



الوفاء يشوه جمالية الشعر

سناء المسماري

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المستخلص : يهدف هذا البحث إلى دراسة مشكلة تطبيق الوفاء في ترجمة النصوص الإبداعية مثل القصائد. الهدف هو محاولة إثبات أن الوفاء ليس الأسلوب الأكثر فعالية في ترجمة القصائد، حيث يؤدي إلى فقدان وتشويه التأثير الجمالي للقصيدة الأصلية من خلال التضحية بالملامح الجمالية مثل الإيقاع والقافية والوزن والتأثيرات الصوتية والبنية النحوية التي تتميز بها اللغة المصدر. كما يناقش بعض المشاكل المتعلقة بترجمة القصائد ويوضح كيف تعيق هذه العقبات عمل المترجمين. يقدم الدراسة بعض الأمثلة على الترجمات التي تضعف بسبب وفاء المترجم للأصل، وبعض الترجمات الناجحة التي اعتمد فيها المترجمون الترجمة بمعنى العبارة بدلاً من الترجمة الحرفية المطابقة.

الكلمات المفتاحية: الوفاء في الترجمة، النصوص الإبداعية، الشعر، المشاكل في ترجمة القصائد، الترجمة بمعنى العبارة

Fidelity Distorts the Beauty of Poetry

Sana Almessmari

Abstract: This paper is devoted to studying the problem of applying fidelity in translating creative texts such as poems. The purpose is to attempt to prove that fidelity is not the most workable method in translating poems as it leads to losing and spoiling the aesthetic effect of the original poem by sacrificing the aesthetic features such as rhythm, rhyme, meter, sound effects and the syntactic structure that are peculiar to the source language. It also examines some of the problems associated with translating poems and shows how such obstacles hinder the work of translators. The study presents some examples of translations being spoiled by the translator's faithfulness to the origin and other successful translations in which translators adopted sense for sense translations rather than faithful literal ones.

Keywords: Fidelity in translation, creative texts, poetry, problems in translating poems, sense-for-sense translation.

Introduction

The fidelity of the translation to the original text is one of the most controversial issues in the field of translation general and translation poetry in particular. It poses serious problems to both theorists and translators as they fail, up to the present day ,to reach an agreement in terms of its definition and applications in the field of translation.

For many translators, translating poetry faithfully seems a complex and challenging task. Such complexity arises from the differences between languages. Languages differ in terms of Semantic, syntactic structures and phonological features especially between languages with sharp differences like Arabic and English. Fidelity maybe successful in translating some types of texts except the poetic texts .

The aim of this research is to clarify how fidelity must not be employed in translating creative texts such as poems as it destroys its beauty. Moreover, to prove that translating poetry is a skill that depends largely on the natural gift that brings about the closest natural equivalence of the original poem rather than the literal one.

Chapter One presents the literature review of translation theories that support and opposes sense for sense translations and the literal ones. The key words of our research question will be examined and defined in a clear way in this part. We will refer to those translation theories that support our view especially the theorists that consider a faithful translation an unfaithful way of translation.

Chapter two introduces the methodology of the research. This type of research requires a descriptive analysis of translators methods, so some examples will be provided, examined and analyzed under a methodology emerged in the descriptive translation studies developed by Toury 1995.

Chapter three deals with the most common problems that a translator is highly likely to face when translating poems. Problems such as the linguistic, social and aesthetic problems will be discussed one by one with brief details.

Chapter four draws a concise comparison between English and Arabic poetry and reveals how the sharp differences between the two languages both in syntactic structure and semantics attributes to the difficulty in translating English poems into Arabic faithfully and vice versa.

Chapter five discusses the methods used by different translators in rendering poems. In order not to be biased, we will give examples of both literal translations and sense for sense translations. This step helps the reader to get a chance to compare and judge which translations are regarded pleasant translations and which are poor ones. A large part of the research concentrates on the examples. In this chapter many examples of translated poems will be presented to the reader in an attempt to argue against using a faithful or literal translation in translating creative texts such as the poetic texts namely poems.

We hope that the humble findings that this research has brought about will show that fidelity in translating poetry results in producing loose translations ranging from funny to poor translations. Such literal translations don't appeal to the target reader as it fails to convey the same pleasant influence of the origin and destroy the aesthetic effect of it.

Literature Review

We will start our literature review with defining clearly some of the main concepts that occurred in our research question. This step is essential as it helps to clear the real confusion concerning the concept fidelity in translation field.

“Faithfulness is an attempt to make the target text function in particular ways as the source text and translators can be said to be faithful when they deliver what those who commission the translation want.”

(Basil 2001:144).

For others the term fidelity is also refers to the adherence to the same structure and semantic features of the origin. Jobes doesn't seem to agree with this view as she pointed out that “translation intent on preserving the grammatical, syntactical and semantic forms of the origin, not to mention the same number of words used per utterance, tends to convey a message that only appears to be faithful to the original statement.” She argues that such a faithful translation, which was employed in translating the Hebrew Bible into English, resulted in awkward, stilted English. That is to say that the magnificent flow of the narrative and poetry of literature that is being translated is being betrayed not preserved when substituted literally for every word in Hebrew.(Karan Jobe 2013:1).

Pym seems to follow the same trend as Jobes as states that translations that strive for format equivalence are popular in transferring features of source language to the target language. This might challenges the target reader because it produces a text that entails the reader to make sense out unfamiliar figures of speech, grammar, syntax and discourse structure not to mention geography, units of measurements and religious concepts like propitiation and atonement. Such features don't pose problems for the readers of the original text.

What does fidelity mean? Does faithfulness mean being faithful to the meaning or to the exact words of the author? Doesn't fidelity in translating poetic texts, espe-

cially poems, oppose creative translation and lead to a literal translation? What about the function of the text? Doesn't each type of texts perform a certain function that should be taking into account when we translate? Isn't the ultimate goal of creative texts to entertain the reader through their uniqueness, beauty and creativity?

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Fidelity to the author should not conceal the fact of the purpose for which the text is written. We must put into our consideration the function of the texts. The function of a text is closely interrelated with its meaning. Expressive texts such as poems emphasize the style and the form of what is said rather than the content. Such creative texts aim at entertaining the reader and producing the matter in an aesthetic way not to provide the reader with information. Therefore, the focus should be on the artistic features not on each single word mentioned in the origin..

The term "poetic texts" has a broad sense and includes verse and other creative writings with poetic quality besides poetry. Our discussion will be confined only to poetry namely translating poems from English into Arabic and from Arabic into English and to what extent fidelity can be applied successfully in this aspect.

Sense for sense translation or what is called dynamic translation is seen as with favour and is much preferred to literal or "faithful" translation. The problem with sense for sense is that such a translation is based on functional equivalence which is determined by meaning which is not a precise term. Meaning raises problems to the theorists of the translation as they fail to agree what meaning is but for the purpose of translation we need to distinguish between two levels of meaning. Semantic level, the literal meaning of a sentence is based on the semantic information that a person has from their knowledge in language whereas an explicature is a basic interpretation of an utterance, using contextual information and world knowledge to guess what is being referred to and how to understand the ambiguous utterances. That is to say, if you are dealing with meaning and there is no context to consider that is semantic level but if there is a context to be brought into consideration, then

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that is the pragmatic level. In other words, semantics deals with sentence and word meanings whereas pragmatics deals with the utterance meaning. (Griffiths Patrick 2007: 6).

