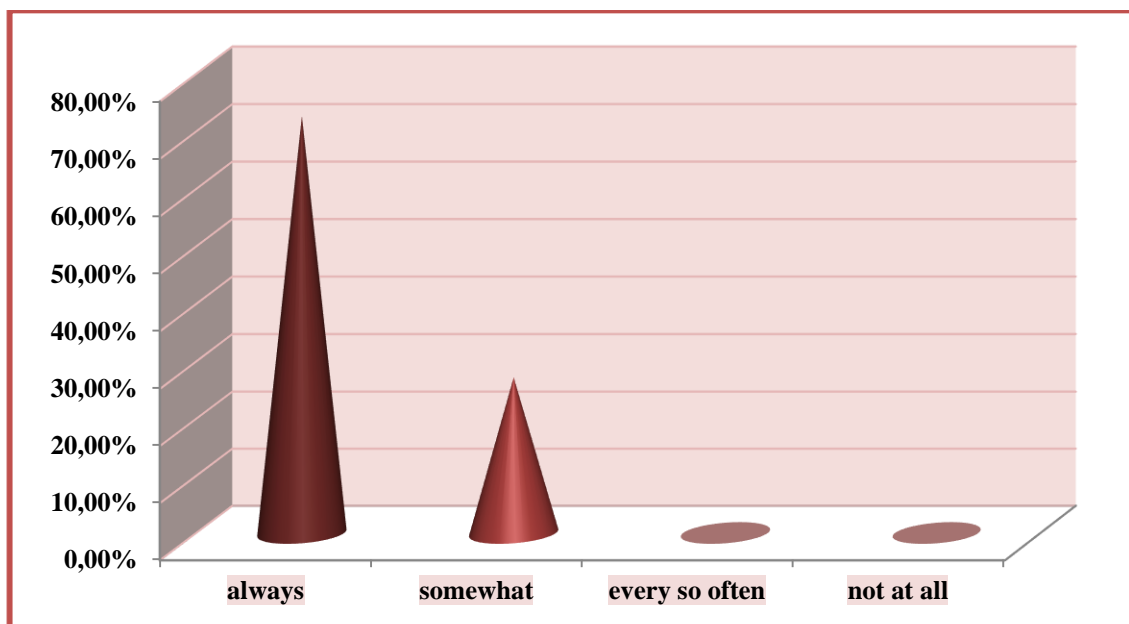


Fig. 16: *Frequency of practicing translation by teachers*

It is clearly shown in the diagram that almost all teachers (eight) from thirteen always practise translation. This increases the degree of experience in this field and in the fields related to translation such as contrastive studies. On the other hand, only three teachers somewhat practise translation. The scale goes from the very high which is ‘always’, i.e., 72,72 %, passing by ‘somewhat’ whose percentage is 27,27 % and ending by both ‘every so often’ and ‘not at all’ where the percentage is 0 %.

Q 3. Is translation an:

- a. Easy task?
- b. A difficult task?
- c. It depends upon the register?

This question aims at knowing if translation is an easy task which is done automatically, a difficult task which needs careful attention in dealing with all the types of texts, or it depends from one register to another and goes from the most general registers to the specialized ones.

Answers	N	%
An easy task	01	8,33 %
A difficult task	05	41,66 %
It depends upon the register	06	50 %
Total	12	99,99 %≈100 %

Table 45: *Difficulty or easiness in translation*

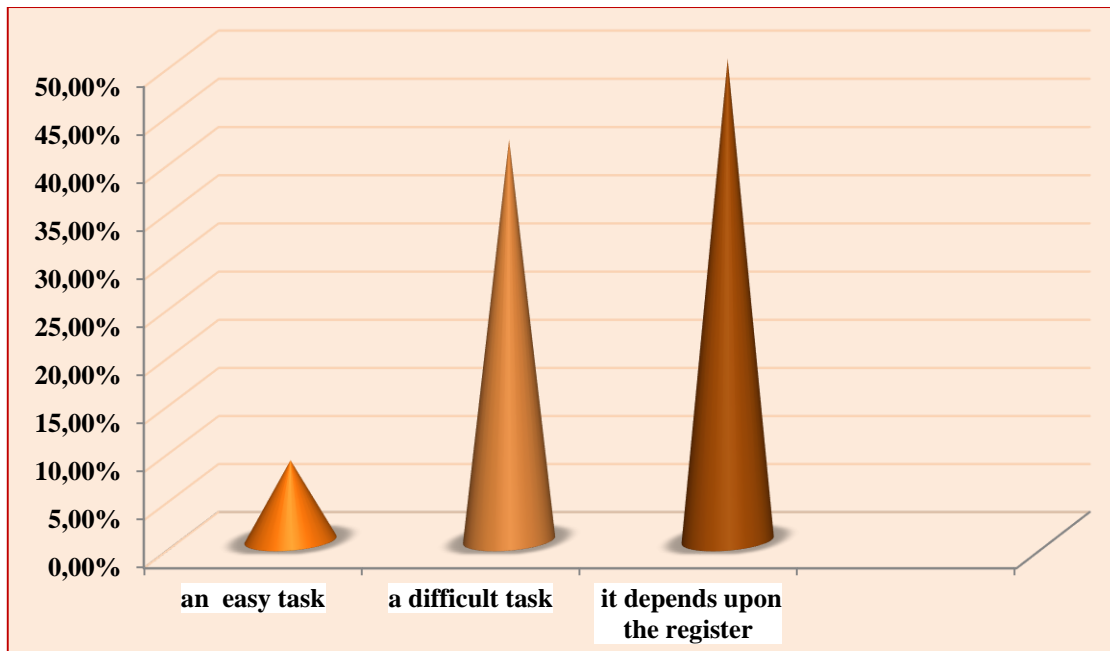


Fig. 17: Difficulty or easiness in translation

The table shows that translation is considered by the majority of teachers (06) as a task which depends upon the register since translating varies from one register to another. However, five (05) teachers say that translation is a difficult task. Only one says it is an easy task (see table 45).

Q4. Whatever your answer, please justify.

The justifications which teachers provide are as follows:

Five from the six teachers who answered ‘it depends upon the register’ have justified their answers by saying that some registers are more difficult especially when they are highly specialized. For that, each register has its own specificities mainly while dealing with formal documents. Moreover, translation may be an easy task when it is put in context and thus it may be a difficult task when it is not put in a context because the translator should do a search task first. For those who answered ‘it depends upon the register’, translation is a multi risk challenge which depends

upon the context, the typology, and the nature of the text. One teacher from the six teachers who answered ‘it depends upon the register’ has not justified his answer.

On the other hand, those who answered that translation is a ‘difficult task’ said that its difficulty rises from the fact that it covers all aspects of language; lexical, structural, cultural, and above all contextual. In addition to that, areas which are highly technical or not mastered are less easy. Thus, the nature of translation, the absence of consensus on the rules of transfer, and the difficulty of transmitting the meaning as it exists in the source language are the main reasons behind the difficulty of translation.

The teacher who responded that translation is ‘an easy and a difficult task at the same time’ by selecting two alternatives (a and b) has justified the answer by saying that translation may be easy with some text types for which the translator is well trained, and it is difficult when the translator lacks training.

As a result, since translation is the act of transmitting the meaning expressed in one language from that language to another, it is considered to be a difficult task even if it seems to be easy for some.

Q.5. Do translated texts really have the same impact on the target language readers as source ones have on the source language readers?

- a. Yes
- b. No

The aim behind this question is to know if translated texts really have the same impact upon target language readers or not, i.e., whether the translator should be faithful when dealing with source language items or he should adapt them with

target language readers. The informants know that through practicing the translation as an activity.

Answers	N	%
Yes	00	0 %
No	06	54,54 %
It depends upon the context/register	05	45,45 %
Total	11	99,99 %≈100 %

Table 46: *The impact of translated texts on target language readers*

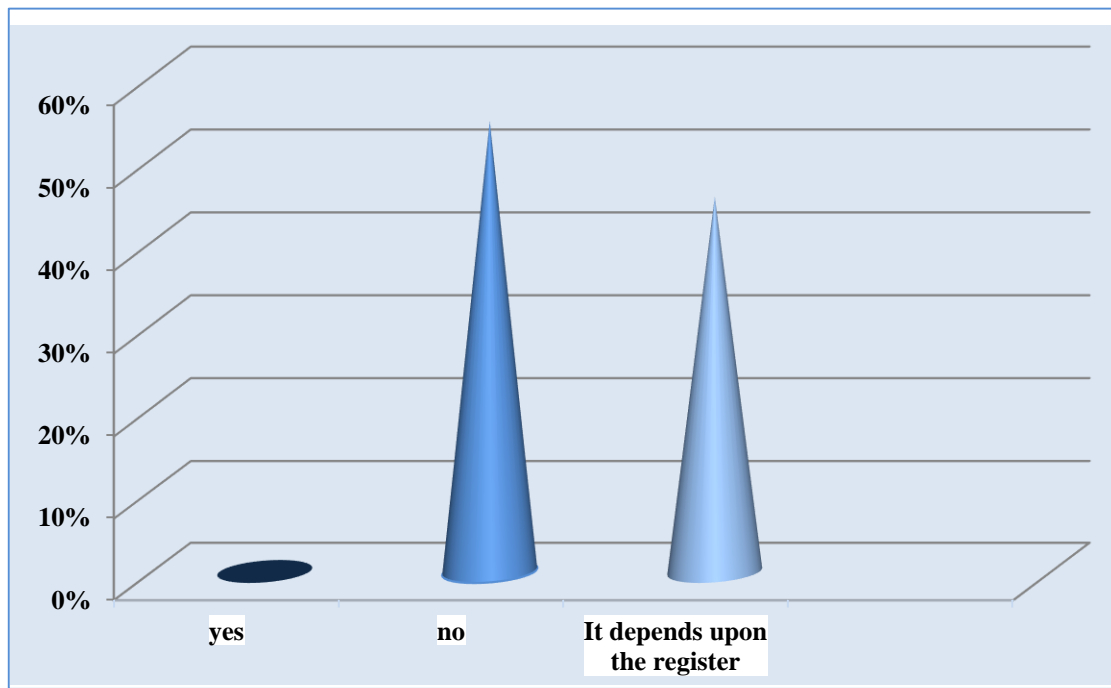


Fig. 18: *The impact of translated texts on target language readers*

Six teachers from eleven have responded by saying that translated texts do not have the same impact as source texts have on source language readers. On the contrary, only five teachers have said that it is neither ‘yes’ nor ‘no’ and have provided another response which is ‘it depends upon the context’ or ‘upon the

register' and which has been put in the table and the figure. No teacher has answered positively. All these different answers have been clearly shown in the table and in the diagram where the highest rate is the one of those who said 'no', i.e., 54,54 %, the middle is 'it depends upon the context or the register' with the percentage of 45,45 %, and the lowest is 'yes' which is represented in the 0 % percentage.

Q.6. Whatever your answer, please explain why:

In the previous question, there are only two possibilities ('yes' and 'no') which have been suggested, and the other (it depends upon the register) has been provided by the teachers in answering this question. They have, however; neglected the third answer which is 'yes'. As a result, those who answered 'no' have explained that sometimes it is really difficult to achieve the same effect which exists in the target text as it exists in the source text. Furthermore, this may depend on the translator's capacity and competence and the text-type, the cultural background, and the nature of the text translated because translated texts lose a bit of their authenticity and hence, lose a bit of their meaning because every language has its own intrinsic characteristics which cannot be easily transferred to the TL.

However, those who provided the answer 'it depends upon the register' have justified by saying that producing the same impact in the translated version depends on how competent the translator can be and how faithful the translation is. Generally speaking, there is always a shortage of effect in the target text because the impact varies according to text typology and the translator's competence. Moreover, this depends on specific cases because there are good translators and bad ones. One teacher has answered by saying "it depends upon the register" but he has not justified

his answer. Consequently, preserving the same effect (impact) in the target language is the task of proof and well trained translators.

Q 7. Should translators stick to the source language text in order to be faithful to the original version or should they translate the source text in a way that suits the target text audience?

In answering this question, some have opted for sticking to the source language by responding that the source language text should always be taken into consideration in order to remain faithful.

Others have answered by saying that the translator should opt for the latter and focus on it to a great deal, i.e., he should translate the source text in a way that suits the target text audience because different audiences require different translations that go with the nature of their languages and their cultures. In short, it all depends on what the customer or the audience wants.

The third category focussed on saying that both ways of translation are practiceable because the translator is responsible for both the source and target texts' meanings. One teacher responded by saying that this depends on the types of texts, translator's training and education. Another teacher has justified his answer by saying that the personal strategy is more practical which means that this is related to the translator's competence which enables him to create the suitable strategy. A last teacher has not justified his answer. So, the translator should give the priority to the meaning which is the most important thing without forgetting the form.

Q 8. In general, is literary discourse translatable or not?

- a. Yes
- b. No

The aim behind this question is to know if the highly artistic type of discourse is translatable or not because there are many researchers who find difficulties in rendering literary texts from the source language to the target language.

Answers	N	%
Yes	10	90,90 %
No	00	0 %
Somehow	01	9,09 %
Total	11	99,99 %≈100 %

Table 47: Translatability and untranslatability of literary discourse

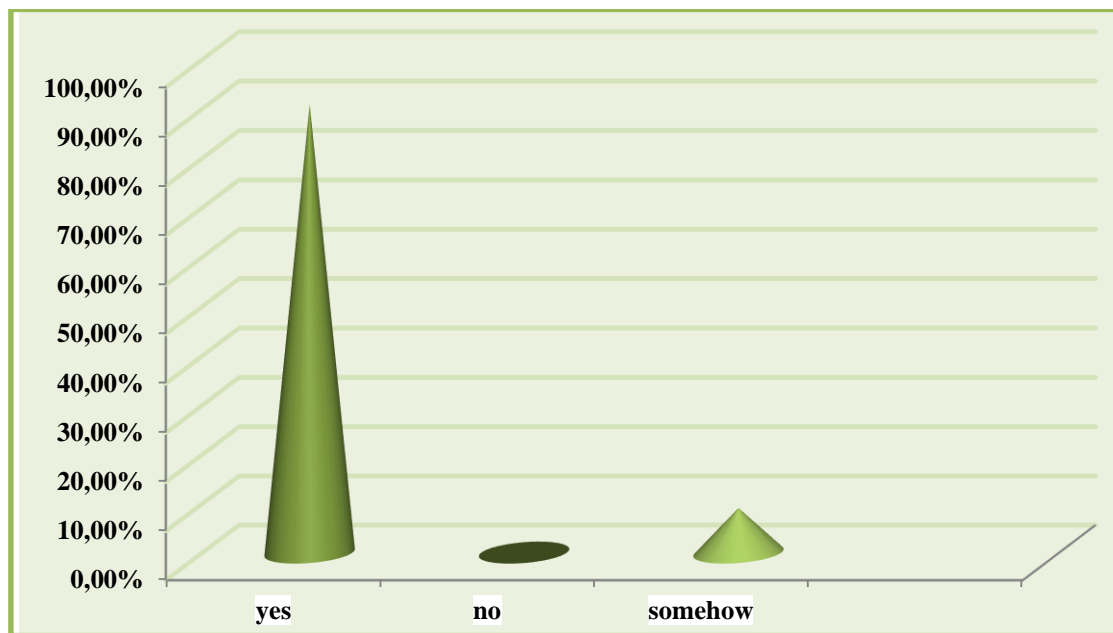


Fig. 19: Translatability and untranslatability of literary discourse

The majority of teachers (10) have answered this question positively. This is clearly portrayed in the diagram under the form of percentage (90,90 %). No one has answered negatively from the teachers as shown in the figure (0 %). The last answer which was not offered in the alternative of the question but has been provided by

one teacher who thinks that the translation of literary discourse is not totally difficult. The percentage of the last answer is 9,09 %.

Q 9. Whatever your answer, please justify:

Those who answered the previous question positively have justified as follows:

Literary discourse is translatable. Its translation is difficult but still possible because we have language universals which mean that what is said in a language can be transferred into another, that is, the notions are the same among all languages all over the world. Only the linguistic units which shape those notions are different. Thus, literary discourse is translatable because meaning can be transferred from one language to another but the translator needs to master the literary skills of the language including cultural ones since translating literary discourse is considered to be a second creation which needs poetic change to fit the target language rules.

One teacher has answered the previous question by saying ‘somehow’ and justified it by saying; “there may be some translators who are also novelists, poets, or anything of that sort” which implies that some translators are themselves poets, novelists, etc. which makes them able to translate literary discourse.

Q 10. Is poetry always difficult to translate?

- a. Yes
- b. No

This question is asked in order to know if poetic discourse is always difficult to translate or not because, if difficult, it will need some techniques when the translator is in the process of rendering one text from one language to another.