According to Aziz translation that is based on the semantic level of equivalence is employed in the type of texts that aim at conveying information. Texts like the technical, scientific texts focus more on the content rather than the form or style while legal, philosophical and religious texts when translated non-literally are translated in terms of propositional meaning. He states the philosophers Austen, Searle and the linguist Leech where the first who presented the pragmatic level of meaning. The translational equivalence at this level attaches much importance to the way the message is being arranged into a theme and

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rheme and information expressed by an utterance is distributed into given and new. He asserts that translation which requires pragmatic equivalence is the most difficult one to achieve and it is the ideal translation in translating literary texts such poetic texts, plays, novels and prose and all types of writings that aim at producing the aesthetic and artistic effects. The poetic texts raise the problem of form as well because for poetry and literary genres form takes priority over content and form is essential. The form is part of the meaning and must be translated into the target language in one way or another. (Aziz Yowell: 66).

One of the most common dichotomies in translational equivalence is between literal and non-literal translation. Al-Safadi distinguished between two kinds of translation methods that have been used by Arab translators in the past. The first method practised by Johanna Ibn al-Batriq and Na`ama AL-Hamise, this way of translation is based on replacing each single word in Greek texts, which was the original language, by its equivalent in Arabic which was the target language. This method was criticized as being bad and insufficient because of the lack of equivalence. Some of the Greek words have no equivalents in Arabic language. Some translators complained that this method is not ideal for the process of translation as they felt hindered by lack of

equivalence. The second method which is considered more acceptable and successful focuses on the meaning of the sentences as a whole rather than the meaning of each single word in the text. The translators render the meaning of the sentence in the Greek text by another sentence having the exact meaning in Arabic. (Yewell Aziz, 2000 61)

Catford 1965 suggested that literal translation can be presented in five degrees and these degrees are bound to five linguistic units in which a morpheme may be replaced by a morpheme, a word by a word, a phrase by a phrase, a clause by a clause or a sentence by a sentence as shown in the following examples:

1. رجلان man-two (two man, both men). طبيبة doctor-female. This transition is rendered to the degree of morpheme by morpheme where the translators tries to translate the dual morpheme in Arabic by attaching the word “two” to the end of the English word man and to translate the feminine gender morpheme (ة) in طبيبة by the grammatical explanation “female” as there is no exact equivalence to this morpheme in the English

Language.

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2. ST: (English): The boy filled the cup with water.

TT: (Arabic): الولد مملأ القدر بالماء.

Clearly, here the translation is rendered word for word into Arabic. The translator replaces every single word in the ST but its equivalent in the target text. A good non-literal translation of such a sentence would be

ملا الولد القندحبالماء (Ghazala 1995: 53) draws a comparison between English and Arabic grammar. He distinguishes between the two saying that one of the main differences between English and Arabic grammar is that the English sentence uses both the nominal and verbal sentences while the Arabic grammar has verbal sentences only.

3. ST: (English): The man fell ill.

TT: (Arabic): الرجل سقط مريضاً.

The third example here shows a method of translation in which every phrase in the original text which is English is replaced by an equivalent phrase in Arabic. As we can see the English sentence consists of three phrases: the noun phrase “the man”, the verb phrase “fell” and the adjective phrase “ill”. a better translation into Arabic would be *مرض الرجل* where only two phrases are used ,the verb phrase *مرض* and the noun phrase *الرجل*. The Arabic verb phrase comes instead of the verb and the adjective phrases in English.

4. ST: (English): While she was crossing the street, she saw the car coming.

TT: (Arabic): بينما كانتتعبّر الشارع عرأتسيارةقادمة.

It can be noticed in this example that the translation is achieved at the level of clauses where the English subordinate clause that begins with While (while she was crossing the street) which is embedded in the main clause (She saw a car coming) is replaced by another clause in Arabic. This type of translation is a loose one and an idiomatic translation of such clause is *(رأتسيارةقادمةوهيتعبّر الشارع)* would sound more acceptable for the Arabic reader.

5. ST: (English): I looked at the green fields extending as far as the eye could see. I saw no one. The fields seemed deserted.

TT: (Arabic): نظرت الى الحقول الخضراء الممتدة الى اقصى حدود البصر لما راى احد . لقد بدت الحقول مهجورة

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The final example illustrates a literal translation rendered at a sentence level. The source text composed of three sentences and these three sentences are replaced in translation by three Arabic sentences .we would like to denote to the translation of the second sentence which is obviously shows a strange Arabic style .if such a sentence had been written by an Arab writer not translated literally like this, would have been changed into a a coordinate clause as follows:

نظرت الى الحقول الخضراء الممتدة الى اقصى حدود البصر فلما راى احد . لقد بدت الحقول مهجورة

These examples of literal translation as classified by Catford seem to

present poor translations as it produces Arabic sentences that are completely understood by the speakers of the Arabic language but sound unfamiliar to their ears because of the literal translation strategy being followed by the translator instead of trying to present to the readers of the target text a sense for sense translation that would keep the same meaning of the text but not the exact words.

Literal translation which is described as faithful translation has some benefits in that it assists in studying or showing the grammatical structures of the source language. This type of translation will show us how languages differ in their morphemes and compare it with our own language.(Yowell: 63)

“Literal or sense for sense method “is a highly controversial topic in translation field. There is a disagreement among translation theorists whether to be faithful to

the author and translate word for word or being a traitor and translate sense for sense. Literal translation often appeared in the titles of the 19th century English translations of classic, Bible and other texts. This term means rendering of the text from one language to another, word for word (Latin: Verbum pro verbo) with or without transferring the sense of the original text.

In translation studies literal translation refers to technical translation of technical, scientific, technological or legal texts.

St. Jerome prefers sense for sense translation to a literal one he says: "Now I not only openly admit but freely announce that in translating from Greek except of course in the case of the Holy scripture where even the syntax contains mystery I render not word for word but sense for sense" (St. Jerome cited in Munday 2001: 21).

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Nida, one of those who presented successful translations of the Bible, seems to support the view of St. Jerome as disparaged the word for word approach as it produces an absurd translation and cloaks the sense of the origin. The Holy Scripture contains a mysterious meaning that is why it needs to be translated sense by sense. Nida sought to distinguish between ST and TT and the aim to achieve equivalence of effect on target texts and the aim to achieve equivalence effect on the target reader (Baisl 2001)

Marcus Jullius Cicero, A Roman philosopher, politician and translator was the first theorist who distinguished between word-for-word translation and sense for sense translation. His comments influenced the following generations of translators. He insists on keeping the same ideas and forms and the same figures of thought. It should preserve the general style and force of language. (Cicero 1960:46 BCE)

On the other hand, there are some theorists who remain neutral and see that literal translation is neither rejected completely nor accepted widely. Ghazala (1995:87)

states that literal translation is possible in few cases whereas in other cases it is not. He adds that some translators and students think that everything in language can be translated literally but this literalness is wrong as it may lead to many silly mistakes. We strongly support this view as we think that in cases of creative texts literal translation will not be the ideal answer. This method of translation may be workable in translating technical texts such as scientific, medical texts because in any language words in isolation can not be understood clearly. Words are used in certain combinations such as texts and contexts let alone that some words have no meanings at all but they are used for grammatical functions only such as the word verb “to do” or verb

“to be.” Such verbs, for example, can not be translated literally into Arabic as they add no meaning to the context.

Horace, a Roman poet and translator supports sense for sense translation and believes that such a translation produces aesthetically pleasing of creative texts in the target language while Writers such as Robert Pinsky is known to have used word-for-word translation in “Dantes Inferno” (1994) as he doesn’t know Italian. Similarly Richard Pevear) worked from literal translations provided by his wife LarissVolo-Khonsky) in their translations of many Russian novels.

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Saint Jerome goes for the method that facilitates keeping the sense and shares the same view with M.J Cicero and O.M Flacuuus in his translation of the Bible from Greek to Latin. He used sense for sense translation to translate the Bible rather than word -for –word translation.

Peter Newark doesn’t totally oppose turning to literal translation. He claims that literal translation is the correct and must not be avoided as it secures referential and pragmatic equivalence to the original .He defines the meaning of a text from one language to another taking into consideration the functional relevant meaning.

On the other hand sense for sense translation is considered one of the oldest criteria for translating. Its principally means translating the connoted of the whole sentence before moving to the next sentence and stands in Normative.(in version to word for word) translation.

More over, we noted that poetry is usually translated in prose rather than verse. There are others who suggested using prose to render poetry into a target language while others argued against this justifying their opposition by saying that using prose to render poetry into another language would sacrifice the poetic quality of a poem. This translation would pay little attention to the form and beautiful meaning and not be capable of producing the aesthetic effect of the original. That is because creative texts aim at achieving artistic or aesthetic effect rather than conveying information to the reader. Among the supporters of translating poetry into poetry, says Aziz, are Ezra Pound whose poetic work includes a number of the first English poems translated from Chinese poetry and Fitzgerald, who translated Rubaiyat al-Khayyam.

Dryden an English critic distinguishes between three different doctrines in literary translation. The first trend is the literal rendering of the utterance as it is in its original context. That is called metaphrase which means literal translation. The second trend is rendering of the sense only regardless of the words in their contexts and that is called paraphrase. The third one is rewording in which the whole poem is reworded or composed by the translator. This tendency allows the translator to alter and manipulate the origin to imitate the poet of the origin in rhythm, rhyme, and meter. This authority is given to the translator in order to present to the target reader a translated poem that can be seen as a successful equivalent to the origin and this third trend is named imitation.(Anani 2004:147).

The discussion above reveals that theorists disagree about the application of literal translation in the field of translation. They are in opposing camps arguing about taking liberty and manipulating the origin and being a traitor to the author or destroying the beauty of the origin by being faithful to the exact words of the author.

From the theories we have discussed earlier, we would like to suggest that the theories that stressed the importance of keeping the aesthetic effect of the origin namely Horace's theory is the most helpful for translating poems. We would claim that this theory is the most applicable because it attaches much importance to the artistic effect and pays attention to the beautiful meaning of the literary piece of work. This Roman poet and translator supports sense for sense translation and believes that such a translation is capable of creating aesthetically pleasing and creative texts in the target language.

Methodology

This research aims at investigating the methods of translation adopted by many translators and how fidelity or literal translation, which is considered one of the much adopted methods of translation, may lead to distorting the aesthetic effects of the poetic texts namely poems.

For the purpose of this study we have collected some examples of some poems. The types of genre we will deal with are poetic texts. A close examination of some translators' strategies in rendering these poems word for word or literally may assist us to find an answer to our research topic which suggests that faithful translation of poetic texts produces loose, bad translation and result in spoiling the beauty of such texts.

By gathering and analysing a corpus of translated poems from English into Arabic and from Arabic into English we might be able to prove our hypothesis. We aim at proving that literal translation is not the ideal method for translating poems as it results in poor unacceptable translation. In order to avoid generalization and give our research findings credibility we will present more than one sample translated by translators at different times taken from different sources and composed by different poets.

The assumption of our research topic is that fidelity can be successful in all types of technical texts but not in translating poetry as it opposes creativity and leads to poor literal translation.

This kind of research entails a descriptive analysis of translators' strategies so the examples will be examined and analysed under a methodology appeared in descriptive translation studies developed by Toury. (Toury 1995:37). Descriptive Translation studies (DTS) was first introduced by James Holmes (1972) then moved towards another new interest that focuses more on the source text and gives only a prescriptive analysis of translation. His theory relies on the target text to explore trends in behaviour of translation phenomena by describing and explaining the relationship between both the ST (source text or the origin) and TT (target text or the translated text). (Cited in Pym 2008:176)

A close reading of the translators' strategy will be provided. We propose to subject each example of faithful literal translation to critical analysis. Also we will examine the effect of such literal translations on the target reader.

We are hopeful that this method will enable us to obtain answers for our research question and be in harmony with the aims determined by the framework of our research.

SOME POSSIBLE PROBLEMS IN TRANSLATING A POEM

This section prepares the reader to the discussion chapter as it takes you through a journey in which you recognize the most common problems that work as a crippling poetry translating phobia for many translators.

The most challenges that a literary translator is likely to face, states Suryawinata (1982), are linguistic, literary and aesthetic, and socio-cultural problems. In translating a poem, one of the literary genres, the translators are also likely to meet the challenge of similar problems. This chapter will throw more light on the causes of such problems.

1. Linguistic Problems

Concerning the linguistic factors, according to the writer, at least there are two points you should pay attention to: collocation and obscured (non-standard) syntactical structures. The word "collocation" used here refers to words or word groups with which a word or words may typically combine. The combination may be syntagmatic or horizontal, like make a speech (not say a speech), run a meeting (not do a meeting), etc. In the process of translation, You have to bear in mind that each language has its own collocations that are not similar to other languages.

The first thing that can be done to deal with this problem is to find the deep (underlying) structure. According to Newmark (1981: 116), the useful procedure is to find the logical subject first, and then the specific verb. If the two important elements are discovered, the rest will fall into place. After that the translator can reconstruct the structure in the TL as closely as possible to the original structure. Besides, the structure of each phrase or clause should be examined clearly also.

2. Literary or Aesthetic Problems

Aesthetic values or poetic truth in a poem often communicated to the reader in word order and sounds, as well as in cognitive sense (logic). And these aesthetic values

derive and take their beautiful meanings from the texts used in as they can not give a meaning on their own but they are correlative with the various types of meaning in the text. Hence, if the translator ruins the word choice, word order, and the sounds, he impairs and distorts the beauty of the original poem. Delicacy and gentleness, for instance, will be ruined if the translator provides crude alliterations for the original carefully-composed alliterations. So, the problems in translating a poem are how to retain the aesthetic values in the TL text.