Answers	N	%
Yes	09	81,81 %
No	02	18,18 %
Total	11	99,99 %≈100 %

Table 48: The difficulty of translating poetry

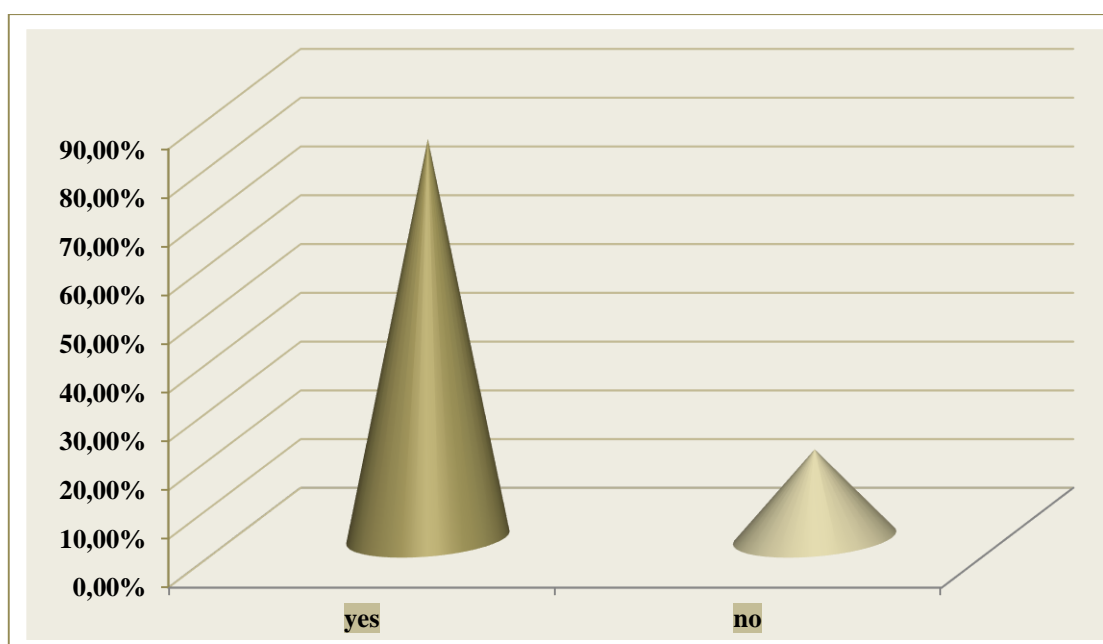


Fig. 20: The difficulty of translating poetry

In the table above, the majority of teachers (09) have confirmed that poetry is always difficult to translate. However, only two (02) teachers responded by saying that poetry is not always difficult to translate. This is clearly translated in the form of the figure where the rate of those who said that the translation of poetry is always difficult is much higher (81,81 %) than those who said that the translation of poetry is not always difficult (18,18 %).

Q 11. Whatever your answer, please explain why:

The teachers who answered the previous question saying ‘no’ have justified their responses by saying that poetry is not always difficult to translate because it just needs poetic skills. Moreover, if the translator is a poet and a translator at the same time this will facilitate his work.

However, those who gave a positive answer to the previous question have justified their answer by saying that its difficulty rises from the meaning, structure, rhyme, and rhythm. So, in the translation of poetry, an aesthetic function of language is required. One cannot translate poetry if he or she does not have sensitivity, imagination, and creativity. That is one should be a poet or at least know poetry in order to preserve both the form and the content which is a balance difficult to achieve. As a result, poetry is difficult to translate but not impossible because this depends on the poem itself, its rhyme, meter, etc. and the way the translator is doing his job. Thus, it may be done by imitation by wandering freely from the source text and conserving its main idea.

All in all, teachers of translation agree upon the difficulty of translating poetry. Yet, they emphasize on the possibility of translating it focusing on the main factors of poetic texts that should be preserved in order to have the same effect in the target language poem.

Q 12. What do you think of the famous saying of Robert Frost “poetry is what gets lost in translation” (in other words, is poetry the art of the impossible) ?

In answering this question some teachers have agreed upon losing some meaning when translating poetry as when translating any other piece of writing. As a matter of fact, they said that this saying is true to some extent because the translation of poetry is the most challenging one. Thus, poetry may be lost when the

form and content of the original text are difficult to preserve. Yet poetry is sometimes gained when the translator has the ability of preserving the content and the form in the target language.

Two teachers have answered by saying that the saying of Robert Frost is not true (not really, not exactly).

Q 13. Amongst the following types of poems which one seems easier to translate?

- a. free verse
- b. blank verse
- c. ballad
- d. limerick
- e. sonnet
- f. iamb

The aim behind this question is to know which type of poetry is easier to translate. Only the most common types of English poetry have been stated in this table:

Answers	N	%
Free verse	08	66,66 %
Blank verse	01	8,33 %
Ballad	00	0 %
Limerick	01	8,33 %
Sonnet	02	16,66 %
Iamb	00	0 %
Total	12	99,98 %≈100 %

Table 49: Easy poems in translation

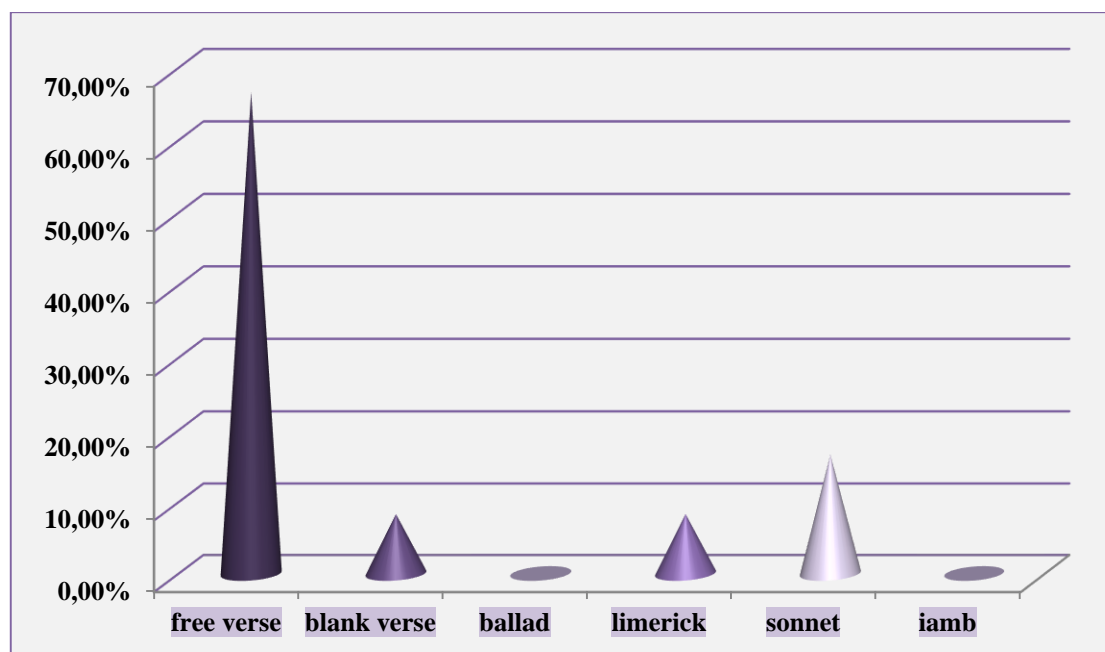


Fig. 21: Easy poems in translation

The majority of teachers (08) have answered that the easiest type of poetry for translation is free verse. On the other hand, two teachers have chosen 'sonnet'. One of them has chosen 'limerick' and 'sonnet' at the same time. One teacher has chosen

'blank verse'. No one has chosen 'ballad nor iamb' maybe because they are among the most difficult types of poetry or because the teachers-translators have not been exposed to such types of poetry. These results have been presented in the diagram where the ratio of 'free verse' is the highest (66,66 %). Then, comes the 'sonnet' with 16,66 %, after that we have both 'blank verse and ballad' which have the same percentage (8,33 %). Last, both "ballad and iamb" have the same percentage which is 0 %.

Q 14. Whatever your choice, please justify:

The teachers who have chosen 'free verse' are eight (08). They justified their answers by saying that it is the easiest type of poetry in translation because it comprises no rhythm and no rhyme so, the translator just matches content because, as its name indicates in free verse the translator does not have to stick to the form and has more choice at the lexical, phonological, and syntactic levels. In addition, this type of poetry has no stylistic features to be respected, no metrics or music, and the language used is simple. One teacher has answered 'sonnet' but has not provided any justification. The teacher who answered 'blank verse' justified by saying that this type respects the use of rhyme and rhythm. The teacher who chose 'limerick' and 'sonnet' justified by saying when there is rhyme and meter, this makes it easier to deal with poetry in translation.

Q 15. What are the features which should be taken into consideration when dealing with this sensitive type of texts (poetry)?

- a. figures of speech
- b. denotative and connotative meanings
- c. style and register
- d. any other (please specify)

This question is asked in order to know which feature among the ones represented in the table below are of a great importance when translating poetry from one language to another.

Answers	N	%
Figures of speech	02	13,33 %
Denotative and connotative meanings	03	20 %
Style and register	00	0 %
Any other (please specify)	02	13,33 %
All of them	08	53,33 %
Total	15	99,99 %≈100 %

Table 50: Features taken into consideration when dealing with poetry

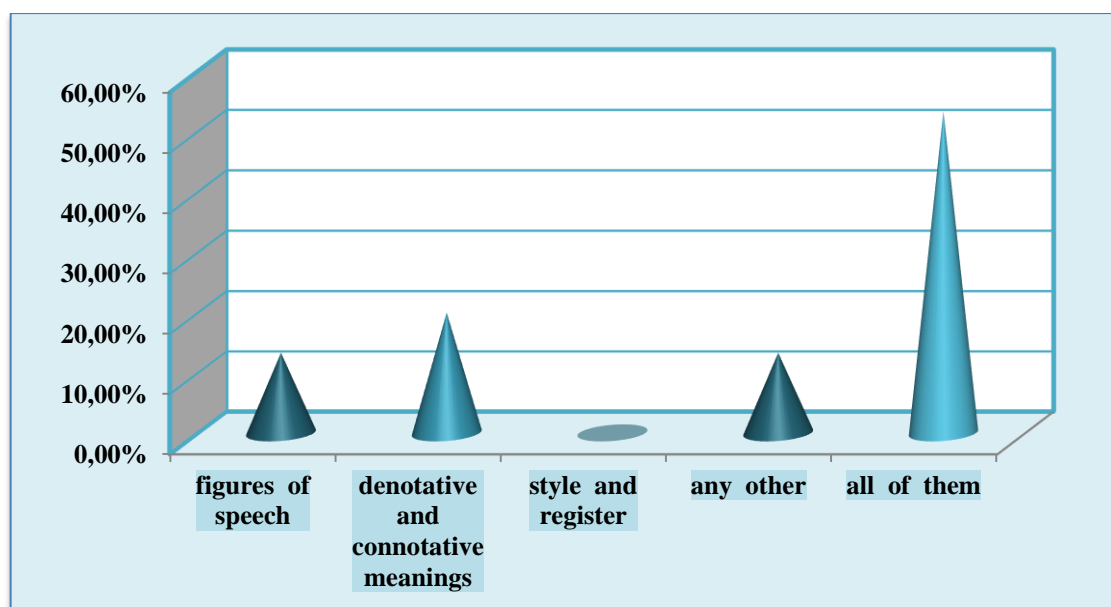


Fig. 22: Features taken into consideration when dealing with poetry

The majority of teachers (08) have answered either by choosing all the suggestions or by providing this answer 'all of them'. Three teachers, on the other

hand, have chosen denotative and connotative meaning maybe because it is the essence of poetic language. Others (02) have emphasized on figures of speech and two others have provided some suggestions. None of the teachers has chosen the answer 'style and register'. The answers of teachers are shown in the figure which represents the highest percentage for "all of them" (53,33 %). Then, the percentage of 'denotative and connotative meaning' which is (20 %) and after that, we have the percentage of both 'figures of speech' and 'any other' which is 13,33 %. Finally, we have 'style and register' which have the zero percentage (0 %). It is worth noting that some teachers have been given the possibility of ticking more than one answer. For that, some teachers put a tick in more than one box. Consequently, they have chosen more than one answer and because of that the total number of the answers has been more than eleven (15).

Q 16. What should be rendered in poetry:

- a. Form,
- b. Content,
- c. Both ?

This question is asked in order to know which element should be focused on when translating poetry whether it is the form or the content or both of them.

Answers	N	%
Form	00	0 %
Content	00	0 %
Both	11	100 %
Total	11	100%

Table 51: *The most important thing which should be rendered in poetry*

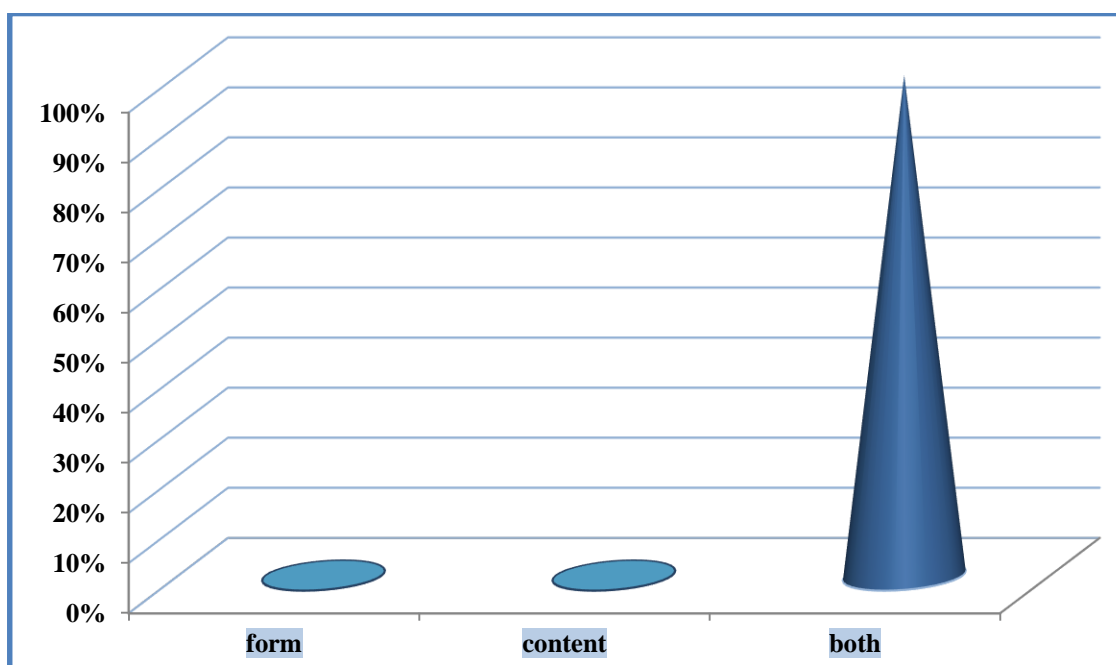


Fig. 23: *The most important thing which should be rendered in poetry*

The total number of teachers (11) have responded by choosing the answer 'both'. This is represented in the figure where the percentage equals the whole amount which is 100 %.

Q 17. Whatever your choice, please justify:

In answering this question, no teacher has focused on the first or second answers alone. They have all provided the researcher of this paper with the third answer which is 'both'. Thus, content is as important as form because the former

stands for meaning and the latter represents rhyming. And, both of them constitute the essence of poems where the coordination between them should be considered by the translator. On the other hand, when one of them is missing, no poetry exists. Hence, poetry is both form and content since they are both important in the source text and should be evenly important in the target text.

Q 18. Is poetry always translated into poetry or prose?

This question is asked in order to know if poetry is always translated into poetry or prose or is not always translated into one of them. Poetry may be rendered into the same type of discourse. The results of the answers are represented in both the following table and figure respectively.

Answers	N	%
Poetry	06	54,54 %
Prose	02	18,18 %
Both	01	9,09 %
Not	01	9,09 %
No answer	01	9,09 %
Total	11	99,99 %≈100 %

Table 52: *Translating poetry into poetry or prose*

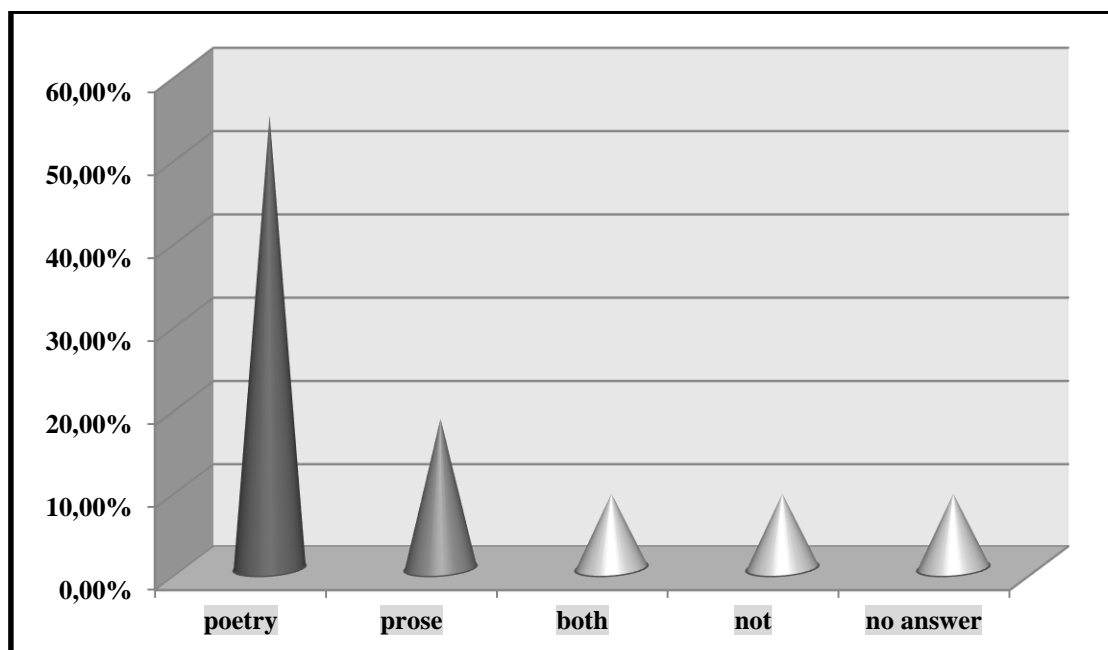


Fig. 24: *Translating poetry into poetry or prose*

The greatest number of teachers (06) have chosen poetry may be because they think that poetry can never be translated in any other type of discourse. Some others (02) have chosen prose. Two teachers, on the other hand, have provided ‘both’ and ‘not’ respectively maybe because they think that poetry is sometimes translated into poetry, sometimes into prose and some other times it is neither translated into poetry nor into prose. One teacher has not answered. The percentage of these responses has been shown in the figure above from the highest rate which is 54,54 % passing by 18,18 %, and ending by 9,09 %.