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The aesthetic values, as Newmark denotes (1981: 65) are dependent on the structure (or poetic structure), metaphor, and sound. Poetic structure includes the plan of the original poem as a whole, the shape and the balance of individual sentences in each line. Metaphor is related to visual images created with combinations of words, which may also evoke sound, touch, smell, and taste. While sound is anything connected with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator cannot ignore any of them although he may order them depending on the nature of the poem translated.

2.1. Poetic Structure

Let us begin here with the structure as a first factor. It is essential to point out that structure meant here is the plan of the poem as a coherent whole, the shape and the balance of individual sentence or of each line. So, it does not have to relate directly to the sentential structures or grammar of a language, even in fact it is very much affected by the sentential structure. Thus, maintaining the original structure of the poem may mean maintaining the original structure of each sentence.

2.2. Metaphorical Expressions

The term Metaphorical expressions refers to any constructions evoking visual, sounds, touch, and taste images, the traditional metaphors, direct comparisons without the words "like" and "as if", and all figurative languages. Intentionally, the writer does not use the term metaphor in the sub-heading since it brings a different meaning for some people. What is generally known as (traditional) metaphor, for example, is not the same as metaphor meant by Newmark.

In order to be able to understand the meaning of metaphor as Newmark suggests, it is advisable to understand the following terms: object, image, sense, metaphor, and metonym. Object, called also topic, is the item which is described by the metaphor. Image refers to the item in terms of which the object is described. It is also called vehicle. The next term, sense, refers to the point of similarity between aspects of the objects and the image. Metaphor here means the word(s) taken from the image. And finally, metonym refers to one-word image which replace the object, which is in many cases figurative but not metaphorical.

2.3. Sound

Sound is the last of the literary or aesthetic factors . As we mentioned before, sound is anything linked with sound cultivation including rhyme, rhythm, assonance, onomatopoeia, etc. A translator must waste his efforts keeping them in the translation. As Newmark (1981: 67) further states, "In a significant text, semantic truth is cardinal [meaning is not more or less important, it is important!], whilst of the three aesthetic factors, sound (e.g. alliteration or rhyme) is likely

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to recede in importance -- rhyme is perhaps the most likely factor to 'give' – rhyming is difficult and artificial enough in one language, reproducing line is sometimes doubly so." In short, if the translation is faced with the condition where he should sacrifice one of the three factors, structure, metaphor, and sound, he should choose the sound to

On the other hand, the translator should balance where the beauty of a poem really lies. If the beauty lies more on the sounds rather than on the meaning (semantic), the translator cannot ignore the sound factor.

In other cases where sounds is not such important, he should try to maintain them first in the TL before he decides not to transfer the sound into the TL. This means he should try to keep the beauty of the sound where possible.

3. Socio-cultural Problems

A translator encounters real problems when translating words or expressions that contain culturally-bound word(s). The socio-cultural problems appear in the phrases, clauses, or sentences containing word(s) belong to the four major cultural categories, namely: ideas, behavior, product, and ecology.

(Said 1994:3) The "ideas" includes belief, values, and institution; "behavior" includes customs or habits, "products" includes art, music, and artifacts, and "ecology" includes flora, fauna, plains, winds, and weather.

A translator may employ one of the following techniques in order to overcome such obstacles such as translating culturally-bound expressions, like in other expressions, : Literal translation, transference, naturalization, cultural equivalent, functional equivalent, description equivalent, classifier, componential analysis, deletion, couplets, note, addition, glosses, reduction, and synonymy. In literal translation, a translator does unit-to-unit translation. The translation unit may range from word to larger units such as phrase or clause.

He applies 'transference procedure' if he converts the SL word directly into TL word by adjusting the alphabets (writing system) only. The result is 'loan word'. When he does not only adjust the alphabets, but also adjust it into the normal pronunciation of TL word, he applies naturalization. The current example is the Indonesian word "mal" as the naturalization of the English word "mall".

In addition, the translator may find the cultural equivalent word of the SL or, if he cannot find one, neutralize or generalize the SL word to result 'functional equiva-

lents'. When he modifies the SL word with description of form in the TL, the result is description equivalent. Sometimes a translator provides a generic or general or super ordinate term for a TL word and the result in the TL is called classifier. And when he just supplies the near TL equivalent for the SL word, he uses synonymy.

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In componential analysis procedure, the translator splits up a lexical unit into its sense components, often one-to-two, one-to-three, or -more translation. Moreover, a translator sometimes adds some information, whether he puts it in a bracket or in other clause or even footnote, or even deletes unimportant SL words in the translation to smooth the result for the reader.

The writer does not assert that one procedure is superior to the others. It depends on the situation. Considering the aesthetic and expressive functions a poem is carrying, a translator should try to find the cultural equivalent or the nearest equivalent (synonym) first before trying the other procedures.

In conclusion, we argue that the above-mentioned problems complicate the process of translating poetry. We also believe that translators can master and perfect their poetic translations only by overcoming such crippling obstacles that will help in developing their skills in literary translation and be able to build the confidence required to become more skillful poetry translators.

Chapter 4

A comparison between English and Arabic poetry

The following part draws a brief comparison between English poetry and Arabic poetry. We will identify the main differences between the meter systems of each one.

We will refer to the metre system in old and modern English and classical Arabic metre as well. The problem of equivalence will be referred to and addressed in an attempt to give the reader a full picture of the challenging task of finding a rhythm in the target text that can be accepted as an identical equivalent to the rhythm and meter of the source text.

Rhythm:

Before we provide the definition of the word rhythm in poetry, first we should know what the word rhythm means in language. Rhythm in language as defined by the English dictionary Oxford is “a strong regular repeated pattern of sounds or movements” but in poetry the word rhythm refers to the pattern of sounds made by varying the stressed and unstressed syllables in a poem.

English poetry contains five basic rhythms which are classified as follows:

- Iambic: An unstressed syllable followed by a stressed syllable: “to day ”
- Trochaic: A stressed syllable followed by an unstressed syllable: “ car ry”
- Dactylic: A stressed syllable followed by two unstressed syllables: “ diff icult”
- Anapestic: Two unstressed syllables followed by a stressed syllable: “it is time ”
- Spondaic: Two successive syllables with strong stresses: “stop, thief”
- Pyrrhic: Two successive syllables with light stresses: “up to”n

Meter

Meter can be defined as “the arrangement of strong and weak stresses in lines of poetry that produces the rhythm”. (Oxford 2002) Meter is a systematically arranged and measured rhythm pattern in a literary composition, such as poetry. The root meaning of the word comes from the Greek term measure. That is to say that meter is the rhythmic pattern created in a line or a verse.

There are four basic kinds of meter:

- 1-Accentual (strong-stress) meter: The number of stressed syllables in a line is fixed, but the number of total syllables is not. This kind of meter is common in Anglo-Saxon poetry, such as Beowulf. Gerard Manley Hopkins developed a form of accentual meter called sprung rhythm, which had considerable influence on 20th-century poetry.
- 2- Syllabic meter: The number of total syllables in a line is fixed, but the number of stressed syllables is not. This kind of meter is relatively rare in English poetry.
- 3- Accentual-syllabic meter: Both the number of stressed syllables and the number of total syllables is fixed. Accentual-syllabic meter has been the most common kind of meter in English poetry since Chaucer in the late Middle Ages.

4- Quantitative meter: The duration of sound of each syllable, rather than its stress, determines the meter. Quantitative meter is common in Greek, Latin, Sanskrit, and Arabic but not in English.

Furthermore, the word “Meter” refers to the number of “feet” of a specific kind in a line of poetry.

What is the foot then? The Foot: Is the basic rhythmic unit into which a line of verse can be divided. Usually there is a slight pause between feet when reciting verse, and when this pause is pronounced, it is called a caesura. The process of analyzing the number and type of feet in a line is called scansion.

17

Most English poetry has four or five feet in a line, but it is not uncommon to see as few as one or as many as eight.

- Monometer: One foot
- Dimeter: Two feet
- Trimeter: Three feet
- Tetrameter: Four feet
- Pentameter: Five feet
- Hexameter: Six feet
- Heptameter: Seven feet
- Octameter: Eight feet

Types of Accentual-Syllabic Meter:

Accentual-syllabic meter is determined by the number and type of feet in a line of verse.

- 1- Iambic pentameter: Iambic pentameter is one of the most popular metrical schemes in English poetry. Each line of verse has five feet (pentameter) consists of an unstressed syllable followed by a stressed syllable (iamb).
- 2- Blank verse: Unrhymed iambic pentameter. Blank verse bears a close resemblance to the rhythms of ordinary speech, giving poetry a natural feel. Shakespeare's plays are written primarily in blank verse.
- 3- Ballad: Ballad form which is common in traditional folk poetry and song, enjoyed a revival in the Romantic period with such poems as Samuel Taylor Coleridge's "The Rime of the Ancient Mariner."
- 4- Free verse: Free verse rules of composition are as strict and difficult as traditional verse, for they rely on less evident rhythmic patterns to give the poem shape. Walt Whitman's *Leaves of Grass* is a seminal work of free verse.

18

There are also two different meters in English language which are the Quantitative and the qualitative meter. Here are the main differences between these two English meters.

- Qualitative vs. quantitative meter:

The meter of most Western world and elsewhere poetry is based on patterns of syllables of particular types. The common type of meter in English-language poetry is

called qualitative meter, coming with regular intervals stressed syllables. (e.g. in iambic pentameters, usually every even-numbered syllable). Many Romance languages use a scheme that is somewhat similar but where the position of only one particular stressed syllable (e.g. the last) needs to be fixed. The meter of the old Germanic poetry of languages such as Old Norse and Old English was radically different, but was still based on stress patterns. Some classical languages, in contrast, used a different scheme known as quantitative meter, where patterns were based on syllable weight rather than stress. In the dactylic hexameters of Classical Latin and Classical Greek, for example, each of the six feet making up the line was either a dactyl (long-short-short) or a spondee (long-long): a "long syllable" was literally one that took longer to pronounce than a short syllable: specifically, a syllable consisting of a long vowel or diphthong or followed by two consonants. The stress pattern of the words made no difference to the meter. A number of other ancient languages also used quantitative meter, such as Sanskrit and Classical Arabic (but not Biblical Hebrew).

That is the meters system of English poetry. Classical Arabic, on the other hand, has sixteen established meters. Though each of them allows for a certain amount of variation, their basic patterns are as follows, using "-" for a long syllable, "u" for a short

one, "x" for a syllable that can be long or short and "o" for a position that can either contain one long or two shorts(El-Sawee Mustafa: 1972).

- The Ṭawīl (الطويل):
 - u-x u-x- u-x u-u-
 - فعولنمفاعيلنمفاعيلن
- The Madīd (المديد):
 - xu—xu- xu-
 - فاعلاتتفاعلنفاعلاتن
- The Basīṭ (البسيط):
 - x-u- xu- x-u- uu-
 - مستفعلنفاعلنمستفعلنفاعلن
- The Kāmil (الكامل):
 - o-u- o-u- o-u-
 - متفاعلنمتفاعلنمتفاعلن
- The Wāfir (الوافر):
 - u-o- u-o- u--
 - مفاعلتنمفاعلتنمفاعولن
- The Hajaz (الهزج):
 - u--x u--x
 - مفاعيلنمفاعيلن
- The Rajaz (الرجز):
 - x-u- x-u- x-u-

- مستفعلان مستفعلان مستفعلان

20

- The Ramal (الرمل):
 - xu—xu—xu-
 - فاعلاتن فاعلاتن فاعلاتن
- The Sarī` (السريع):
 - xxu- xxu- -u-
 - مستفعلا مستفعلا مستفعلا
- The Munsariḥ (المنسرح):
 - x-u- -x-u -uu-
 - مستفعلا فاعلا فاعلا
- The Khafīf (الخفيف):
 - xu—x-u- xu— فاعلاتن مستفعلا فاعلاتن
- The Muḍāri` (المضارع):
 - u-x x-u--
 - مفاعلا فاعلاتن
- The Muqtaḍib (المقتضب):
 - xu- u- uu-
 - فاعلاتن مفتعلن
- The Mujtathth (المجتث):

- x-u- xu— مستفعلنفا علان
- The Mutadārik (المتدارك):
- o- o- o- o- (Here, each "o" can also be "xu")
- فاعلنفا علنفا علن
- The Mutaqārib (المتقارب):
- u-x u-xu-x u-
- فعلنفعلنفعلنفعلنفعلن

21

Old English:

The metric system of Old English poetry was different from that of modern English, and more related to the verse forms of most of older Germanic languages. It used alliterative verse, a metrical pattern involving varied numbers of syllables but a fixed number (usually four) of strong stresses in each line. The unstressed syllables were relatively unimportant, but the caesurae played a major role in Old English poetry.

- Whereas the metrical system of Classical Arabic poetry, like those of classical Greek and Latin, is based on the weight of syllables classified as either "long" or "short". The basic principles of Arabic poetic meter Arūḍ or Arud (Arabic: العروض al-‘arūḍ) Science of Poetry (Arabic: علم الشعر ‘ilmaš-šī‘r), were put forward by Al-Farahidi (786 - 718 AD) who did so after noticing that poems consisted of repeated syllables in each verse. In his first book, Al-Ard (Arabic: العرض al-‘arḍ), he described 15 types of verse. Al-Akhfash described one extra, the 16th.

- A short syllable contains a short vowel with no following consonants. For example, the word kataba, which syllabifies as ka-ta-ba, contains three short vowels and is made up of three short syllables. A long syllable contains either a long vowel

or a short vowel followed by a consonant as is the case in the word maktūbun which syllabifies as mak-tū-bun. These are the only syllable types possible in Classical Arabic phonology which, by and large, does not allow a syllable to end in more than one consonant or a consonant to occur in the same syllable after a long vowel. In other words, syllables of the type -āk- or -akr- are not found in classical Arabic.

- Each verse consists of a certain number of metrical feet (tafā'īl or 'ağzā') and a certain combination of possible feet constitutes a meter (baḥr).