Q 19. Do you think that this area of interest (poetry translation) should be given more importance in translation studies?

- a. Yes
- b. No

The aim behind this question is to know whether this area of interest (translation of poetry) needs to be given more importance in translation studies.

Answers	N	%
Yes	04	36,36 %
No	07	63,63 %
Total	11	99,99 % \approx 100%

Table 53: Giving more importance to the translation of poetry

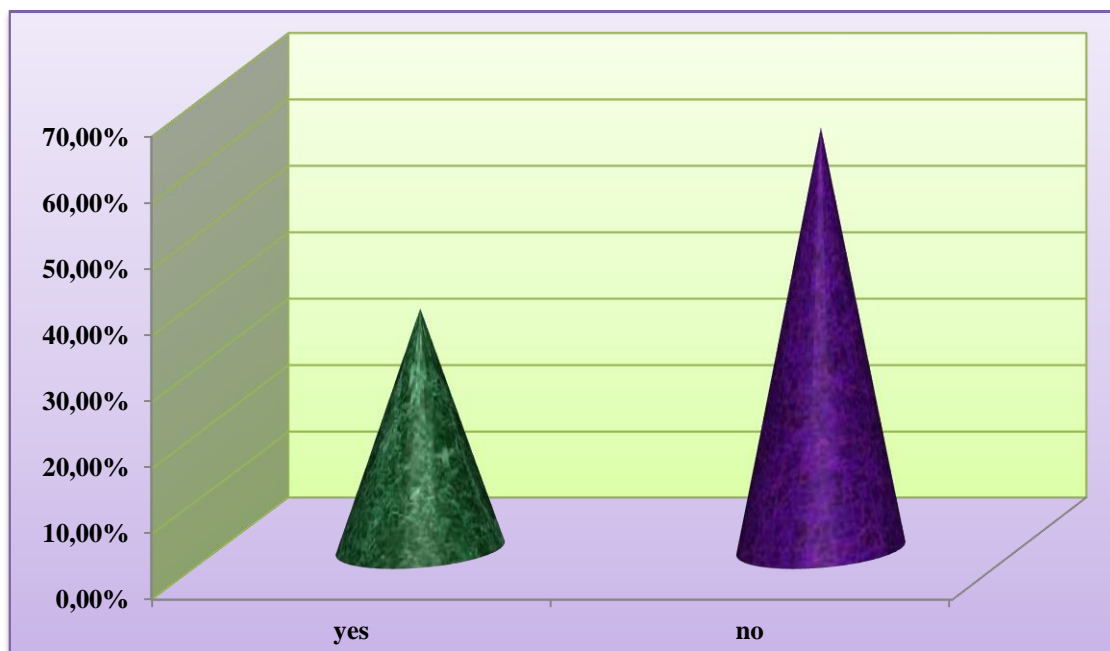


Fig. 25: Giving more importance to the translation of poetry

Seven teachers have answered by saying “no” maybe because they think that a lot of studies have been done in this field. However, only four teachers have answered ‘yes’ which means that the field of translating poetry should be given more interest in translation studies. The results are clearly portrayed in the figure above where the percentage goes from 36,36 % to 63,63%.

Q 20. If yes, please explain why:

In justifying the previous question, those who responded by saying 'yes' have explained by saying that translation studies should be comprising all aspects of literature as a field of translation. Poetry translation needs more interest namely critical studies in order to gather more theoretical knowledge because poetry transcends the meaning to deal with the form. Three teachers have not given their justifications. However, some of those who answered negatively have given their justifications. They said that there is no need to give poetry more importance than other fields because we started in translation studies by literary translation which includes poetry. Moreover, all types of texts should be taken equally; no area is more or less important than others. As a result, poetry is as important as any other subject.

Q 21. Are the methods generally used in translating poetry from English to Arabic and vice-versa efficient?

- a. Yes
- b. No

This question is asked for the sake of knowing if the methods used in translating poetry from English into Arabic and vice-versa are efficient. In other words, we focused on the methods used for translation from English to Arabic in order to know if those methods are really effective in the translation process or they (methods) need to be elaborated in a way that makes them effective in the English-Arabic translation of poetry.

Answers	N	%
Yes	01	9,09 %
No	07	63,63 %
No answer	03	27,27 %
Total	11	99,99 %≈100 %

Table 54: Efficiency of methods used in translating poetry

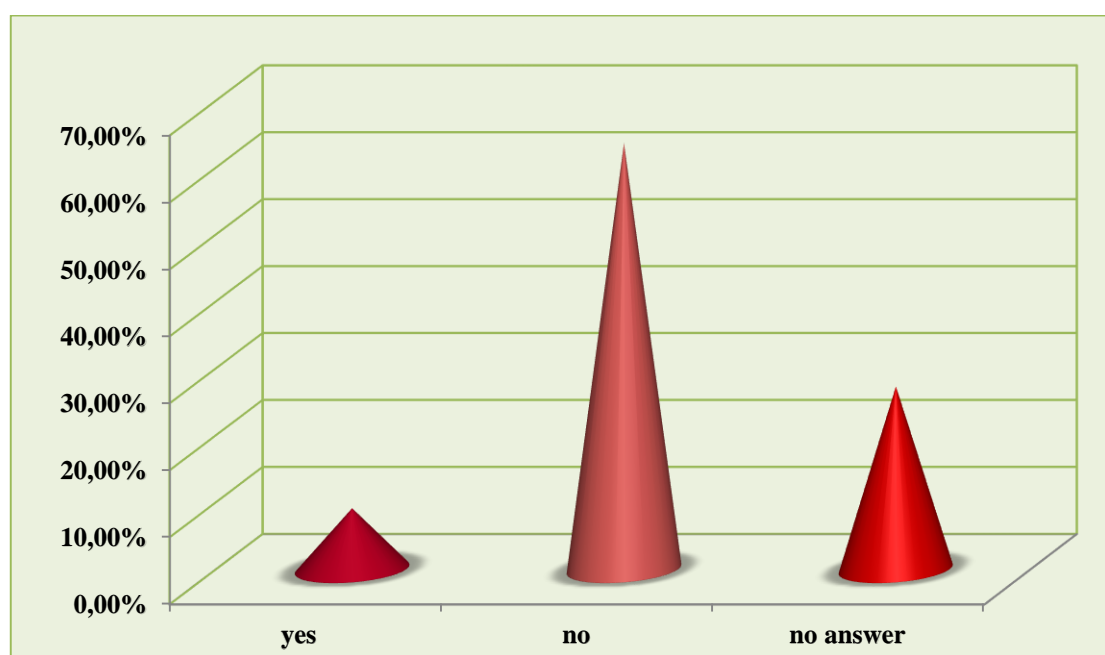


Fig. 26: Efficiency of methods used in translating poetry

The majority of teachers (07) have answered negatively. For them, the methods used in translating poetry in both directions are not enough and not effective. In spite, three teachers have avoided to answer this question and only one teacher has answered 'yes'. The results are translated into a figure where the percentage ranges between 'no, no answer, and yes'. The percentage goes from the highest to the lowest as follows: (63,63 %, 27,27 %, 9,09 %).

Q 22. If no, can you suggest some interesting methods?

There are five (05) teachers who responded by saying 'no' and have not justified their responses. On the other hand, those who justified their answers started by saying that there is always a method for improvement. In addition, it is not just a question of theories, but practices since translators may have the same training, the same background knowledge, and the same theories and methods but produce differently while translating a poem. Thus, if we need to implement new methods or to elaborate old ones we can only do that if we think of training specialized translators in the translation of poetic discourse. In that case, a poet teacher and translator would be an ideal solution.

One teacher has answered 'yes' and justified his answer by saying that the methods which exist are enough since they help very much.

Q 23. What is the impact of the translator's proficiency or translator's competence on poetry translation (does the proficiency of the translator add something to the process of translating poetry)?

According to the provided answers, all teachers have confirmed that the translator should be proficient since proficiency in translating literary texts and having acquired a wide knowledge about poetry translation can help the translator to do better. Thus, if the poetry translator is really competent and professional, especially if he is a poet, he can perform a perfect translation (translate poetry into poetry). So, the competence of the translator who is a man of letters adds a flavour which can be felt in the task of translation.

Q 24. Should the translator of poetry be a poet himself ?

- a. Yes
- b. No

The aim behind this question is to know whether the translator of poetry should be a poet himself or he should just know the poetic skills and translation theories in order to be able to preserve and not to distort the aesthetic nature of poetry in his translation.

Answers	N	%
Yes	08	72,72 %
No	03	27,27 %
Total	11	99,99 %≈100 %

Table 55: Poets - translators vs. translators – poets

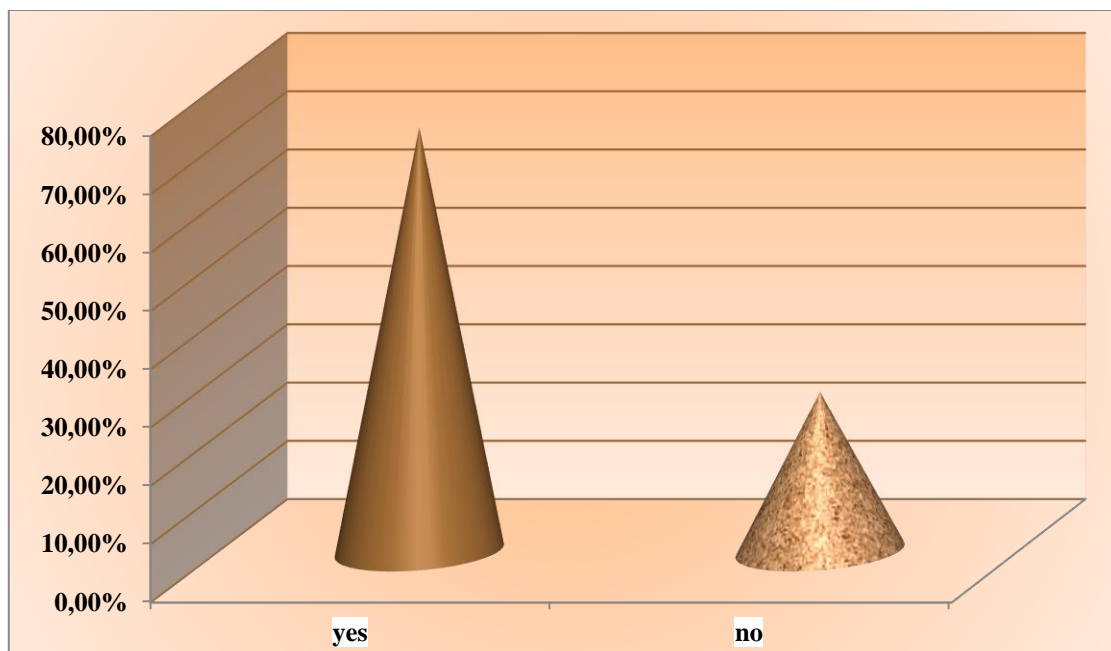


Fig. 27: Poets - translators vs. translators – poets

Here, the majority of teachers (08) have answered by saying 'yes' meaning that the translator should be a poet because he is the one who may recreate the effect of the poem as he knows the essence of poetry. Only three teachers have responded by saying 'no'. The rate of these answers is represented in percentage as it is seen in the figure 72,72 % and 27,27 % respectively.

Q 25. Whatever your answer please explain why:

The majority have responded by saying that the translator of poetry should be a poet himself. They have argued by saying that the translator of poetry should at least have taste because the source poem has got to be appreciated and the best appreciation and understanding is that of a poet. For that, the translator who is not a poet cannot translate poetry. This is namely due to specificities that poetry has and that the translator must know to add artistic aspects to the translation. In short, it takes a poet to understand another poet.

Those who responded by saying 'no' have said that the translator may just have poetic skills and poetry criticism competence without being a poet. Thus, just being familiar with poetry makes the translator capable of translating poetry without being a poet.

Q 26. What are the strategies that are used by translators in order to transmit the message of poetic discourse to the target language audience?

- a. adaptation
- b. modulation
- c. cultural transplantation (approximation)
- d. any other (please specify)

Through this question we intend to know if teachers of translation know the strategies used in translating poetry and whether they tend to use some of them in the process of translation. We have suggested some and wanted them to suggest others but unfortunately no one of the teachers knows other strategies though there are plenty which have not been suggested as these are the most frequently used ones.

Answers	N	%
Adaptation	02	15,38 %
Modulation	01	7,69 %
Cultural transplantation (approximation)	03	23,07 %
All of them	07	53,84 %
Any other	00	0 %
Total	13	99,98 % \approx 100 %

Table 56: Strategies used by translators of poetry

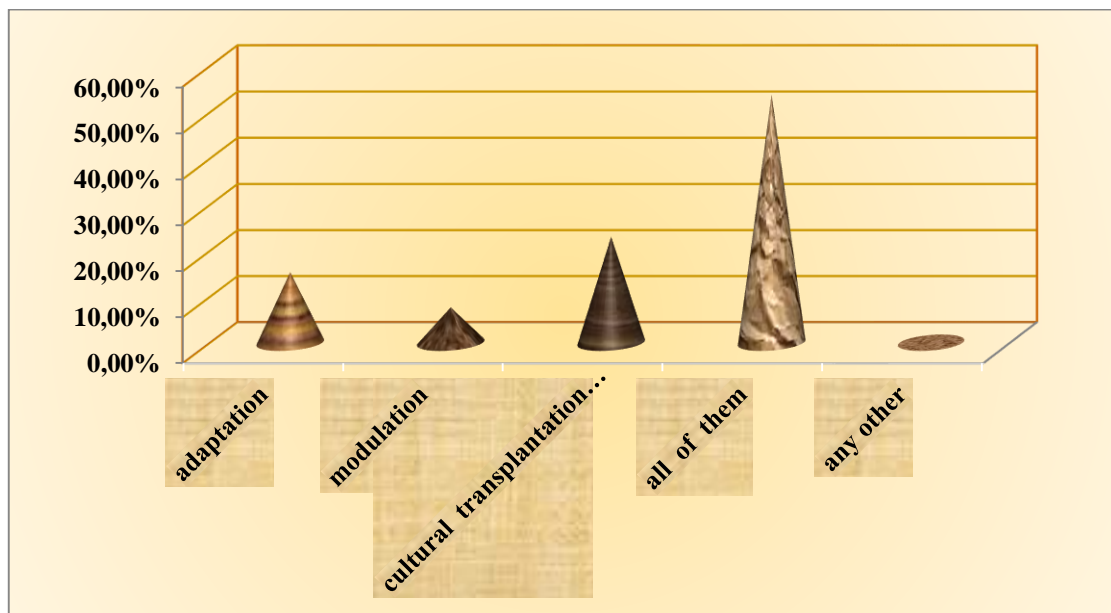


Fig. 28: Strategies used by translators of poetry

The majority of teachers (07) have put ticks in the box provided for the answers; there are those who have chosen only one answer, those who have chosen two answers, and those who put ticks in all the boxes and this is all accepted. Two teachers have chosen the first and last answers 'adaptation and cultural transplantation', one has chosen the second and third answers 'modulation and cultural transplantation', and only one teacher has chosen 'cultural transplantation' only. This is shown in the figure where the degree of percentage goes from 53,84 % which concerns the answer 'all of them' to 23,07 % representing 'cultural transplantation,' 15,38 % representing 'adaptation,' 7,69 % showing 'modulation,' and 0 % representing 'any other' which means that teachers of translation have not suggested any other strategy.

Conclusion

In short, The majority of teachers consider the translation of poetry possible but they specify that it needs some special poetic skills. The translator of poetic discourse should at least have taste or be a poet himself which would make him able to transmit what was said by the other poet in the source language. Moreover, for the question on whether to stick to the source language or to the target language rules, teachers have answered that the emphasis should be on both of them but it should mostly be given to the target language audience. Concerning the strategies used in translating poetry, the teachers have settled for what has been suggested although there are plenty of other strategies used either in poetry translation or in other registers. As a result, translation is a difficult task which cannot be acquired except through practice especially the translation of poetry where the translator should have the sense of creativity which is absent in the translation of scientific texts. Moreover, having trainee translators or translators who are themselves poets may be a

good and fruitful idea which results in good translations which will redound in enriching languages and transmitting the message which the source language poet intends to transmit to target language readers in a beautiful clothing and with deep meaning. Thus, it is worth saying that translating poetry is not the art of the impossible but rather art of the possible since translators have some notions which help in preserving the meaning and effect of poetic verses.