22

- The traditional Arabic practice for writing out a poem's meter is to use a concatenation of various derivations of the verbal root F-'-L (فعل). Thus, the following hemistich

- qifānabki min ḍikrāḥabībinwa-manzili

- قفانبكمنذكرحبيبومنزلي

- Would be traditionally scanned as

- Fa`ūlunmafā`īlunfa`ūlunmafā`īlun

- فـعـولنـمـفـاعـيـلنـفـاعـيـلنـمـفـاعـيـلن

- Which, according to the system more current in the west, can be represented as:

- u-- u--- u-- u-u-

Modern English:

Most English meter is classified according to the same system as Classical meter with an important difference. English is an accentual language, and therefore beats and off beats (stressed and unstressed syllables) take the place of the long and short syllables of classical systems. In most English verse, the meter can be considered as a sort of back beat, against which natural speech rhythms vary expressively. The most common characteristic feet of English verse are the iamb in two syllables and the anapest in three.

· Metrical systems:

The four major types are: accentual verse, accentual-syllabic verse, syllabic verse and quantitative verse. The alliterative verse of Old English could also be added to this list, or included as a special type of accentual verse. Accentual verse focuses on the number of stresses in a line, while ignoring the number of off beats and syllables; accentual-syllabic verse focuses on regulating both the number of stresses and the total number of syllables in a line; syllabic verse only counts the number of syllables in a line; quantitative verse regulates the patterns of long and short syllables (this sort of verse is often considered alien to English). It is to be noted, however, that the use of foreign meters in English is all but exceptional.

23

* Frequently-used Meters:

The most frequently encountered meter of English verse is the iambic pentameter, in which the metrical norm is five iambic feet per line, though metrical substitution is common and rhythmic variations practically inexhaustible. John Milton's *Paradise Lost*, most sonnets, and much else besides in English are written in iambic pentameter. Lines of unrhymed iambic pentameter are commonly known as blank verse. Blank verse in the English language is most famously represented in the plays of William Shakespeare and the great works of Milton, though Tennyson (*Ulysses*, *The Princess*) and Wordsworth (*The Prelude*) also make notable use of it.

A rhymed pair of lines of iambic pentameter make a heroic couplet, a verse form which was used so often in the 18th century that it is now used mostly for humor-

ous effect (although see Pale Fire for a non-trivial case). The most famous writers of heroic couplets are Dryden and Pope.

Another important meter in English is the ballad meter, also called the "common meter", this metre involves a four-line stanza, with two pairs of a line of iambic tetrameter followed by a line of iambic trimeter; the rhymes usually fall on the lines of trimeter, although in many instances the tetrameter also rhymes. This is the meter of most of the Border and Scots or English ballads. In hymnody it is called the "common meter", as it is the most common of the named hymn meters used to pair many hymn lyrics with melodies.

The problem of equivalence

A translator of a literary piece of writing, especially the creative ones like poems, faces a task that seems to be more complicated than any other translator. If a translator of the meaning of words tries to find the Arabic word that can function as exact equivalent meaning of the English word and vice versa, the translator of poems attempts to find a target language rhythm that can convey and function as an exact equivalent to the one in the source language. According to (Anani 2004:96) as a translator sometimes finds it difficult to bring an equivalent to a certain word in his target language, he also faces the same difficulty in translating the rhythms of the source language into suitable rhythms in the target language. This difficulty arises from the difference between the meters' measures between the English poetry and the Arabic poetry. Arabic is known as a language with a quantitative rhythms that relies much on the both the consonant and vowel sounds as sounds that entertain the ear of an Arabic listener regardless of the stressed and unstressed words. The English rhythm, on the other hand, is a qualitative one, that is to say, its pleasantness to the ear of an English listener depends much on the pronunciation of certain syllables during the speech. (Anani:2004:97). 1 footnote /our translation.

To sum up, the comparison we made uncovers big differences between the two languages in meters and rhythms. There is undoubtedly a great deal of difference. The

English poetry is in stark contrast to the Arabic poetry due to the difference in the origin and the structure of the two languages. This comparison paves the way for our discussion chapter. We think that this comparison is sufficient to explain and justify why translators of poetry frequently face the undefeated challenge of fidelity to the original poem. In order to bring to life an artistic piece of work that sounds pleasant to the ear of the target reader, a translator finds that it is their responsibility to manipulate the meters and rhythms' of the origin.

Discussion and findings

For some theorists, fidelity is not to find an equivalent to each single word in the origin poem in the target text rather fidelity as Mathew (1966) asserts is "to translate a poem whole is to compose another." Mathew believes that the translated poem can be regarded as faithful only when it keeps the matter and the content of the origin not the number of words. He encourages the translator to produce a good

translated poem that should have a life of its own which is the voice of the translator.

The main purpose of this chapter is to provide the readers with an explanation to make them familiar with the topic. This step will help us give a good account and to communicate our ideas clearly to our readers.

In order to ensure an effective convincing argument, the following examples and justifications function as an attempt to strengthen our argument and give our research credibility. It actively encourages the translators to avoid fidelity by choosing the appropriate translations that reflect the creativity of the author of the origin and produce an aesthetically pleasing translation. Some of the following examples

Which are in harmony with Mathew's view show beautiful successful translations in which the translators violated the notion of fidelity and gave birth to new poems that could compete in their artistic features with the original poems.

Example 1

Shall I compare you to a summer day?

Thou more lively and temperate

In this example, for Shakespeare making a connection between a summer day and a temperate weather "is a typically English notion whereas in the countries of Arabian Peninsula and the Middle East, where a summer's day is hot, it would be unusual for a person to compare his beloved one to any time in summer. In such a culture the season of "lovely and temperate weather" is spring. A translator of Shakespeare's sonnet no.18 encountered the dilemma of being faithful to the original and losing some of poetic nuances or replacing summer by spring with the risk of being traitor :

TT (Arabic)

Translation 1

هلليانا شبيه كيو ممنا يا مال صيف؟

فانتا جمل من هو اكثر اعتدالا

26

The beautiful meaning in this translation is distorted by fidelity. In this case, a literal faithful translation would destroy the beautiful meaning of the poem and unlike the origin poem would produce unpleasant effect on the target reader who would find such a comparison weird and unacceptable.

Translation 2

هلليانا شبيه كيو ممنا يا مال ربيع؟

فانتا جمل من هو اكثر اعتدالا

Shall I compare the to a spring day?

Thou more lively and temperate

The second translation, in which much attention is being paid to the meaning of the origin rather than the exact words of the poet, the translator produced a verse that violates what Shakespeare said by changing the exact equivalent of the word “summer” into “spring” to ensure that the exact pleasant meaning of the origin is conveyed to the target reader, not the exact words. In the first translation, fidelity is being employed at the expense of the beauty of the poem. The meaning is being distorted completely while in the second translation where the translator avoided fidelity the aesthetic effect of the origin is being kept.

Example 2

Wisdom of the Owl

By Ashley Michel

A sweet Koala-like owl with a strong soul
His wisdom knows no boundaries
And is valuable as he is to the Greatest Rebellion
He flies in the skies of Etheria
Among the fluffy white clouds
As free as he can be
And with an inner strength
That will never fade away.