General Conclusion and Pedagogical Recommendations

The objective behind this part is to draw conclusions from the previous research chapters. Here, the ideas will be discussed from a starting point which is the importance of the translation of poetry by going through translation theories and moving on to the translation of the poetry of Robert Frost from English into Arabic to make it clear that the analysis of the translation process helps in understanding the decision making and the strategies adopted by the translator, and finally ending with the pedagogical recommendations for further research.

The Importance of Translating Poetry

Literary translation has gained its importance differently from other fields of translation because of its peculiarity which rises from the ability to connect between cultures and to transmit the meaning from one language to another through promoting understanding. Poetry is the heart of literature and especially of its translation because it is the most important type of writing. The difficulty of poetry translation rises from its authenticity because it combines between linguistic, semantic, pragmatic, and cultural aspects which oblige the translator to go a step further to cover all the aspects of the poetic discourse when rendering it from one language to another. It is the most difficult to write, to understand, and to translate. Thus, it is very important to mention the characteristics of the translator of poetry who should be a poet-translator who understands the style, the form, and the language of poetry rather than a translator who works and who is equipped only with the knowledge of both the ST and the TT.

Translation Theories and Strategies

Most translators find difficulties concerning how they go about the translation process. Hence, they insist on the use of a practical approach which is considered to be effective and efficient. Yet, poet-translators rarely use translation theories because they consider the use of theory as a waste of time and energy as each translator has his own way of translating especially poet-translators. Thus, research, in the translation of poetry, is fairly young and it needs to be developed because the translation of poetry passes by two phases; interpretation and creation.

On the other hand, translation methods or strategies, may be applicable if we deal with two distant and totally different languages such as English and Arabic. “Omission occurs fairly frequently in Arabic /English translation” (Dickens, 2006: 23). This implies that dynamic equivalence is the most effective method since it focuses on the effect of words and the feeling which are the most important aspects of this type of discourse.

Here, the poet-translator will be put between two choices; either to be ‘faithful’ or to be ‘free’. While the first focuses on the translation of words and sentences literally, the second emphasizes less on the form of the source text but does not neglect the meaning of words. Faithful translation cannot be applied here since Arabic and English are two different languages. For example; if we want to translate an English proverb like ‘**forbidden fruit are sweet**’ we cannot be faithful for if we follow the original sentence word for word, the target sentence will have no sense which is ‘الثمار المحرمة حلوة’ /*al-thimāru al-muḥaramatu ḥulwatun*/. For that, a better translation will be ‘كل ممنوع مرغوب’ /*kulu mamnūw‘in marghūwbun*/ because

it is more appropriate in the Arabic language. Thus, the translation of poetry needs more research because cultures need to learn from each other.

Translation of the Poetry of Robert Frost

Robert Frost is the father figure of American poetry. He has written poetry and put theories about writing poems and so, he is also a poetry theorist. Moreover, he participated in many seminars and conferences trying to make his audience understand his poems. Thus, it is essential that the translation of his poetry should be critically analysed. His English is written in a simple style which combines between deepness, philosophy and richness. These aspects should be reflected in the translations of his poems. Hence, some poet-translators use elaborate sentence structure and elevated style while translators who are not poets tend to use simple sentences and prosaic language. In this respect, Frost is famous for the use of simple words and expressions, yet his language is loaded with deep meaning which lies behind the surface of words and sentences and which calls the insight of the poet-translator and makes the process of translation a difficult one.

If the poems of Robert Frost are translated using explicitation and especially implicitation theory, dynamic equivalence will be achieved in order to show the ideas and the feelings of the original poem in the English language. The use of such strategies enhances the meaning in the ear of the hearer and enriches the TL which is in this case Arabic. Faithful translation is acceptable and satisfactory but a good translator is never satisfied with what is acceptable and satisfactory. Thus, the translator does not always achieve dynamic equivalence when faithful translation theory is used because foreignising the text and being faithful to the original phrases and words of the source text results in losing the effect of the source text.

Consequently, it is very important for the translator of a literary work to have the spiritual and linguistic fluency in the language he translates from because this enables him to understand and transmit the intended meaning to the target language readers. For that, the translator should be creative in order to end up with creative equivalent of the source text in the target language.

Through the whole research, we have tried to see whether the translation of poetry is possible or not. This has been done through asking four questions in order to confirm the hypotheses which have been put as suggested answers for these questions. Two of the questions were related to the first hypothesis and two in order to confirm the second hypothesis. The research questions are as follows:

- Is literary discourse and especially poetry translatable or not?
- Should translators stick to the source language text in order to be faithful to the original version or should they translate the source text in a way that suits the target text audience?
- What are the strategies that are used by translators in order to transmit the message, here, poetic discourse, to the target language audience?
- Should the translator be a poet in order to render poetry effectively or should he be a professional translator?

In order to answer these questions we have put two hypotheses which are as follows:

1. Translators should translate the source language text in a way that suits the target language audience in order to transmit the poetic message? and
2. In order to overcome the problem of untranslatability of poetry, translators use some strategies in order to avoid distorting the meaning of the original text.

For the sake of answering the previous questions, we have used the following tools:

- ❑ Parallel language corpora consisting of poems of the American poet Robert Frost and their Arabic translations.
- ❑ Examples of translated versions directed to novice and professional translators.
- ❑ A questionnaire directed to translation teachers.

We have come to those results:

-Poetic Translation is different from other types of translation. So the specificity of poetic discourse should be taken into account when translating it.

-There should be a unified model of the strategies used in translating poetry in order to simplify the difficult task of translating poetry.

-Translating poetry to a verse form is better than prose.

-There is no importance to mention the two extremes: faithfulness and treachery in translating poetry because what is important in the translation of poetry is to create a good target poem.

-Poetry translation is an art. In other words, it should be performed by an artist who is the poet-translator.

As a result, the two hypotheses have been confirmed since through the analysis of the poems of Robert Frost, we have found that some translators have rendered the source text in a way that suits the target language audience and transmitted the poetic message and the meaning it carries as it is. Thus, the first hypothesis is confirmed. The second has also been confirmed because this is the result we have found from the analysis of the questionnaire that was directed to teachers.

Pedagogical Recommendations for Further Research

This research examined the translation of poetry at two levels; novice translators and professionals touching on the characteristics of this specific type of writing and focusing on strategies used to render this specific discourse from one language into another. Identifying areas where further research is needed, highlighting key matters of concern or enquiry, and making recommendations for further action is needed. Thus, to wind up, these are some pedagogical recommendations which may have a practical application to help translators of poetry cope with all the features which should be taken into consideration when translating this type of discourse.

Besides the importance given to the translation of poetry and the studies that have been carried out, translators should be aware of the strategies used in translating poetry, when to apply them, whether the presence of one avoids the others, when to apply one rather than the others, and above all whether they co work to form a good product (target text) in the target language.

So, it is difficult to easily translate poetry from one language to another because some strategies should be applied to get good results. Attempts have been made to establish such a unified model of the strategies used in translating poetry especially from Arabic into English. Yet, this may not be applicable since each translator has his own way of dealing with a given piece of written poetry in order to transmit the same meaning of the source language text to the target language readers.

In addition, there is a need to provide translators with training courses since this may help them to be aware of the main constituents of poetry and how they should render it from one language into another. Practice is the key towards the

perfection and the mastery of translating a given type of texts, in this case poetry translation.

It would also be relevant and necessary to undertake further research which looks into the comparison of the translation of various English and American poets and vice versa where the poet-translators have used the most effective theory of translation which deals with comprising different strategies and renders the source text (poem) freely without following its words and structures literally.

The Study focused on:

- Academic limitation: The problems encountered in translating poetry, and the strategies used to overcome those problems.
- Human Limitation: proof translators and translation teachers.

The limits of this research are restricted to the nature of this study. It would be interesting to undertake further research which would look at many more samples of Arabic translations of the poetry of Robert Frost in order to gain more thorough understanding of the translation strategies used in this area which will be of a great interest in the area of translating poetry.

In sum, The process of translation is not only a linguistic transfer, but it is also a cultural transfer. It is worth mentioning that poetry translation should take cultural aspects of both the SL and the TL into account. Thus, cultural aspects of translation cannot be grasped by a pure linguistic analysis. The translator may encounter some features which govern the piece of poetic discourse and which do not have an equivalent in the target language. In this stage, the translator should opt for a strategy that works with the problem he confronted. Hence, the translation process is based on the selection of the appropriate procedures along the whole process which is complicated because it goes through different steps. As a result, the translator of

poetic discourse should understand the meaning of the piece he intends to translate because the meaning is the essence of translation.

In general, the translation of poetic discourse is possible but it needs attentive understanding in order to transmit the meaning intended by the poet. In addition, the application of strategies in translation and especially with literary texts (poems) leads to fruitful results. For that, it may be said that the translation of poetry is very crucial; it is the key towards understanding others' cultures.

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Appendices

Appendix One: The parallel language corpora

1. English Versions

-The Road Not Taken

Two roads diverged in a yellow wood,
And sorry I could not travel both
And be one traveler, long I stood
And looked down one as far as I could
To where it bent in the undergrowth;

Then took the other, as just as fair,
And having perhaps the better claim,
Because it was grassy and wanted wear;
Though as for that the passing there
Had worn them really about the same,

And both that morning equally lay
In leaves no step had trodden black.
Oh, I kept the first for another day!
Yet knowing how way leads on to way,
I doubted if I should ever come back.

I shall be telling this with a sigh
Somewhere ages and ages hence:
Two roads diverged in a wood, and I
I took the one less traveled by,
And that has made all the difference.

-Stopping by Woods on a Snowy Evening

Whose woods these are I think I know.
His house is in the village, though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it's queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there's some mistake.

The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark, and deep,
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

-Mending Wall

Something there is that doesn't love a wall,
That sends the frozen-ground-swell under it,
And spills the upper boulders in the sun,
And makes gaps even two can pass abreast.
The work of hunters is another thing:
I have come after them and made repair
Where they have left not one stone on a stone,
But they would have the rabbit out of hiding,
To please the yelping dogs. The gaps I mean,
No one has seen them made or heard them made,
But at spring mending-time we find them there.
I let my neighbor know beyond the hill;
And on a day we meet to walk the line
And set the wall between us once again.
We keep the wall between us as we go.
To each the boulders that have fallen to each.
And some are loaves and some so nearly balls
We have to use a spell to make them balance:
'Stay where you are until our backs are turned!'
We wear our fingers rough with handling them.
Oh, just another kind of out-door game,
One on a side. It comes to little more:
There where it is we do not need the wall:
He is all pine and I am apple orchard.
My apple trees will never get across
And eat the cones under his pines, I tell him.

He only says, 'Good fences make good neighbors'.
Spring is the mischief in me, and I wonder
If I could put a notion in his head:
'Why do they make good neighbours? Isn't it
Where there are cows?
But here there are no cows.
Before I built a wall I'd ask to know
What I was walling in or walling out,
And to whom I was like to give offence.
Something there is that doesn't love a wall,
That wants it down.' I could say 'Elves' to him,
But it's not elves exactly, and I'd rather
He said it for himself. I see him there
Bringing a stone grasped firmly by the top
In each hand, like an old-stone savage armed.
He moves in darkness as it seems to me —
Not of woods only and the shade of trees.
He will not go behind his father's saying,
And he likes having thought of it so well
He says again, Good fences make good neighbours.

-Birches

When I see birches bend to left and right
Across the lines of straighter darker trees,
I like to think some boy's been swinging them.
But swinging doesn't bend them down to stay
As ice storms do. Often you must have seen them
Loaded with ice a sunny winter morning
After a rain. They click upon themselves
As the breeze rises, and turn many-colored
As the stir cracks and crazes their enamel.
Soon the sun's warmth makes them shed crystal shells
Shattering and avalanching on the snow crust—
Such heaps of broken glass to sweep away
You'd think the inner dome of heaven had fallen.

They are dragged to the withered bracken by the load,
And they seem not to break; though once they are bowed
So low for long, they never right themselves:
You may see their trunks arching in the woods
Years afterwards, trailing their leaves on the ground
Like girls on hands and knees that throw their hair
Before them over their heads to dry in the sun.
But I was going to say when Truth broke in
With all her matter of fact about the ice storm,
I should prefer to have some boy bend them
As he went out and in to fetch the cows—
Some boy too far from town to learn baseball,
Whose only play was what he found himself,
Summer or winter, and could play alone.
One by one he subdued his father's trees
By riding them down over and over again
Until he took the stiffness out of them,
And not one but hung limp, not one was left
For him to conquer. He learned all there was
To learn about not launching out too soon
And so not carrying the tree away
Clear to the ground. He always kept his poise
To the top branches, climbing carefully
With the same pains you use to fill a cup
Up to the brim, and even above the brim.
Then he flung outward, feet first, with a swish,
Kicking his way down through the air to the ground.
So was I once myself a swinger of birches.
And so I dream of going back to be.
It's when I'm weary of considerations,
And life is too much like a pathless wood
Where your face burns and tickles with the cobwebs
Broken across it, and one eye is weeping
From a twig's having lashed across it open.
I'd like to get away from earth a while

And then come back to it and begin over.
May not fate willfully misunderstand me
And half grant what I wish and snatch me away
Not to return. Earth's the right place for love:
I don't know where it's likely to go better.
I'd like to go by climbing a birch tree,
And climb black branches up a snow-white trunk
Toward heaven, till the tree could bear no more,
But dipped its top and set me down again.
That would be good both going and coming back.
One could do worse than be a swinger of birches.

-The Pasture

I'm going out to clean the pasture spring;
I'll only stop to rake the leaves away
(And wait to watch the water clear, I may):
I shan't be gone long. – You come too.

I'm going out to fetch the little calf
That's standing by the mother. It's so young,
It totters when she licks it with her tongue.
I shan't be gone long. -- You come too.

-A Time to Talk

When a friend calls to me from the road
And slows his horse to a meaning walk,
I don't stand still and look around
On all the hills I haven't hoed,
And shout from where I am, What is it?
No, not as there is a time to talk.
I thrust my hoe in the mellow ground,
Blade-end up and five feet tall,
And plod: I go up to the stone wall
For a friendly visit.

-Bond and Free

Love has earth to which she clings
With hills and circling arms about
Wall within wall to shut fear out.
But thought has need of no such things
For thought has a pair of dauntless wings.

On snow and sand and turn, I see
Where love has left a printed trace
With straining in the world's embrace.
And such is love and glad to be
But thought has shaken his ankles free.

Thought cleaves the interstellar gloom
And sits in Sirius' disc al night,
Till day makes him retrace his flight
With smell of burning on every plume,
Back past the sun to an earthly room.

His gains in heaven are what they are.
Yet some say love by being thrall
And simply stays possessing all
In several beauty that thought fares far
To find fused in another star.

-The Birthplace

Here further up the mountain slope
Than there was every any hope,
My father built, enclosed a spring,
Strung chains of wall round everything,
Subdued the growth of earth to grass,
And brought our various lives to pass.
A dozen girls and boys we were.
The mountain seemed to like the stir,
And made of us a little while—

With always something in her smile.
Today she wouldn't know our name.
(No girl's, of course, has stayed the same)
The mountain pushed us off her knees.
And now her lap is full of trees.

-Unharvested

A scent of ripeness from over a wall.
And come to leave the routine road
And look for what had made me stall,
There sure enough was an apple tree
That had eased itself of its summer load,
And of all but its trivial foliage free,
Now breathed as light as a lady's fan.
For there had been an apple fall
As complete as the apple had given man.
The ground was one circle of solid red.

May something go always unharvested!
May much stay out of our stated plan,
Apples or something forgotten and left,
So smelling their sweetness would be no theft.
Reluctance

Out through the fields and the woods
And over the walls I have wended;
I have climbed the hills of view
And looked at the world, and descended;
I have come by the highway home,
And lo, it is ended.

The leaves are all dead on the ground,
Save those that the oak is keeping
To ravel them one by one

And let them go scraping and creeping
Out over the crusted snow,
When others are sleeping.

And the dead leaves lie huddled and still,
No longer blown hither and thither;
The last lone aster is gone;
The flowers of the witch hazel wither;
The heart is still aching to seek,
But the feet question "Whither?"

Ah, when to the heart of man
Was it ever less than a treason
To go with the drift of things,
To yield with a grace to reason,
And bow and accept the end
Of a love or a season?

-Range-Finding

The battle rent a cobweb diamond-strung
And cut a flower beside a ground bird's nest
Before it stained a single human breast.
The stricken flower bent double and so hung.
And still the bird revisited her young.
A butterfly its fall had dispossessed
A moment sought in air his flower of rest,
Then lightly stooped to it and fluttering clung.

On the bare upland pasture there had spread
O'er night 'twixt mullein stalks a wheel of thread
And straining cables wet with silver dew.
A sudden passing bullet shook it dry.
The indwelling spider ran to greet the fly,
But finding nothing, sullenly withdrew
Acquainted with the night

I have been one acquainted with the night.
I have walked out in rain - and back in rain.
I have outwalked the furthest city light.

I have looked down the saddest city lane.
I have passed by the watchman on his beat
And dropped my eyes, unwilling to explain.

I have stood still and stopped the sound of feet
When far away an interrupted cry
Came over houses from another street,

But not to call me back or say good-bye;
And further still at an unearthly height,
One luminary clock against the sky

Proclaimed the time was neither wrong nor right.
I have been one acquainted with the night.

-Prayer in Spring

Oh, give us pleasure in the flowers to-day
And give us not to think so far away
As the uncertain harvest; keep us here
All simply in the springing of the year

Oh, give us pleasure in the orchard white
Like nothing else by day, like ghosts by night
And make us happy in the happy bees
The swarm dilating round the perfect trees

And make us happy in the darting bird
That suddenly above the bees is heard
The meteor that thrusts in with needle bill

And off a blossom in mid air stands still

For this is love and nothing else is love
The which it is reserved for God above
To sanctify to what far ends He will
But which it only needs that we fulfil
Revelation

We make ourselves a place apart
Behind light words that tease and flout,
But oh, the agitated heart
Till someone find us really out.

'Tis pity if the case require
(Or so we say) that in the end
We speak the literal to inspire
The understanding of a friend.

But so with all, from babes that play
At hide-and-seek to God afar,
So all who hide too well away
Must speak and tell us where they are.
Devotion

The heart can think of no devotion
Greater than being shore to the ocean—
Holding the curve of one position,
Counting an endless repetition.

-Plowmen

I hear men say to plow the snow.
They cannot mean to plant it, though—

Unless in bitterness to mock

At having cultivated rock.

-Lodged

The rain to the wind said,

'You push and I'll pelt.'

They so smote the garden bed

That the flowers actually knelt,

And lay lodged--though not dead.

I know how the flowers felt.

-A Question

A voice said, Look me in the stars

And tell me truly, men of earth,

If all the soul-and-body scars

Were not too much to pay for birth.

-Dust of Snow

The way a crow

Shook down on me

The dust of snow

From a hemlock tree

Has given my heart

A change of mood

And saved some part

Of a day I had rued.

2. Arabic Versions

-Poem 1

-Translation 1

طريقان في غابة

/ṭarīyqāni fi ghābah/

في غابة صفراء ينبثق طريقان

/fīy ghābatin ṣafrā'a yanbathiqu ṭarīyqān/

أسفت أنه ليس في الإمكان

/'asiftu 'anahu laysa fīy al-'imkān/

كوني مسافرًا واحدًا أن أخذ كليهما

/hawnīy musāfiran wāḥidan an 'ākhudha kilayhimā/

أمام الأول وقفت طويلاً

/'amāma al-'awali waqaftu ṭawīylan/

وإلى آخر المطاف نظرت

/wa 'ilā 'ākhiri al-matāfi naẓart/

ونهاية المنعطف تبعته

/wa nihāyata al-mun'atafi tabi't/

لكني الثاني اخترت

/lākinīy al-thāniya —khtart/

فالأمر سيّان

/fa al-'amru siyān/

وربما كان أفضل الطريقين

/wa rubamā kāna afḍala al-ṭarīyqayn/

في ذلك الصباح

/fīy dhālika al-sabāḥ/

امتد الطريقان أمامي

/'imtada al-ṭarīyqāni amāmīy/

يغطيهما ورقّ الشجر

/yughaṭīyhimā waraḡu al-shajar/

لم يسوّده وطاء الأقدام

/lam yusawidhu waṭ'u al-'aqdām/

فتركت الأول ليوم موعود

/fa taraktu al-awala liyawmin maw'ūwd/

لكن بما أني أعرف كيف

/lākin bimā 'ani 'a'rifu kayfa/

الطريق إلى الآخر يقود

/al-ṭarīyqu 'ilā al-'ākhiri yaqūwd/

أشك في أني إلى الأول سأعود

/'ashuku fīy 'anīy 'ilā al-'awali sa'a'ūwd/

سأروي هذه القصة في تنهيدة

/sa'arwīy hādhīhi al-qīṣata fīy tanhīydah/

بعد سنين وسنين مديدة

/ba'da sinīyna wa sinīyna maḍīydah/

عن غابة وطريقين

/'an ghābatin wa ṭarīyqayn/

وكيف أني من الاثنين

/wa kayfa 'anīy mina al-'ithnayn/

اخترت الطريق الخالي

/—khtartu al-ṭarīyqa al-khāli/

وهذا سيغير جميع أحوالي

/wa hādhā sayughayiru jamīy'a aḥwālīy/

الأستاذة سوزان سعد

/al'ustadhah sūwzān sa'd/

-Translation 2

الطريق الذي لم أسلكه

/al-ṭarīyqu al-ladhīy lam aslukh/

في خريف الغابة الصفراء فجأة طريقي لأدربين انشطر

/fīy kharīyfi al-ghābati al-ṣafrā'a faj'atan ṭarīyqīy lidarbayni —nshaṭar/

وا للأسف لم أستطع فيهما معاً السفر

/wā li'asafīy lam astaṭī' fīyhimā ma'an al-safar/

و بمفردي وقفت طويلاً أمعن في النظر

/wa bimufradīy waqaftu tawīylan um'īnu fī al-naẓar/

ونظرت لأحدهما على قدر ما يقوى البصر

/wa naẓartu li'aḥadihimā 'alá qadri mā yaqwá al-baṣar/

إلى حيث ما ينتهي ولكن يخفي منتهاه الشجر

/'ilá ḥaythu mā yantahīy wa lākin yukhfīy muntahāhu al-shajar/

ولأكون منصفاً سلكت ما اعتقدت أنه الدرب،

/wa li'akūwna munṣifan salaktu mā —'taqadtu 'anahu al-darb/

القريب من نفسي وبحق ما يرنو له القلب

/al-qarīybu min nafsīy wa yuḥaḥiqqu mā yarnūw lahu al-qalb/

لم يرتاده قبلي أحد تزينه الخضرة وكسوة العشب

/lam yartādahu qablīy aḥadun tuzayinuhu al-khuḍratu wa yaksūwhu al-'ushb/

رغم أن الدرب الآخر كان يرنو على القرب

/raghma 'ana al-darba al-'ākhara kāna yarnūw 'alá al-'ushb/

يشبهُ دربي هذا طولاً وفي عرض؟

/yushbihu darbīy hādhā fīy ‘arḍi/

كلاهما هذا الصباح مغطى بأوراقِ الشجر

/kilāhumā hādhā al-ṣabāḥa kāna mughatan bi’awrāqi al-shajar/

لم ترتادهُ قدمٌ ولم يمر عليه أحدٌ من بشر

/lam tartādahu qadamun wa lam yamura ‘alayhi ‘aḥadun min bashar/

واحتفظتُ لنفسى عليه يومٌ آخرٌ للسفر

/wa—ḥtafaẓtu linafsīy ‘alayhi yawmun ‘ākharu li al-safar/

إلا أنى أجهلُ أين يذهبُ بي وأين المستقر

’ilā ‘anīy ‘ajhalu ‘ayna yadhahabu bīy wa ‘ayna al-mustaqar/

وشككتُ أنى إليه سأعودُ يوماً عندما يريدُ القدر

/wa shakaktu ‘anīy ilayhi sa’ā’ūwdu yawman ‘indama yurīydu al-qadar/

سأحكي قصتي هذه وفي القلب تنهيدة

/sa’ahki qiṣatīy hādhīh wa fīy al-qalbi tanhīydah/

عندما تمرُ السنواتُ وأنا في أرضٍ بعيدة

/indamā tamuru al-sanawātu wa anā fīy arḍin ba’īydah/

أن طريقتين انشطرا في غابةٍ فريدة

/ana ṭarīyqayni —nshatarā fīy ghābatin farīydah/

وسلكتُ الدربَ الذي غيّرتَهُ أقدامٌ قليلة

/wa salaktu al-darba al-ladhīy ‘abarathu aqdāmum qalīylah/

وهذا ما غيّرَ حياتي لأحققَ أحلاماً جليلة

/wa hādhā mā ghayara ḥayātīy li’uḥaḥiqqa ‘aḥlāman jalīylah/

ترجمة حسن حجازي

/tarjamatu ḥasan ḥijāzīy/ .

-Translation 3

الشارع المرفوض

/al-shāri‘ al-marfūwḍ/

الشارعان هاهنا مفترقان

/al-shāri‘āni hāhunā muftariqān/

عند غابة صفراء يابسة

’inda ghābatin ṣafrā’a yābisah/

والسير في كليهما معا محال

/wa al-sayru fīy kilayhimā muḥāl/

فكيف لي أسلك شارعين

/fa kayfa līy asluku shāri‘ayn/

لذا وقفت ساعة وساعه

/lidha waqaftu saā‘atan/

انظر للأول يمتد بعيدا

/anzuru li al-’awali yamtadu ba‘īydan/

يلتوي خلف الشجر

/yaltawīy khalfa al-shajar/

والشارع الآخر مثله في الامتداد

/wa al-shari‘u al-’ākharu mithluhu fīy al-imtidād/

يعلوه بعض العشب والنبات

/ya‘lūwhu ba‘du al-‘nabāt/

لعله الأفضل فالأعشاب والنبات ترتديه

/la‘alahu al-’afḍalu fa al-’a‘shābu wa al-nabātu tartadīyh/

لكنه يفتقد الترميم

/lākinahu yaftaqidu al-tarmīym/

كلاهما عليهما ملامح المرور

/kilāhumā ‘alayhimā malmḥiu al-murūwr/

بالتساوي في الإرهاق

/bi al-tasāwīy fīy al-’irhāq/

الشارعان ذلك الصباح ممتدان بالتساوي

/al-shāri‘āni dhālika al-sabah mumtadāni bi al-tasāwi/

عليهما الألياف لم تمسها الأقدام

/‘alayhimā al-’aliyāfu lam tamasahā al-’aqdām/

كما ترى فقد تركت الشارع الآخر خيارا آخر

/kamā tará faqad taraktu al-shāri‘a al-ākharā khayāran ’ākhiran/

لكنني أدرك كيف طرق الحياة دائما

/lākinanīy udriku kayfa ṭuruqu alḥayāti da’iman/

تقودنا من شارع لآخر

/taqūwdunā min shāri‘in li’ākhar/

فشارع يقودنا لشارع

/fashāri‘un yaqūwdunā lishāri‘/

لذا أشك أن أعود لشارع تركته اختيارا آخر

/lidhā ’ashuku ’an ’a’ūwda lishāri‘in taraktuhu — khtiyāran ākhiran/

سوف أحكي ما حكيتكم

/sawfa aḥkīy mā ḥakaytuhu lakum/
 في دورة الزمان والمكان
 /fīy dawrati al-zamāni wa al-makān/
 بالآهات عاما بعد عام
 /bi al-āhāti ‘āman ba‘da ‘ām/
 الشارعان هاهنا مفترقان
 /al-shāri‘āni hāhuna muftarikān/
 لكنني اخترت الذي ما مره كثير
 /lākinanīy — khartu al-ladhīy mā marahu kathīyr/
 !وذاك ما يجعل خطوي غير خطو الآخرين
 /wa dhāka mā yajalu khatwīy ghayra khatwi al-ākharīyn/
 ترجمة الدكتور الحامد
 /tarjamatu al-duktūwr al-ḥāmid/

-Poem 2

-Translation 1

عند الغابة
 / ‘inda al-ghābah/
 لمن هذه الغابة؟
 /liman hādihī al-ghābah/
 أظني أعرف صاحبها
 /aẓununīy ‘arifū sāḥibaha/
 يعيش في القرية
 /ya‘īyshu fīy al-qaryah/
 فلن يراني أقف بجانبها
 /falan yarānīy ‘aqifū bijānibihā/
 تمتلئ بالثلج وأنا أراقبها
 /tamtali‘u bi al-thalji wa ‘anā ‘urākibuhā/.
 يجد حصاني في الأمر غرابة
 /yajidu ḥiṣānīy fīy al-amri gharābah/
 أن نقف ولا منزل قريباً من هنا
 /an naqifa wa lā manzila qarīyban min hunā/
 بين البحيرة المتجمدة والغابة
 /bayna al-buḥayrati al-mutajamidati wa al-ghābah/
 أشد الأمسيات ظلاماً في السنة

/ʾashadu al-ʾumsiyāti zālāman fīy al-sanah/

يظن أننا أخطأنا

/yazunu ʾananā ʾakhṭaʾnā/

فيهز رأسه في استغراب

/fayahuzu raʾsahu fīy —stighrābin/

والصوت الوحيد الذي نسمع

/wa al-ṣawtu al-waḥīydu al-ladhīy nasmaʿu/

تساقط الثلج الناعم

/tasāquta al-thalji al-nāʾim/

والريح قربنا تنساب

/wa al-rīyḥu qurbanā tansāb/

الغابة جميلة حالكة الظلمة

/al-ghābatu jamīylatun ḥālikatu al-zulmah/

لكنّ لديّ وعوداً أفي بها

/lākina ladaya wuʾūwdan afīy bihā/

وأميالاً أجتازها قبل أن أنام

/wa ʾamyālan ʾajtāzuhā qabla ʾan ʾanām/

-Translation 2

وقفة أمام الغابة ذات مساء ملبد بالغيوم

/waqfatun ʾamāma al-ghābati dhāta masāʾin mulabadin bi al-ghuyūwm/

هذه الغابات هل تدري لمن؟

/hādhihi al-ghābātu hal tadrīy liman/

بل انا ادري لمن

/bal ʾanā adrīy liman/

هي للساكن في الحي البعيد

/hiya li al-sākini fīy al-ḥayi al-baʾīyd/

لن يراني الآن ارنو لثلوج الغاب فتره

/lan yarānīy al-ʾāna ʾarnūw lithulūwji al-ghābi fatrah/

هذه الغابات تكسوها الثلوج

/hādhihi al-ghābah taksūwhā al-thulūwj/

وحصاني وهو مازال صغيرا

/wa ḥiṣānīy wa huwa māzāla ṣaghīyran/

هز اجراس اللجام

/haza 'ajrāsa al-lijām/
!صار يرنو لي وفي فيه سؤال

/šāra yarnūw līy wa fīy fīyhi su'āl/
!لم نحن الآن في البرد وفي الليل وقوف

/lima naḥnu al-'āna fīy al-bardi wa fīy al-layli wuqūwfun/
!قال لي ماذا هنا؟ ولماذا تتلمي

/qāla līy mādihā hunā wa limādihā tatamalā/
ربما في الامر سر؟

/rubamā fīy al-'amri sir/
!ربما في الامر سوء

/rubmā fīy al-'amri sūw'/
فهنا لا كوخ في الغاب ولا مزرعة فلماذا

/fahunā lā kukha fīy al-ghābi wa lā mazra'atan fa limādihā/
!يا ترى هذا التلمي

/yā turā hādihā al-tamalīy/
بين غاب دامس و بحيرة متجمدة

/bayna ghābin dāmisin wa buḥayratin mutajamidah/
!وهنا لا صوت في الليل البهيم

/wa hunā lā sawta fīy al-layli al-bahīym/
!فالمساء الآن أدجى ما يكون

/fa al-masā'u al-'āna 'adjā mā yakūwn/
!ما سوى الريح و اصوات سقوط الثلج في احلك ايام الشتاء

/mā siwā al-rīyhi wa 'aswāti sukūwṭi al-thalji fīy 'ahlaki 'ayāmi al-shitā'/
!و انا والخيل في هذا المكان

/wa 'anā wa al-khaylu fīy hādihā al-makān/
لكنني ارنو هنا

/lākinanīy 'arnūw hunā/
فالغاب اجمل ما يكون

/fa al-ghābu 'ajmalu mā yakūwn/
!الغاب احلك ما يكون

/al-ghābu 'ahlaku mā yakūwn/
!الغاب اعرق ما يكون

/al-ghābu 'amaqu mā yakūwn/
لكنني ياغاب احثو السير قبل النوم استبق الوعود

/lākinanīy yā ghābu 'aḥṭhūw al-sayra qabla al-nawmi 'astabiqu al-wu'ūd/
لكنني ياغاب احثو السير قبل النوم استبق الوعود