TL (Arabic):

Translation 1

حكمة البومة

عزيزي كوالا البومة تبرحة القوية

..... حكمة ليس لها حدود

27

Obviously, a literal faithful Arabic version of this English poem would give the poem a sense of absurdity and confirm that the meaning in Arabic is not only strange and unacceptable but also insulting to the Arabic reader. A faithful translation of the word “owl” would distort the meaning of the origin. The reason is that the owl in the English culture and literature is a good thing as it symbolizes wisdom while in the Arabic culture this bird has a different connotation. It is a symbol of ill-omen and

bad luck. Therefore, if the translator renders this poem faithfully, he will fail to convey the pleasant picture of the simile of the origin.

Translation 2

حكمة سليمان

عزيز يكو الاكاسليمانبرو حهالقويه

.....حكمة هيسلها حدود

This is a suggested Arabic version that reflects the beautiful meaning of the origin. In order to guarantee the same beauty of the origin, we had better choose an Arabic equivalent of the word “owl” that would suggest the same good connotation as the English poem. For example we can risk fidelity and change the word “owl” into Suleiman and render it “as wise as Suleiman”. This equivalent is a good one because Suleiman is a synonym of wisdom in Arabic culture as mentioned in our holy Quran.

Example 2

ST (English)

- (a) O Wild West Wind, thou breath of autumn's being
- (b) Thou, from whose unseen presence the leaves dead
- (c) Are driven, like ghosts from an enchanter fleeing
- (d) Yellow, and black, and pale, and hectic red,
- (e) Pestilence-stricken multitudes: O thou,
- (f) Who chariotest to their dark wintry bed
- (g) The winged seeds, where they lie cold and low,

- (h) Each like a corpse within its grave, until
- (i) Thine azure sister of the spring shall blow
- (j) Her clarion o'er the dreaming earth, and fill
- (k) Driving sweet buds like flocks to feed in air
- (l) With living hues and odours plain and hill
- (m) Wild Spirit, which art moving everywhere;
- (n) Destroyer and Preserver; Hear. Oh hear!

(Percy Bysshe Shelley, 1792-1822)

28

TT (Arabic)

أيتها الريح الغريبة الثائرة،
يا منفيك نفس من وجود الخريف
أنت التي تهر بمن وجودها الخفي
الاوراق الميته كأنها اشباح تهر بمن الساحر
صفراء وسوداء وشاحبهو حمراء تشكو
من الحمى عاصباها الوباء - أنت
التي تحملي نفع ربك، المقرها الشتاء المظلم
البدور المجنحه، حيث تنقبأ رده خامده
وكأنكلوا احدهم منها جثه خامدة
وكأنكلوا احدهم منها جثه راقدة في قبرها حتى

تنفخأحتكالزرقاءالصافية, أمالربيع
فيبوقها فوقالأرضالحالمة
فتسوقالبراعمالجميلةوكانهاأسرابفالهواء
وتملأبلألوانالروائحالحيةالسهولواتلال
أيتهاالروحالثائرة, التيتنتقلقفيفيكلمكان
تدمروتصون, أسمع, أسمع

Obliviously, the translator here produced a good translation. In fact he avoided literalness and gave birth to a new poem that kept the beautiful meaning of the origin. The artistic features of the origin such as the rhythm, the rhyme, metre and sound effects are easily kept without necessarily translating the poem into an equal number of lines or syllables. According to Azziz this is an error of literalness that should be avoided.

(Aziz 2000:112)

Example 3

Here is an example where the original poem of IbnZaydoon is translated successfully into another poem by Gibb.

ST: the origin (Arabic)

سقفجنباتالقصر صوتالغمام
وغنعلنا لا غصانورقالحمام
بقرطبهالغراءدارالاکارم
بلادفيها فيها شفاالشبابببتمائي
وانجينقومهناككرام
واكرمبايامالعقابالسوالف
ونمو اثرنا هبذالكالمعاطف
بسودا ثبنا الشعر بيضالسوالف

اذارفلوافيوشيتلكالمعاطف

فلينعلىخلالعذراءملا

TT (English) the translated version

1. still round the towers descend the fertile rain
2. still sing the doves in every leafy den
3. Cordova, fairest home of gallant men
4. Where youth my childhood's trinkets snapped in twain
5. An noble sires beget me noble, free
6. Happy those days with purer pleasures blest
7. those winding values we roamed with boyish zest
8. white-throated, raven-haired all mirth and jest,
9. Chide not the trailing robes, the silken vest
10. the reckless pride of youth-no wantons we,

(Translated by H.A.R.Gibb, Arabic Literature, p113)

In this example the translator turned to a sense for sense translation. This tendency maybe due to his belief that literal translation is likely subjected to producing a poem flatter, unpleasant and less complicated than the source text. He seems to stress the importance of carrying the aesthetic features of the original poem. most translations characterized by such a tendency proved to be more successful than other translations. 30

Example 4

Arabic poem (the origin)

(انشودة المطر (بدر شاكر السياب

عيناك اكا غابة نخيل ساعة السحر
أوشرفتنا احيانا عنهما القمر
عيناك حين تبسم انتور قالكروم
وترقصا لأضواء ... كالأقمار فينهز
يرجها المجذاف وهنأ ساعة السحر
... كأنما تنبض في غوريهما، النجوم
وتغر قان فيضبا يما نأسن شفيف
كالبحر سرّ حال يدين فوقها المساء،
دفع الشتاء في هوأر تعاشة الخريف،
والموت، والميلاد، والظلام، والضياء؛
فتستفيقل عروحي، رةشة البكاء
ونشوة وحشية تتعانق السماء

The following is a poor Literal translation of the origin:

TT (English version of the origin)

Rain song

By Badir Shakir al Sayyab

Your eyes are two palm tree forests in early lights,
Or two balconies from which the moon light recedes
azen they smile your eyes, the vines put forth their leaves
And the light dance like moons in a river
Rippled by the blade of an oar at break of day.

31

The translator of this work turned to a literal translation in which he replaced the meaning of every single word in the source poem with an equivalent word that has the same meaning in the target language. We have noticed that even the simile is translated literally. The poet depicted the eyes of his lover as a forest of palm trees.

This simile is familiar with the Arabic reader because of the geographical background they come from where the view of the palm trees is considered a beautiful view especially in the middle of the desert. The literal translation of this Arabic simile has not been successful. Also, comparing the eyes of the lover with a balcony seems to be a funny comparison for the target reader. The final result, as Jobe stated previously, is awkward, stilted English and the original work is being betrayed not preserved.