عندي على كتفي وعود

/‘indīy ‘alá katifīy wu‘ūwd/

لا بد لي ان اكمل الاعمال قبل النوم

/lābuda līy ‘an ‘ukmila al-’a‘māla qabla al-nawm/

ياغابا تلفع بالجمال وبالظلام

/yā ghāban talfa‘u bi al-jamāli wa bi al-ḡalām/

!وعليّ طي مسافة أخرى قبيل النوم طي

/wa ‘alaya tayu masāfatīn ukhrá qubayla al-nawmi tay/

!وعليّ طي مسافة أخرى قبيل النوم طي

/wa ‘alaya tayu masāfatīn ukhrá qubayla al-nawmi tay/

ترجمة الدكتور الحامد

/tarjamatu al-duktūwr al-ḡāmid/

-Translation 3

وقفة عند الغابة ذات مساء مثلج

/waqfatun ‘inda al-ghābati dhāta masā’in muthlij/

مالك هذه الغابة أظنني أعرفه

/māliku hādhihi al-ghābati aẓununīy ‘a‘rifuh/

لكن بيته في القرية؛

/lākina baytahu fīy al-qaryah/

لن يراني واقفاً هنا

/lan yarānīy wākifan hunā/

لأشاهد غابته وهي تمتلىء بالثلج

/li’ushāhida ghābatahu wa hiya tamtali’u bi al-thalj/

لا بد أن حصاني الضئيل يستهجن

/lābuda ‘ana ḡiṣānīy al-ḡa’īyla yastahjinu/

الوقوف دون وجود بيت مزرعة في الجوار

/al-wuqūwfa dūwna wujūwdi bayti mazra‘atin fīy al-jiwār/

ما بين الغابة والبحيرة المتجمدة

/mā bayna al-ghābati wa al-buḡayrati al-mutajamidah/

أحلك مساء في العام

/’aḡlaka masā’in fīy al-‘ām/

يهز أجراس سرجه

/yahuzu ‘ajrāsa sarjihi/

ليسأل فيما إذا كان هناك التباس

/liyas’ala fmā ‘idhā kāna hunāka —ltibās/

الصوت الآخر الوحيد هو اجتياح

/al-sawtu al-'ākharu al-wahīydu huwa —jtiyāḥu/

. الريح اللطيفة وندف الثلج بنعومة الزَّغَب

/al-rīyḥi al-laṭīyfati wa nadafa al-thalji binu'ūwmati al-zaghab/

الغابة جميلة، ومظلمة، وعميقة،

/al-ghābatu jamīylatun wa muzlimatun/

لكن لدي وعودٌ عليّ أن أفي بها،

/lākin ladaya wu'ūwdun 'alaya 'an 'afiya bihā/

وأميالٌ أقطعها قبل أن أنام

/wa 'amyālun 'aqta'uhā qabla 'an 'anām/

.وأميالاً أقطعها قبل أن أنام

/wa 'amyālan 'aqtauḥā qabla 'an 'anām/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sartāwi/

-Poem 3

ترميم الجدار

/tarmīymu al-jidār/

شيء ما لا يحب الجدار

/shay'un mā lā yuḥibu al-jidār/

يرسل هزة متجمدة من تحته

/yursilu hazatan mutajamidatan min taḥtih/

يسكب الصخور المتجمعة، في الشمس

/yaskubu al-ṣukhūwra al-mutajami'ata fīy al-shams/

ويصنع فيه فجوات،

/wa yaṣna'u fīyhi fajawāt/

يمر من خلالها حتى اثنان يمشيان جنباً إلى جنب

/yamuru min khilālīhā ḥatá —thnāni yamshiyāni janban ilá janb/

:أما عمل الصيادين فهو حكاية أخرى

/'amā 'amalu al-ṣayādīyna fa huwa ḥikāyatun 'ukhrá/

جنت من بعدهم ورممت وراءهم

/ji'tu min ba'dihim wa ramamtu warā'ahum/

هناك حيث لم يتركوا حجراً على حجر،

/hunāka ḥaythu lam yatrūkūw ḥajaran 'alá ḥajar/

لكنهم أخرجوا الأرنب من جحره

/lākinahu 'akhraj al-'arnaba min juḥriḥ/

ليرضوا كلابهم النابحة،

/liyurḏūw kilābahumu al-nābiḥah/

تلك الفجوات أقصد،

/tilka al-fajawāti 'aqsid/

التي لم يرههم أو يسمعونهم أحد وهم يصنعونها،

/al-latīy lam yarahum aw yasma'hum aḥadun wa hum yaṣna'ūwnahā/

لكننا نجدها هناك دائماً، في الربيع - فصل الترميم

/lākinanā najiduhā hunāka dā'imān fīy al-rabīy'i faṣli al-tarmīym/

أدع جاري ليبري من خلف التل

/ada'u jāri liyarā min khalfi al-tali/

وفي يوم آخر نجتمع لنمشي على خط الجدار

/wa fīy yawmin 'ākḥara najtami'u linamshiya 'alā khaṭi al-jidār/

ونقيم الجدار بيننا مرة أخرى

/wa nuqīyma al-jidāra baynanā maratan 'ukhrā/

ن بقي الجدار بيننا هكذا بينما نمضي كل في ناحيته

/nubqīy al-jidāra baynanā ḥākadhā baynamā namḏīy kulun fīy nāḥiatih/

وتلك الصخور التي وضعت فوق بعض

/wa tilka al-ṣukhūwru al-latīy wuiḏ'at fawqa ba'd/

كان بعضها يبدو كالأرغفة، وبعضها الآخر مستدير مثل الكرة تقريبا

/kāna ba'ḏuhā yabdūw ka al-'arghifati wa ba'ḏuhā al-ākharu mustadīyrun mithla al-kurati taqrīyban/

كان يلزمنا أن نمارس بعض السحر لنبقيها متزنة

/kāna yalzamunā an numārisa ba'da al-siḥri linubqiyahā mutazinah/

"ابقي مكانك حتى ندير ظهورنا!"

/'ibqay makānaki ḥatā nudīyra ḏuhūwanā/

اخشوشنت أصابعنا ونحن نتناولها

/—khshawshanat 'aṣābi'unā wa naḥnu natanāwaluhā/

اوه، هي فقط لعبة أخرى نلعبها خارج المنزل

/'ūwh hiya faqat lu'batun 'ukhrā nal'abuhā khārija al-manzil/

واحد في كل جانب. وقليل من شيء آخر

/wāḥidun fīy kuli jānibin wa qalīylun min shay'in 'ākhar/

هناك حيث يكون، لا نحتاج الجدار

/hunāka ḥaythu yakūwnu lā naḥtāju al-jidār/

هو لديه أشجار الصنوبر، أما أنا فبستان التفاح

/huwa ladayhi 'ashjāru al-ṣanawbari 'amā 'anā fabustānu al-tufāh/

لن تقطع أشجار التفاح خاصتي الطريق إلى حديقته

/lan taqta'a 'ashjāru al-tufāhi khāṣatīy al-ṭarīyqa 'il ḥadīyqatih/

لتأكل أكواز الصنوبر الساقطة تحت أشجاره. أخبرته بذلك

لكنه فقط يقول:

/lita'kula 'akwāza al-ṣanawbari al-sāqīṭata taḥta 'ashjārihi 'akḥbartuhu bidhālika
lākinahu faqat yaqūwl/

"الجدران الجيدة تصنع جيرانا طيبين"

/al-judrānu al-jayidatu taṣna'u jīyrānan ṭayibīyn/

الربيع يوازي الشقاوة والإثارة بداخلي،

/al-rabīy'u yuwāzīy al-shaqāwata wa al-'ithārata bidākhilīy/

وأتساءل إذا كان بإمكانني أن أزرع فكرة ما داخل رأسه:

/wa 'atasā'alu 'idhā kāna bi'imkānīy an 'azra'a fikratan mā dākhila ra'sih/

لماذا هم جيران جيدون؟ هناك حيث يرعون البقر؟"

/limādhā hum jīyrānun jayidūwna 'ahunāka ḥaythu yar'awna al-baqar/

ولا يوجد أي بقر هنا؟!

/wa lā yūwjadu 'ayu baqarin hunā/

وقبل أن أبنى حائطاً كان ينبغي أن أسأل

/wa qabla 'an 'abniya ḥā'īṭan kāna yanbaghīy 'an 'as'al/

!ما الذي أحيطه بالداخل أو أحيطه خارجاً

/mā al-ladhīy 'uḥīyṭuhu bi al-dkāhili 'aw 'uḥīyṭuhu khārijan/

ولمن كنت سأسبب الأذية

/wa liman kuntu sa'usabibu al-'adhiah/

هناك شيء ما لا يحب الجدار

/hunāka shay'un mā lā yuḥibu al-jidār/

شيء يريد تحطيمه

/shay'un yurīydu taḥṭīymah/

، "أكاد أن أخبره انهم "الاقزام

/'akādu 'an 'ukḥbirahu 'anahumu al-'aqzām/

لكن ذلك الشيء ليس "الاقزام" تماماً،

/lākina dhālika al-shay'a laysa al-'aqz āma tamāman/

وكننت أفضل لو أنه قالها بنفسه

/wa kuntu 'ufaḍilu law 'anahu qālaha binafsih/

أراه هناك قادماً وفي كلتا يديه يحمل حجرا

/ʾarāhu hunāka qādīman wa fīy kiltā yadayhi yaḥmilu ḥajaran/

يمسكه بشدة من أعلاه

/yumsikuhu bishidatin min ʾaʿlāh/

كمسك متوحش من العصر الحجري يأتي

/kamusalahin mutawaḥishin mina al-ʿasri al-ḥajariyi yaʿtīy/

يبدو لي أنه ذلك الذي يمشي هناك في العتمة

/yabdūw līy ʾanahu dhālika al-ladhīy yamshīy hunāka fīy al-ʿatamah/

لم يكن ذلك طيف الغابات فقط وظلال الأشجار

/lam yakun dhālika ṭayfa al-ghābati faqat wa zīlāla al-ʾashjār/

وجاري لن يذهب بعيداً عن مقولة أبيه،

/wa jāriy lan yadhhaba baʿīydan ʿan maqlati ʾabīy/

"الجدران الجيدة تصنع جيراناً طيبين"

/al-judrānu al-jayidatu taṣnaʿu jirānan ṭayibīyn/

ترجمة الدكتور شريف بقتة الشهراني

/tarjamatu al-duktri shariyf buqtah al-shahrānīy/

-Poem 4

البُتُولَا

/al-butūwlā/

عندما أرى البُتُولَا تتحنني يمناً وبسرة

/ʿindamā ʾarā al-batūwlā tanḥanīy yamnatan wa yasrah/

!بين الأشجار الأكثر انتصاباً وظلمة

/bayna al-ʾashjāri al-ʾakthari —ntisāban wa zūlmah/

أحب أن أعتبر أن ثمّة صبيّاً هناك يُورججها

/ʾuḥibu ʾan ʾaʿtabira ʾana thamata ṣabiyan hunāka yuʾarjiḥuhā/

.غير أن ذلك لم يُحنّ لها طويلاً للأسفل فتبقى

/ghayra ʾana dhālika lam yunihā ṭawīylan li al-ʾasfali fatabqā/

.عواصف الثلج تفعل ذلك

/ʾawāṣifu al-thalji tafʿalu dhālik/

في الغالب لا بدّ من أنك رأيتها

/fīy al-ghālībi lābuda min ʾanaka raʾaytahā/

مُثَقَلَةٌ بثلج صباح شتائيّ مُشمس

/muthqalatan bithalji sabāḥin shitāʾiyin mushmis/

بعد هطول المطر

/baʿda huṭūwli al-maṭar/

تراكم فوق بعضها

/tarkama fawqa ba'dihā/

ليتعال النسيم

/liyata'āla al-nasīymu/

ألواناً متألّفة

/alwānan muta'aliqatan/

حينها توفد الفتنة وتنزع قشرتها

/hīynahā tūwqīdu al-fitnata wa tanzi'u qishratakā/

سريعاً ما يجعلها

/sarīy'an mā yaj'aluhā/

دفع الشمس نسفح صدقات بلورية

/dif'u al-shamsi tasfaḥu ṣadafātin bilawriyah/

تتحطم وتنهار على سفح الثلج

/tataḥaṭamu wa tanhāru 'alā safḥi al-thalji/

وكانها شظايا زجاج تهشمت وتناثرت بعيداً

/wa ka'anahā shazāyā zujājīn tahashamat wa tanātharat ba'īydan/

تظن حينها أن القبة الداخلية للجنة قد سقطت

/taẓunu hīynahā 'ana al-qubata al-dākhiliata li al-janati qad sakaṭat/

!مسحوبة بثقلها صوب السرخس الداوي على الأرض

/mashūwbatan bithiqalihā ṣawba al-sarkhasi al-dhāwīy 'alā al-'arḍ/

!غير أن كسرهما يبدو صعباً

/ghayra 'ana kasrahā yabdūw ṣa'ban/

رغم أنها لا تستعيد انتصاب جذعها الفارع بسرعة حين تُلوى

/raghma 'anahā lā tasta'īydu ntiṣāba jidh'ihā al-fāri'i bisur'atin hīyna tulwá/

!بل بعد فترة طويلة

/bal ba'da fatratin ṭawīylah/

!قد تُشاهد جذعها ملتويّاً وسط الغابة لسنين بعد ذلك

/qad tushāhidu jidh'ahā multawīyan wasaṭa al-ghābati lisiṇīyna ba'da dhālik/

تُدلي أوراقها على الأرض

/tudlīy 'awrākahā 'alā al-'arḍ/

مثل قنيات يتكنن على أكفهن ورُكبهن

/mithla fatayātin yataki'na 'alā 'akufihina wa rukabihin/

شعرهن الطويل ينهمر أمامهن

/sha'rahuna al-ṭawīylu yanhamiru 'amāmahun/

ليجف تحت أشعة الشمس

/liyajifa taḥta 'ashi'ati al-shams/

غير أنني أحب أن أقول حينما ينكسر جذع الحقيقة

/ghayra 'ananīy 'uḥibu 'an aqūwla ḥīynamā yankasiru jidh'u al-ḥakīyah/

بالرغم من كل الحقائق المرتبطة بالعواصف الثلجية

/bi al-raghami min kuli al-ḥakā'iki al-murtabiṭati bi al-'awāṣifi al-thaljiah/

لم أزل أظن أن ثمة صبياً تسبب في انحنائها

/lam 'azal 'azunu 'ana thamata ṣabiyan tasababa fīy —nḥinihā/

– ذات مرة، خرج فيها يتمشى وينبش عن القبر

/dhāta maratin kharaja fīyhā yatamashá wa yanbushu 'ani al-baqar//

صبي يعيش بعيداً عن المدينة ليتعلم البيسبول

/sabiyyun ya'tyshu ba'tydan 'ani al-madiynati layata'alama al-baysbūwl/

لعبته الوحيدة كانت ما وجد نفسه عليه

/lu'batuhūw al-waḥīydatu kānat mā wajada nafsahu 'alayh/

صيف شتاء، وبإمكانه حتى اللعب وحيداً

/ṣayfa shitā'in wa bi'imkānihi ḥatá al-la'ibu waḥīydan/

امتطى أشجار الحقل

/'imtaṭá 'ashjāra al-ḥaqli/

واحدة تلو الأخرى

/wāḥīdatan tilwa al-ukhrá/

لوى الأشجار إليه

/lawá al-'ashjāra 'ilayhi/

حتى لانت له حزمة من الأشجار

/ḥatá lānat lahu ḥuzmatun mina al-'ashjāri//

لم تبق شجرة واحدة إلا وامتطاهها

/lam tabqa shajaratun wāḥīdatun ilā wa mtaṭāhā/

تعلم كل ما يمكن تعلمه هناك

/ta'alama kula mā yumkinu ta'alumuhu hunāk/

فلا يغير على عجل ويفتك بكل الأشجار

/fa lā yughīyru 'alá 'ajalin wa yaftiku bikuli al-'ashjār/

ولا يقتلع شجرة

/wa lā yaqtali'u shjaratan/

فتغدو الأرض قاعاً صاففاً

/fa taghdūw al-'aru qā'an ṣafṣafā/

كان دائماً ما يربط جأشه

/kāna dā'imā mā yarbiṭu ja'shahu/

في أعلى التفرعات، يتسلق بجرص

/fīy a‘lá al-taḡaru‘āti yatasalaqu biḡirš/

وبتلك العُمة نفسها التي قد تستعملها لملاً كوي

/wa bitilka al-ghamati nafsihā al-latīy qad tastam‘iluhā limal‘i kūwb/

.حتى حافتُه، أو حتَّى بعد الحافة

/ḡatá ḡāfatihī ‘aw ḡatá ba‘da al-ḡāfah/

بعد ذلك ينطلق مندفعاً،

/ba‘da dhālika yanḡaliqu mundafi‘an/

قدماه في المقدّمة، معهما الخفيف

/qadamāhu fīy al-muqadimati ma‘ahumā al-ḡafīyf/

يقفز في الهواء ويرفسُ الطريق أمامه

/yaḡfizu fīy al-hawā’ wa yarfusu al-ḡarīyka ‘amāmah/

تراني هل كنتُ أنا ذات يوم مُرّجح البُتولا

/turānīy hal kuntu ‘anā dhāta yawmin mu‘arjiḡa al-butūwlā/

.وكل ما في الأمر أنني أحلم أن أعود كما كنت

/wa kulu mā fīy al-‘amri ‘ananīy ‘aḡlumu ‘an ‘a‘ūwda kamā kunt/

.ذلك فقط حينما تحاصرني الاعتبارات وتُقلّني

/dhālika faḡat ḡinamā tuḡāsirunīy al-‘i‘tibārāt/

حينما تبدو الحياة خشية لا سبيل إليها،

/ḡinamā tabdūw al-ḡayātu khashabatan lā sabīyla ‘ilayhā/

يحترق وجهك حينها وينسج العنكبوت خيوطه

/yaḡtariqu wajhuka ḡīynahā wa yansuju al-‘ankabūwtu khuyūwtah/

الواهنة فيها. وعين واحدة تبكي

/al-wāhinatu fīyhā wa ‘aynun wāḡidatun tabkīy/

...هدبات غصن تعترض الطريق

/hadabātu ḡhuḡnin ta‘tarīḡu al-ḡarīyq/

إنني أرغبُ في الرحيل عن الأرض للحظات

/‘inanīy ‘arḡabu fīy al-raḡīyli ‘ani al-‘arḡi lilaḡazāt/

.لأعود بعد ذلك مرّةً أخرى وأبدأ من جديد

/li‘a‘uda ba‘da dhālika maratan ukhrá wa ‘abda‘a min jadīyd/

أتمنى ألاّ يتعنّت القدرُ ويُسيء فهمي

/‘ataman á ‘alā yata‘anata al-qadaru wa yusīy‘a fahmīy/

فيهبُ لي نصف ما تمنيتُ و يأخذني بعيداً

/fa yahabu līy niḡfa mā tamanaytu wa ya‘khudhunīy ba‘īydan

.حيث لا أعود

/ḡaythu lā a‘ūwd/

الأرض، المكان الملائم للحبّ

/al-'arḍu al-makānu al-mulā'imu li al-ḥub/

لا أعرف مكاناً قد يكون أفضل للذهاب إليه

/lā 'a'rifu makānan qad yakūwnu 'af ḍala li al-dhahābi 'ilayh/

أودُّ أن أذهب مُتسليّاً شجرة بُتولا

/'awadu 'an 'adhaba mutasaliqan shajarata butūwlā/

أتسلّق الأغصان السوداء الفارعة من جذع يعلوه تلج أبيض

/'atasalaqu al'aghṣāna al-sawdā'a al-fāri'ata min jidh'in ya'lūwhu thaljun 'abiyad/

ناحية الجنّة، حيث لا يمكن لشجرة أن تقاوم،

/nāhiyata al-janah ḥaythu lā yumkinu lishajaratin 'an tuqāwim/

هكذا غطّست الشجرة بقمتها وأسقطتني في القاع مرّة أخرى

/hākadhā ghaṭasat al-shajaratu biqimatihā wa 'asqaṭatnīy fīy al-qā'i maratan 'ukhrá/

كم يبدو رائعاً الذهاب والعودة من جديد

/kam yabdūw rā'i'an al-dhahābu wa al-'awdatu min jadīyd/

أحدّهم قد يفعل أسوأ من أن يؤرّجج شجرة بُتولا

/aḥaduhum qad yaf'alu aswā'a min 'an yu'arjiḥa shajarata butūwlā/

(ترجمة الدكتور شريف بُقنه الشهراني (2011)

/tarjamatu al-duktri sharīyf buqnah al-shahrānīy/

-Poem 5

المرعى

/al-mar'á/

اتّي ذاهب هناك لانظّف غدير المرعى

/'inīy zāhibun hunāka li'unazīfa ghadīyra al-mar'á/

... و سأتوقف لأزيل الأوراق السابحة فوق ماء الغدير ليس إلا

/wa sa'atawaqafu li'uzīyla al-'awrāqa al-sābiḥata fawqa mā'i al-ghadīyr laysa 'ilā/

و لربّما انتظر قليلاً لأتأمّل الماء عندما يصفو

/wa larubamā 'antaziru qalīylan li'ata'amala al-mā'a indamā yaṣfūw/

لن أمكث هناك طويلاً

/lan 'amkutha hunāka ṭawīylan/

!فلنترافقتي الى المرعى معا

/falturāfiqnīy 'ilá al-mar'á ma'an/

اني ذاهب هناك كيما أعود

/'inīy dhāhibun hunāka kaymā a'ūwd/

بالعجل الصغير الواقف بجانب امه

/bi al-'ijli al-ṣaghīyri al-wāqifi bijānibi 'umih/

نعم، لازال العجل صغيرا جدا

/na'am lāzāla al-'ijlu ṣaghīryan jidan/

يقفز عندما تلحسه امه بلسانها

/yaqfizu 'indamā talḥasuhu 'umuhu bilisānihā/

لن امكث هناك طويلا

/lan 'amkutha hunāka ṭawīlan/

هيا! فلنمض الان للمرعى معا

/hayā falnamḍīy al-'āna li al-mar'á ma'an/

ترجمة الدكتور الحامد

/tarjamatu al-duktūwr al-ḥāmid/

-Poem 6

!وقت للحديث معك

/waqtun li al-ḥadīyṭhi ma'ak/

يناديني صديق في طريقي

/yunādīynīy ṣadīyqun fīy ṭarīyqīy/

ويمشي جانبي خيلا فخिला

/wa yamshīy jānibīy khaylan fa khaylā/

فأمضي للحديث مع الصديق

/fa'amḍīy li al-ḥadīyṭhi ma'a al-ṣadīyq/

ولا احفل بأعمال الحصاد

/wa lā 'aḥḥfalu bi'a'māli al-ḥasād/

وأغرز منجلي في التربة المعشوشبة

/wa 'aghriẓu minjalīy fīy al-turbati al-mu'shawshibah/

وأحثو وجهي صاعدا الدرب اليه

/wa 'aḥṭhu wajhīy ṣā'idan al-darba 'ilayh/

مهرولا الى الصديق، الى الوداد

/muharwilan 'ilá al-ṣadīyqi 'ilá al-widād/

-Poem 7

قييد وحرية

/qaydun wa ḥuriyah/

الحب، أرض الحب،

/al-ḥubu 'arḍu al-ḥub/

فيها الحب يمتلك الجبال

/fīyhā al-ḥubu yamtaliku al-jibāl/

تدور اذرعه مطوقة لهاتيك الجبال

/tadūwru 'adhru'uhu mutawiqatan lihātīyka al-jibāl/

للحب جدران وجدران بداخلها

/li al-ḥubi judrānun wa judrānun bidākhilihā/

لتبعد كل خوف

/litub'ida kula khawf/

ولكن الفكر لا يحتاج كل ذلك

/wa lākina al-fikra lā yaḥtāju kula dhālik/

!فللفكر جناحان شجاعان

/fali al-fikri janāḥni shujā'an/

ارى فوق الثلج والرمل

/'arā fawqa al-thalji wa al-ramli/

و فوق هذا الموج اشياء كثيرة عن الحب

/wa fawqa hādhā al-mawji 'ashy ā'un kathīyratun 'ani al-ḥub/

فعلينا يترك الحب الاثر

/fa'alyhā yatruku al-ḥubu al-'athar/

لضمة بين الحب والعالم

/liḍamatin bayna al-ḥubi wa al-'ālam/

وهكذا هو شأن الحب دائما

/wa hākadhā huwa sha'nu al-ḥubi dā'iman/

وهو سعيد بذلك

/wa huwa sa'īydun bidhālik/

ولكن الفكر يطلق قدميه للريح

/wa lākina al-fikra yuṭliqu qadamayhi li al-rīyḥ/

والفكر يخترق الظلام ذرى النجوم

/wa al-fikru yakhtariqu al-zalāma dhuriya al-nujm/

ويقع في (الشعري اليمانيه) كرسيا طوال الليل

/wa yaqba'u fiy al-shirā al-yamāniah ṭiwāla al-layl/

حتى ينبلج الصباح فيعاود الانطلاق

/ḥatā yanbalija al-ṣabāḥu fayu'āwida al-'inṭilāq/

والروائح المحترقة خلال ريشه

/wa al-rawā'iḥu al-muḥtariqatu khilāla rīyshih/

عائدا مرورا بالشمس الى موقع بالأرض

/'ā'idan murūwran bi al-shamsi 'ilā mawqi'in bi al-'arḍ/

والجنة عنده هي هذه الاشياء على حقيقتها

/wa al-janatu 'indahu hiya hādhihi al-'ashyā'u 'alá ḥaqīyqatihā/

ولكن البعض يرى ان الجنة في الحب

/wa lākina al-ba'ḍa yará 'ana al-janata fīy al-ḥub/

وبقيد وعبودية الحب نشعر انا امتلکنا كل شيء

/wa biqaydi wa 'ubūwdiati al-ḥub nash'uru 'anā —mtalalnā kula shay'/

في بعض شيء من جمال

/fīy ba'ḍi shay'in min jamāl/

ولكن الفكر يبتعد عن مثل ذلك

/wa lākina al-fikra yabta'idu 'an mithli dhālik/

محلقا بعيدا

/muḥaliqan ba'īydan/

!انصهارا في نجم آخر

/—nṣihran fīy najmin ākhar/

ترجمة الدكتور الحامد

/tarjamatu al-duktūwr al-ḥāmid/

-Poem 8

مسقط الرأس

/masqaṭ al-ra's/

هنا بعيدا

/hunā ba'īydan/

على سفح الجبل

/'alá saffhi al-jabal/

بنى ابي سياجا حول كل شيء

/baná 'abīy syājan ḥawla kuli shay'/

سياجا احاط بالنبع

/siyājan 'aḥāṭa bi al-nab'/

ومنع نمو الاعشاب

/wa mana'a numuwa al-'a'shāb/

وسمح لنا ان نعيش

/wa samaḥa lanā 'an na'īysh/

ايامنا المختلفة بطلاقة في هذا المكان

/'ayāmanā al-mukhtalifata biṭalāqatin fīy ḥādhā al-makān/

كنا من البنين والبنات درزنا هناك

/kunā mina al-bnīyna wa al-banāt daraznā hunāk/

وبدا الجبل فرحا بحيويتنا

/wa badā al-jabalu fariḥan biḥayawiyatinā/

وربانا زما وكان دائما يبتسم لنا

/wa rabāna zamanan wa kāna dā'iman yabtasimu lanā/

ابتسامة ممزوجة بشيء ما

/—btisāmatan mamzūwjatan bishay'in mā/

ولكنه اليوم لم يعد يعرف اسماءنا

/wa lākinahu al-yawma lam ya'ud ya'rifu asmā'ana/

فالبنات طبعاً لم تعد هي البنات

/fa al-banātu ṭab'an lam ta'ud hiya al-banāt/

والقى بنا الجبل عن ركبتيه

/wa alqá binā al-jabalu 'an rukbatayh/

وامتلاً حضنه بالأشجار

/wa mtala'a ḥuḍnuhu bi al-'ashjār/

ترجمة الدكتور الحامد

/tarjamatu al-duktūwr al-ḥāmid/

-Poem 9

لم يتم قطافه بعد

/lam yatima qitfuhu bad/

رائحة عبير عند الجدار

/rā'ihatu 'abīyrin 'inda al-jidār/

لنترك الشارع العادي اذا

/linatruki al-shāri'a al-'ādiya 'idhan/

وانظر معي ماذا هناك جعلني اتوقف

/wa —nẓur ma'iy mādhā hunāka ja'alanīy 'atawaqaf/

هناك كما ارى شجرة تفاح

/hunāka kamā 'arā shajarata tufāh/

خفت عن نفسها حمل المصيف

/khafaft 'an nafsihā ḥimla al-maṣīyf/

ولم يبق معها ما تحمله سوى الغصون الخفيفة

/wa lam yabqa ma'ahā mā taḥmiluhu siwá al-ghuṣūwni al-khafīyfah/

هاهي الان تتنفس بسهولة

/hāhya al-'āna tatanafasu bisuhūwlah/

كما تتنفس مروحة سيده من النساء

/kamā tatanafasu mirwaḥatu sayidatin mina al-nisā’/

وهناك هناك يتساقط التفاح

/wa hunāka hunāka yatasāqatu al- tufāḥ/

تماما كما سقط الانسان يوما بسبب تفاحة

/tamāman kamā saqata al-’insānu yawman bisababi tufāḥah/

والأرض دائرة تفاح حواليتها

/wa al-’arḍu dā’iratu tufāḥin ḥawālayhā/

شيئا ما لم يتم قطافه بعد

/shay’an lam yatima qiṭāfuhu ba’d/

وقتا ما لم نخطط له بعد

/waqtan mā lam nukhaṭiṭ lahu ba’d/

تفاحات ما منسية او متروكة

/tufāḥātun mā mansiyatun ’aw matrūwkah/

ولكن شم عبيرها لن يكون سرقة

/wa lākina shama ’abīyrihā lan yakūwna sariqatan/

على أية حال

/’al ’ayati ḥāl/

-Poem 10

مقاومة

/muqāwamah/

انطلقت عبر الحقول والغابات

/’inalaqtu ’abra al-ḥuqūwli wa al-ghābāt/

وقفزت فوق الاسوار

/wa qafaztu fawqa al-’aswār/

وتسلقت تلالا وتلالا

/wa tasalaqtu tilālan wa tilālā/

ونظرت الى العالم من فوق

/wa nazartu ’il al-’ālamī min fawq/

وانحدرت

/wa —nḥadartu/

اوراق ميتة على الارض

/’awrāqun mayitatun ’alā al-’arḍ/

وأخرى مخزونة بالسنديان

/wa ’ukhrā makhzūwnatun bi al-sidiyān/

ينزعها واحدة فواحدة

/yanza‘uhā wāḥidatan fa wāḥidah/

وتمضي على الثلج المقشر

/wa tamḍīy ‘alá al-thalji al-muqashar/

بينما الاخرى نائمات

/baynam al-‘ukhrayātu nā‘imāt/

ثابتة محتشدة ارى الاوراق الميئة

/thābitatan muḥtashidatan ‘ará al-‘awrāqa al-mayitata/

لم تعد تتبعثر هنا وهناك

/lam ta‘ud tataba‘tharu hunā wa hunāk/

فزهرة النجمة لم تعد هنا

/fa zahratu al-najmati lam ta‘ud hunā/

وزهور البندق ذابلت

/wa zuhūwru al-bunduqi dhābilāt/

والقلب ما زال يتوق لاتجاه

/wa al-qalbu māzāla yatūwqu litijāh/

تسأله الاقدام اين الاتجاه؟

/tas‘aluhu al-‘aqdāmu ‘ayna al-‘itijāh/

آه متى يا ترى يشعر القلب

/‘āhin matá yā turá yash‘uru al-qalbu/

ان ما يفعله ليس خيانة؟

/‘ana mā yaf‘aluhu laysa khiyānah/

ان ينحرف مع الاشياء

/‘an yanḥarifa ma‘a al-‘ashāy’/

ان يستسلم للعقل

/‘an yastaslima li al-‘aql/

ان يتقبل مدعنا النهاية

/‘an yataqabala mudh‘inan al-nihāyāh/

نهاية حب او نهاية موسم

/nihāyata ḥubin ‘aw nihāyata mawsimin/

ترجمة الدكتور الحامد

/tarjamatu al-duktūwr al-ḥāmid/

-Poem 11

تقدير المدى

/taqdīyru al-madá/

مزق القتال بيت عنكبوت رسمت خيطه حدود ألماسة

/mazaqa al-qitālu bayta ‘ankabūwtin rasamat khaytahu ḥudūwdu ‘almsah/

وقطع زهرة نمت بقرب عش طائر حزين

/wa qata‘a zahratan namat biqurbi ‘ushi t̄a’irin ḥazīyn/

فعل كل هذا ولما يلطخ صدر آدمي بعد

/fa‘ala kula hādha wa lamā yulaṭikh ṣadra ‘ādamiyin ba‘d/

وانحنت الزهرة المغتالة شققا وعرى أغصانها الخضر سقام

/wa —nḥanat al-zahratu al-mughtālatu shafaqan wa ‘arā ‘aghṣānahā al-khudra siqām/

وجم العصفور الذي طالما زارها في ريعان زهوتها

/wajama al-‘uṣfūwru al-ladhīy ṭalamā zārahā fīy ray‘āni zahwatihā/

وفقدت الفراشة الحزن الذي طالما ركنت إليه

/wa faqadati al-farāshatu al-ḥudna al-ladhīy ṭalamā rakanat ‘ilayh/

فحومت لحظة في الهواء تبحث عن الزهرة التي حضنت مراحلها

/fa ḥawamat laḥẓatan fīy al-hawā‘i tabḥathu ‘ani al-zahrati al-latīy ḥaḍanat marāḥahā/

ثم تهادت إليها بخفة، وتعلقت بها وهي تصفق بجناحيها

/thuma tahādat ‘ilayhā bikhifatin wa ta‘alaqat bihā wa hiya tuṣafīqu bijanāḥayhā/

بين أوتاد النباتات دولاب من خيوط

/bayna ‘awtādi al-nabāti dūwlābun min khuyūwṭ/

وأسلاك مشدودة رطبها ندى الصباح الفضي

/wa ‘aslākun mashdūwdatur raṭabahā nadá al-ṣabāḥ al-fiḍiy/

هزته رصاصة خاطفة فتساقطت حبات الندى

/hazathu raṣāṣatur khātīfatun fatasāqāṭat ḥabātu al-nadá/

وهرع العنكبوت السكن فيها ليحيي الفراشة

/wa hara‘a al-‘ankabūwtu al-sakana fīyhā liyuhāyiya al-farāshah/

لكنه لم يلق إلا خيبة

/lākinahu lam yalqa ilā khaybatan/

وسرعان ما عاد أدراجه كسيراً حزينا

/wa sur‘āna mā ‘āda ‘adrājahu kasīryan ḥazīynan/

(ترجمة فؤاد عبد المطلب (2011)