Example 5

ST (Arabic):

قصيدها المتنبي

لا افتخار الا لمن يضام مدركا ومحار بلاينام
ليس عز مامر ضالمرفيه ليسهما ما عاقنها الزمان
واحتمالا لا دنور رؤية جانبها غداء تضويها لا جسام
ذل من يغبط الذليل بعيش بعيشا خف منها الحمام
كل حلمات تبغير اقتدار جهلا جئاليها اللئام
من يهني سهلا لهوان عليها الجر حبيمتا يلام

The following is an example of literal translation to the one of the most beautiful poems in Arabic literature by Al-Muttanabi:

TT (English)

- a. there is no cause for boasting except to the man who is never wronged in his rights, either attaining his object, or fighting without sleeping.
- b. It is not true resolution when a man is remiss in his purpose; it is not true aspiration which is impeded by darkness.
- c. To endure injury, and to behold the one who inflicted it, is a food of which the body wastes away.
- d. Mean is who envies the mean his livelihood, death can be easier to bear than such a manner of living.
- e. To be forbearing without power to be otherwise is a proof that only the ignoble resort to.
- f. To the contemptible contempt is easy to stomach; when a man is dead, a wound doesn't pain him.

(Translated by A.J. Arberry, poems of Al-Mutanabbi)

With a careful reading and comparison between the ST and the TT, you can notice here that it is quite obvious that the translator in this example produced a poor and not up to the required standard translation as he didn't adhere to the rhymes and metres of English poetry, instead he rendered the poem word for word. He replaced each single word in the original text by its equivalent in the target language neglecting the meaning and the beauty of the origin. The style is more important than the content in such a text. The form of the poem, according to Aziz, is defined in the terms of its rhyme, rhythm, metre, sound effects produced by the vowels and consonants and the syntax peculiar to a poem which are impossible to find their equivalents in the target language (Aziz:112) The translator of this poem sacrificed all these poetic features in order to be faithful to the origin. Therefore he failed to introduce to the English reader a pleasant poem that can function as a good equivalent to the best Arabic poem written by Al-Mutanabi. The target reader will run into serious difficulties that may hinder their reading and spoil the enjoyment of reading the poem. This could be as a result of the literal translation.

Example 6

ST (English):

Take, O take those lips away
 That so sweetly were foresworn
 And those eyes, the break of day,
 Lights that do mislead the morn;
 But my kisses bring again,
 Bring again!

Seals of love but sealed in vain

Sealed in vain!

(Shakespeare)

TT Arabic (the translated version):

ابعدوا عنيا الشفاها للواتي كنن يطفن منا وار الصدى
وابعدوا عنيا العيون للواتي هن فجر يضل لصبح العباد
واستردوا اناس تطعمهم ردا قبل ان تيمنا لخدود النوادي

(Translated by Almazni Abd-el-Kader)

33

The reader of the translated poem would notice the difference in meaning of the second verse. Shakespeare says الشفاها التي حننت باليمن عذوبة

Then the translator added اناس تطعمهم ردا ومنال خدود النوادي in the last verse and deleted طوابيع حننتها from the last verse. Here the translator didn't adhere to the origin but the translation is beautiful and acceptable because the Arabic reader would find in the balanced rhyme and metre a beauty that would make up for that difference in meaning between the origin and the translated work, فبحر الخفيف اعلاتن, مستفعل نفاعلاتن is a metre with an original light rhyme in Arabic poetry that affects the ear of the Arabic reader and has the same influence as the iambic pentameter to the English reader. So the translator didn't pay much attention to the exact metres rather he did his best to match between the effects of such metres on his target readers and made sure that his reader would enjoy the poem in the same way as the readers of the origin.

In other words, the translator here didn't render the poem in a literal faithful method; on the contrary, he wasn't faithful to origin. He added and deleted some words in order to guarantee producing an equivalent pleasant effect of the poem that would be acceptable for his readers.

(Anani Mohamed 2004: 148)

Example 7

The origin (Arabic Language)

معلقة امرؤ القيس

تَعْرِضَانِ ثَنَاءَ الْوَشَاحِ الْمُفَصَّلِ

فَجِئْتُوْا قَدْ نَصْنَتُنَا مِثْلَ بَهَا

لَدَا السِّرِّ إِلَّا لِبَسَةِ الْمُتَفَضِّلِ

فَقَالَتْ : يَمِينَا لِهَمَّ الْكَحِيلَةِ

وَمَا إِنْ أَرَبْنَا عَنْكَ الْعَوَايَةَ تَنْجَلِي

خَرَجْتُ بِهَا أَشْيِي تَجُرُّ وَرَاءَنَا

عَلَاثَرُ يُنَادِي لِمِرْ طِمْرَ حَلٍ

فَلَمَّا أَجَزْنَا سَاحَةَ الْحَيِّوَانَتَحَى

بِنَابِطُ خُبْنٍ ذِي حَقَافٍ عَقَقَلِ

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هَصَرَ تُبْقُو دِيرَ أَسِيهَا فَتَمَائِلَتْ

عَلَيْهِ هُضِيمَا الْكَشْحَرِيَّاءِ الْمُخْلَلِ

مُهْفَهْفَهً تُبَيِّضَاءُ غَيْرُ مُفَاضَةٍ

تَرَايِبُهُنَّ مَصْقُولَةً كَالسَّجْجَلِ

كَبُكْرِ الْمُقَانَةِ الْبَيَاضِ صُفْرَةٍ

غَدَاهَا نَمِيرُ الْمَاءِ غَيْرُ الْمُحْلَلِ

تَصُدُّوهُ بُدْيَعُنَا سِيلُوا تَتَّقِي

بِنَاطِرَةٍ مِنْ وَخْشٍ وَجَرَّةٍ مُطْفِلِ

Imru AL-Qays poem

TT (English) The translation:

I entered by the curtain there stood she,
Clad lightly as for sleep, and looked on me,
“By god”, she said, “What recks thee of the cost
I see thine ancient madness is not lost.

Fair in her colour, splendid in her grace,
Her bosom smoothed as mirrors polished face:
A white pale virgin pearl such lustre keeps,
Fed with clear water in untrodden deeps.

(Translated by RA (Reynolds A. Nicholson)

This translation of Mull aqua of Imru al Qays is considered one of the most famous translations ever. Reynolds translation is not only beautiful but also incredibly accurate and definitely one of the best translations of the Muallaqa though he has chosen not to use the original metre, but instead to keep the spirit of the original text by using a light and rhythmical rhyme. Keeping the aesthetic touch of the origin had justified the decision taken by Reynolds to avoid fidelity and create his own beauti-

ful English version that could compete with the origin poem by the famous Arabic poet Irmu Al Qays.

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From the examples that we have introduced, discussed and analysed above, we would claim that word –for- word translation or fidelity is not an ideal method in translating poems. Some translators who have poetic gifts have preference to sense for sense translation over the literal one. In order to produce a nice poem for their target readers, they avoid fidelity. Also, the beautiful sense- for -sense translations we have just seen reveal a significant feature of some poetry translations which focuses more on the aesthetic beauty of the target text rather than fidelity. The detailed, careful examinations of these examples enabled us to discover that most translators find that it is their responsibility to intervene in the process of translation so that they can produce a poem compatible with the meaning, rhyme, metres and the beauty of the target poetry. That is due to their beliefs and experiences that a faithful translation of a poem is not a successful one. Finally we propose that Creativity, not fidelity, that gives a full authority to the translator to change the original poem to bring about the same aesthetic effect of the origin, not taking into account fidelity to the author of the origin.

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