/tarjamatu fu‘ād ‘abdu al-muṭalib/

-Poem 12

! تلاقيت مع الليل

/talāqaytu ma‘a al-layl/

ذات مرة تلاقيت مع الليل وأنا وحيد

/dhāta maratin talāqaytu ma‘a al-layli wa ‘anā waḥīyd/

خرجتُ في المطر—وعدتُ في المطر

/kharajtu fīy al-maṭari wa ‘udtu fīy al-maṭar/

متجاوزاً ضوءَ المدينةِ البعيد

/mutajāwizan ḍaw’a al-madīynati al-ba‘īyd/

نظرتُ هناك على ذاك الطريقِ الحزين

/nazartu hunāka ‘alá dhāka al-ṭarīyqi al-ḥazīyn/

مارةً بالحارس في نوبة حراسته الليلية

/māran bi al-ḥārisi fīy nawbati ḥirāsatihi al-layliyah/

ووقع ببصري على ما أودُّ أن لا يستبين

/wa waqa‘a bibaṣarīy ‘alá mā ‘awadu ‘an lā yastabīyn/

وقفت ساكناً وأسكتُ صوتَ خطاي الرتيب

/waqaftu sākinan wa ‘askatu ṣawta khuṭāya al-ratīyb/

من على البعد قاطعتني صرخةٌ

/min ‘alá al-bu‘di qāṭa‘atni ṣarkhah/

آتيةٌ من المنازل , من شارع قريب

/ātiyatun mina al-manāzili min shāri‘in qarīyb/

لم تقل لي عُد أو إلي لقاء

/lam taqul līy ‘ud ‘aw ‘ilá liqā’/

وعلى البعد في نورها العلوي تقف في سكون

/wa ‘alá al-bu‘di fīy nūwrihā al-‘ulwiyi taqifu fīy sukūwn/

ساعةٌ مضيئةٌ تواجه السماء

/sā‘atun muḍīy’atun tuwājihu al-samā’/

معلنةٌ أن الوقتَ لم يكن خطأً أو صواب

/mu‘linatan ‘ana al-waqta lam yakun khaṭa’an ‘aw ṣawāb/

وتلاقيتُ ذات مرة مع الليل وكان لقاء

/wa talāqaytu dhāta maratin ma‘a al-layl wa kāna liqā’/

ترجمة حسن حجازي

/tarjamatu ḥasan ḥijāzīy/

-Poem 13

صلاة في الربيع

/ṣalātun fīy al-rabīy’/

أه .. أعطنا المتعة في الازهار هذا النهار

/ʾāh ʾaʿṭinā al-muʿata fīy alʾazhāri hādhā al-nahār/

.... واجعلنا لا نذهب بتفكيرنا بعيداً

/wa jʾalnā lā nadhhabu bitafkīrinā baʿīydan/

مثل حصاد غير مؤكد ، لكن احفظنا هنا جميعاً

/mithla ḥaṣādīn ghayri muʾakadin lākin —iḥfaẓnā hunā jamīʿan/

... في ربيع هذا العام

/fīy rabīyʾi hādhā al-ʿām/

أعطنا المتعة في هذا البستان الأشيب

/ʾaʿṭinā al-muʿata fīy hādhā al-bustāni al-ʾashiyab/

مثل شيء لا مثيل له في النهار ، وكالأشباح في الليل

/mithla shayʾin lā mathīyla lahu fīy al-nahār wa ka al-ʾashbāḥi fīy al-layl/

واجعلنا سعداء مثل سرب النحل المنتشر

/wa jʾalnā suʿadāʾa mithla sirbi al-naḥli al-muntashir/

.... حول الأشجار الزاهية

/ḥawla al-ʾashjāri al-zāhiyah/

واجعلنا سعداء في اندفاع الطائر

/wa —jʾalnā suʿadāʾa fīy —ndifāʿati al-ṭāir/

الذي يسمع صوته فجأة فوق سرب النحل

/al-ladhīy yusmaʿu ṣawtuḥu fajʾatan fawqa sirbi al-naḥli/

مثل نيزك ينقر بمنقاره المدبب

/mithla nayzakīn yanquru biminqārihi al-mudabab/

وفي الازهار يظل معلقاً في منتصف الرياح

/wa fīy al-ʾazhāri yaẓalu muʿalaqan fīy muntaṣafī al-riyāḥ/

لأن ذلك هو الحب وليس أي شيء آخر

/liʾana dhālika huwa al-ḥubu wa laysa ʾaya shayʾin ʾākhar/

وهو الذي يدخر للرب في الأعلى

/wa huwa al-ladhīy yudakharu li al-rabi fīy al-ʾaʿālīy/

والذي يقدر إلى أي مدى من النهايات بإرادته

/wa al-ladhīy yuqadasu ʾilá ʾayi madan mina al-nihāyāti biʾirādatih/

....لكن الحب ليس سوى حاجة نحن ننجزها

/lākina al-ḥuba laysa siwá ḥājatin naḥnu nunjizuhā/

ترجمة عمار كاظم محمد

/tarjamatu ʾamār kāzim muḥamad/

-Poem 14

بـــــــــــــــــوح

/bawh/

نحن نصنع لأنفسنا مكاناً منفرداً

/naḥnu naṣna‘u ‘anfusanā makānan munfaridan/

خلف الكلمات المضيئة التي تغيظ وتهزأ

/khalfa al-kalimāti al-muḍīy’ati al-latīy tughīyzu wa tahza’/

لكن أه، فالقلب هائج حتى نجدنا شخص ما، حقا بعيد

/lākin ‘āh fa al-qalbu hā’ijun ḥatá yajidanā shakhṣun mā ḥaqan ba‘īyd/

(إن من المؤسف أن تستلزم القضية) أو كما نقول ذلك

’ina mina al-mu’sifi ‘an tastalzima al-qaḍiyata (aw kamā naqūwlu dhālik/

إننا في النهاية نتكلم حرفياً لكي نلهم فهم الصديق

’inanā fīy al-nihāyati natakalamu ḥarfīyan likay nulhama fahma al-ṣaḍīyq/

لكن مع كل ذلك،

/lākin ma‘a kuli dhālik/

من الأطفال الذين يلعبون الاستخفاء إلى الريانيين

/mina al-’aṭfāli al-ladhīyna yal‘abūwna al-’istikhfā’a il al-rabāniyīyn/

كلهم يخفون أنفسهم جيداً

/kuluhum yukhfūwna ‘anfusahum jayidan/

. وعليهم أن يتحدثوا ليخبرونا أين هم الآن

/wa ‘alayhim ‘an yataḥadathūw liyukhbirūwnā ‘ayna humu al-’ān/

ترجمة عمار كاظم محمد

/tarjamatu ‘amār kāzim muḥamad/

-Poem 15

الومضة الأولى: إخلاص

/al-wamḍatu al-’ūwlá : ‘ikhlās/

لا يمكن للقلب أن يفكر في إخلاص

/lā yumkinu li al-qalbi ‘an yufakira fīy ‘ikhlāšin/

أعظم من أن يكون شاطئاً للمحيط

’a‘zama min ‘an yakūwna shaṭi’an li al-muḥīyt/

متمسكاً بمنحنى لموضع واحد،

/mutamasikan bimunḥanan limawḍi‘in wāḥid/

يَعُدُّ تَكَرَّاراً لا نهاية له

/ya‘udu takrāran lā nihāyata lah/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sarṭāwi/

-Poem 16

الومضة الثانية: الحرّاثون

/al-wamḍatu al-thāniyah: al-ḥarāthun/

أسمع رجالاً يتحدثون عن حرّاثة الثلج

/ʾasmaʿu rijālan yataḥadathūwna ʿan ḥirāthati al-thalj/.

لا أتصوّر أنهم يقصدون زراعته

/lā ʾataṣawaru ʾanahum yaqṣidūwna ḥirāthatah/

إلا إذا كانوا يريدون أن يسخروا بمرارة

/ʾilā ʾidhā kānu yurīydūwna ʾan yaskharūw bimarārah/

من كونهم قد فلحوا الصخور

/min kawnihim qad falaḥūw al-ṣukhūwr/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sartāwi/

-Poem 17

الومضة الثالثة: مطروحة

/al-wamḍatu al-thālithah : maṭrūwḥah/

قال المطر للريح

/qāla al-maṭaru li al-rīyḥ/

"قم أنت بالدفع وسوف أقوم بالرجم"

/"qum ʾanta bi al-dafʿi wa sawfa ʾaqūwmu ʾanā bi al-rajm"/

وظفقا يضربان أحواض الحديقة

/wa ṭafiqā yaḍribāni ʾaḥwāḍa al-ḥadīyqah/

إلى أن ركعت الأزهار فعلاً

/ʾilá ʾan rakaʿati al-ʾazhāru fiʿlan/

وانطرحت أَرْضاً – لكنها لم تمت

/wa —nṭaraḥat ʾarḍan lākinahā lam tamut/

أعرف كيف كان شعور الأزهار

/ʾaʿrifu kayfa kāna shuʿūwru al-ʾazhār/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sartāwi/

-Poem 18

الومضة الرابعة: سؤال

/al-wamḍatu al-rābiʿah : suʾāl/

قال صوت: حدّقوا فيّ بين النجوم

/qāla ṣawtun ḥadiqūw fiya bayna al-nujūwm/

وقولوا لي بصدق، يا أهل الأرض،

/wa qūwlūw līy biṣidqin yā 'ahla al-'arḍ/

فيما إذا كانت كل ندوب الروح والجسد

/fmā 'idhā kānat kulu nudūwbi al-rūwḥi wa al-jasad/

ليست كثيرةً علينا أن ندفعها ثمناً للميلاد

/laysat kathīyratan 'alaynā 'an nadfa'ahā thamanan li al-mīylād/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sarṭāwi/

-Poem 19

الومضة الخامسة: غبار الثلج

/al-wamḍatu al-khāmisah: ghubāru al-thalj/

الطريقة التي بها

/al-ṭarīyqatu al-latīy bihā/

هز غرابٌ عليّ

/haza ghurābun 'alaya/

غبارَ الثلج

/ghubāra al-thalji/

من شجرة شوكران

/min shajarati shūwkarān/

منحت قلبي

/manaḥat qalbīy/

تغييراً في المزاج

/taghyīyran fīy al-mizāj/

وأنقذت بعضاً

/wa 'anqadhat ba'ḍan/

من يومٍ كنت قد ندمت عليه

/min yawmin kuntu qad nadimtu 'alayh/

ترجمة الدكتور نزار سرطاوي

/tarjamatu al-duktūwri nizār sarṭāwi/

Appendix Two: The Test directed to Translators

1. The Test Directed to Translation Students

Translate the following poem of Robert Frost into Arabic.

Some say the world will end in fire,

.....

Some say in ice.

.....

From what I've tasted of desire

.....

I hold with those who favor fire.

.....

But if it had to perish twice,

.....

I think I know enough of hate.

.....

To know that for destruction ice.

.....

Is also great.

.....

And would suffice.

.....

2. The Test Directed to Professional Translators

Would you please translate the following poem of Robert Frost into Arabic.

Some say the world will end in fire,

.....

Some say in ice.

.....

From what I've tasted of desire

.....

I hold with those who favor fire.

.....

But if it had to perish twice,

.....

I think I know enough of hate.

.....

To know that for destruction ice.

.....

Is also great.

.....

And would suffice.

.....

Appendix Three: Questionnaire for Teachers

Dear teachers,

This questionnaire seeks to find the different strategies that translators usually use in rendering a poem from a source language, in this case English, to a target language, in this case Arabic. We shall be grateful for your precious help through your experience in the field of translation.

1. How long have you been teaching translation?

.....

2. Do you practise translation

always somewhat every so often not at all

3. Is translation an

easy task a difficult task it depends upon the register

4. Whatever your answer, please justify:

.....
.....
.....
.....

5. Should translated texts really have the same impact on the target language readers as source ones have on the source language readers?

yes no

6. Whatever your answer, please explain why:

.....
.....

.....
.....

7. Should translators stick to the source language text in order to be faithful to the original version or should they translate the source text in a way that suits the target text audience?

.....
.....
.....

8. In general, is literary discourse translatable or not?

yes no

9. Whatever your answer, please justify:

.....
.....
.....

10. Is poetry always difficult to translate?

yes no

11. Whatever your answer, please explain why:

.....
.....
.....

12. What do you think of the famous saying of Robert Frost “poetry is what gets lost in translation” (in other words, is poetry the art of the impossible) ?

.....
.....

.....
.....
13. Amongst the following types of poems which one seems easier to translate?

free verse blank verse ballad limerick sonnet

14. Whatever your choice, please justify:

.....
.....
.....
.....

15. What are the features which should be taken into consideration when dealing with this sensitive type of texts (poetry)?

a. figures of speech

b. denotative and connotative meanings

c. style and register

d. any other (please specify)

.....
.....
.....
.....

16. What should be rendered in poetry?

The form the content both

17. Whatever your choice, please justify:

.....
.....
.....
.....

18. Is poetry always translated into:

Poetry?

Prose?

19. Do you think that this area of interest should be given more importance in translation studies?

yes

no

20. If yes, please explain why:

.....
.....
.....
.....

21. Are the methods generally used in translating poetry from English to Arabic and vice-versa efficient?

yes

no

22. If no, can you suggest some interesting methods?

.....
.....
.....
.....

23. What is the impact of the translator's proficiency or translator's competence on poetry translation (does the proficiency of the translator add something to the process of translating poetry)?

.....
.....
.....
.....

24. Should the translator of poetry be a poet himself ?

yes

no

25. Whatever your answer please explain why:

.....
.....
.....
.....

26. What are the strategies that are used by translators in order to transmit the message of poetic discourse to the target language audience?

a. adaptation

b. modulation

c. cultural transplantation (approximation)

d. any other (please specify)

.....
.....
.....
.....

Thank you

Résumé

Traduire la poésie a toujours fait l'objet de débats chauds pendant des siècles et est toujours à l'origine de beaucoup de controverses. De nombreux chercheurs soulignent la difficulté de traduire la poésie soit de l'Anglais vers l'Arabe ou vice versa. Certains d'entre eux affirment que la poésie est intraduisible et il est inutile pour le traducteur d'essayer de la traduire parce que quand la poésie est traduite, elle peut perdre sa beauté. D'autres insistent sur la traduisibilité de la poésie en utilisant des stratégies qui oscillent entre l'occidentalisation, c'est à dire prendre en considération les règles de la langue source, et la domestication, c'est à dire, la présentation ou l'adaptation des règles de la langue source à ceux de la langue cible. Par souci de connaître les stratégies qui conviennent le mieux à la traduction de la poésie, cette étude se concentre sur ces aspects qui devraient être pris en considération lorsqu'on traduit la poésie. En outre, l'étude tente de trouver une solution pour certains écarts culturels qui peuvent constituer des problèmes pour les traducteurs professionnels. Elle se concentre aussi sur les modifications qui doivent être faites au texte source afin de transmettre le discours poétique avec tous ses aspects linguistiques, stylistiques, sémantiques, et esthétiques. L'étude tente aussi d'éloigner le stéréotype de l'intraduisibilité de la poésie à travers une étude linguistique contrastive entre les versions anglaise et arabe de la poésie de Robert Frost.

Mots-clés: *la poésie anglaise, la poésie arabe, la traduction, Robert Frost, stratégies.*

ملخص

أثارت ترجمة الشعر جدلاً ساخناً لم تخدم ناره لعدة قرون، ولا يزال الأمر يثير الكثير من الخلافات إذ إن الكثير من العلماء يشيرون إلى صعوبة ترجمة الشعر إما من الإنجليزية إلى العربية أو العكس بالعكس. فبعضهم يرى أنّ الشعر غير قابل للترجمة و من الأفضل للمترجم أن لا يتعب نفسه ويحاول فعل ذلك لأنه عندما تتم ترجمة الشعر، فإنه يفقد جمالياته. ويؤكد آخرون على إمكانية ترجمة الشعر من خلال استخدام بعض الاستراتيجيات التي تتراوح بين تغريب النص المصدر، أي التمسك بقوة بقواعد لغته، و تكييف قواعد اللغة المصدر لتناسب اللغة الهدف. من أجل معرفة الاستراتيجيات التي تسهم في ترجمة الشعر بشكل جيد وما هي أهم التعديلات التي تطرأ على النص المصدر حتى نتمكن من نقل الخطاب الشعري من اللغة الإنجليزية إلى اللغة العربية مع المحافظة على الجوانب اللغوية، و الأسلوبية، و الدلالية، والجانب الجمالي الذي يتميز به الشعر، فإن هذه الدراسة تأخذ بعين الاعتبار الجوانب التي أشرنا إليها سابقاً عند ترجمة الشعر. إضافة إلى ذلك، فإننا نحاول إيجاد حل لبعض الفجوات الثقافية التي تسبب المتاعب و الحيرة للمترجمين المحترفين. إلى جانب ذلك، فإننا نحاول من خلال هذه الدراسة إبعاد الصورة النمطية لاستحالة ترجمة الشعر من خلال دراسة لغوية تقابلية بين نُسَخ من الانجليزية والعربية لشعر روبرت فروست.

كلمات مفتاحية: الشعر الإنجليزي، الشعر العربي، الترجمة، روبرت فروست، الاستراتيجيات.