Problems in the Implication of the Word Strategy and Its Application in Translating Poetry: A Contrastive Linguistic Study

Abstract

 There is some disagreement about translation strategies in general and the strategies used in translating poetry in particular amongst translation scholars not only in the terminology but also in the concept since different labels such as technique, procedure, method, and strategy are utilized. These terms can generally overlap which confuses some concepts with the others. In this respect, this study focuses on translation strategies which are the ways that a translator may follow when finding exact equivalents is almost impossible. 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. Thus, distinguishing between main and secondary ideas, establishing conceptual relationships, searching for information, paraphrasing, back translating, translating out loud, establishing an order for documentation, etc. help the translator find a solution in order to mediate between the source text and the target text. For that, since there is no unified model about the strategies used in translating poetry; we shall try to find a solution through analyzing five poems of Robert Frost using the method of analyzing literary texts.
.

Ouided SEKHRI

Faculty of Arts and Languages
Department of English
University of Constantine 1
 (Algeria)

ملخص

هناك بعض الخلاف فيما يخص استراتيجيات الترجمة بشكل عام والاستراتيجيات المستخدمة في ترجمة الشعر على وجه الخصوص بين المختصين في الترجمة.هذا الخلاف لا يتوقف عند ترجمة المصطلحات فحسب ولكنه يمتد أيضا إلى المفهوم والمصطلح لأن الكثير من التسميات المختلفة   مثل التقنية، الإجراء، الأسلوب، والإستراتيجية تستعمل من أجل أغراض مختلفة للوصول إلى أهداف متباينة .بيد أن هذه المصطلحات تتداخل عموما فيما بينها مما يخلط بين بعض المفاهيم والأخرى. في هذا الصدد، فإن هذه الدراسة تركز على

Introduction

Translating literary texts especially poetry is not an easy task. Some scholars may consider it the art of the impossible while others do not neglect that it is difficult to understand and to translate but still try. Since translation is the act of transmitting the message from one language, i.e., the source language to another, i.e., the target language, there should be some strategies which help translators deal with this specific type of texts, which is characterized by its difficulty, all linguistic levels starting with phonology which deals

with rhythm and rhyme, passing through rhetoric which includes figures of speech and prosodic features and ending with pragmatics which embraces connotative and denotative meanings which are the essence of poetry. In order to see what the role of strategies in translating poetry is, this study deals with the concept of strategy and its placement among others, the models provided by some translators, the one which seems appropriate to apply in translating poetry, the difficulty of translating poetic discourse, and the analysis of the corpus which consists of five poems of Robert Frost.

استراتيجيات الترجمة وهي الطرق التي يمكن للمترجم اتباعها عندما تتعذر المعادلة بين كلمة وأخرى أو تكاد تكون مستحيلة. هذه الاستراتيجيات تتأرجح بين ترويض أو تسهيل النص المصدر لدرجة تتناسب وأفهام من سيقرؤون النص الهدف أو تغريب النص المستهدف للقواعد التي تخص النص المصدر. ومن ثَمَّ، فإن استعمال بعض الاستراتيجيات مثل:التمييز بين الأفكار الرئيسية والثانوية، وإقامة علاقات بين المفاهيم، والبحث عن المعلومات،وإعادة الصياغة،و إعادة الترجمة ،و الترجمة بصوت عال، وإقامة نظام للتوثيق، يساعد المترجم في إيجاد حل وسط بين النص المصدر والنص الهدف.لذلك ورغم عدم وجود نموذج موحد فيما يخص الاستراتيجيات المستخدمة في ترجمة الشعر، فإننا سنحاول إيجاد حل من خلال تحليل خمسة قصائد للشاعر الأمريكي روبرت فروست مستعملين في ذلك الاسلوب الأدبي لتحليل النصوص الشعرية.

1. Method, Technique, Strategy, and Procedure

The scholars of language and translators agree on two important concepts in translation which are "literal" and "free" translations. Thus, on the one hand,

Hervey, Higgins [1] and Ghazala [2] classify translation types into the terms "literal" and "free". On the other hand, Newmark [3] distinguishes between semantic (literal) and communicative (free) translation. However, Vinay and Darbelnet [4] have seven methods of translation which are 'borrowing', 'calque', 'literal translation', 'transposition', 'modulation', 'equivalence', and 'adaptation'. Taking these distinctions into consideration, we may say that there are four concepts which are used to mean either different things or the same thing, i.e., they overlap and may have slight differences between them. These concepts are procedures, strategies, methods, and techniques.

1.1. *Definition of a Method*

According to Molina & Albir [5] "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." This implies that the method is a given way that is used by the translator in order to attain a given goal. This method is applied to the whole text from its beginning to its end.

1.2. *Types of Translation Methods*

Molina & Albir [5] claim that there are a lot of 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).

1.3. *Definition of Translation Techniques*

Molina & Albir [5] define translation techniques as "procedures to analyze and classify how translation equivalence works." They provide five basic characteristics of those techniques:

1)- They affect the result of the translation.
2)- They are classified by comparison with the original.
3)- They affect micro-units of texts.
4)- They are by nature discursive and contextual.
5)- They are functional.

So, translation procedures are applied to affect small linguistic units, i.e., the units of the text are taken unit by unit. Procedures are a special method because it deals with each tiny unit in isolation.

1.4. *Translation Method and Translation Technique*

Albir (1996) proposes that "translation method, strategies, and techniques are essentially different." [5]. 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, and it affects the whole text, the translation technique is also literal or adaptation, but it affects micro-units of the text.

1.5. *Definition of a Procedure*

Newmark [3] 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.

1.6. *Definition of a Strategy*

Whatever method is used in translation, the translator may encounter difficulties in the translation process either because of a gap in knowledge or the skills of the translator or because of the difficulty of the unit. Here, translation strategies are activated. Thus on the one hand, Kring [6] 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 a target which was not planned for before. As a result, it may be specific to one translator rather than the others.

On the other hand, strategies are defined by Molina & Albir [5] 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 [5]: 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).

1.7. *The Difference Between a Strategy and a Procedure*

If strategies are compared to procedures, we may 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 paper 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.

1.8. *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 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 are related to the result. According to Molina & Albir [5]:

> 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 implies that paraphrasing is one technique that is used as a strategy in order to solve some translation problems.

2. The Model Provided by Vinay and Darbelnet

The seven procedures suggested by Vinay and Darbelnet [4] have been adopted by other translation scholars in order to solve some translation problems.

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 1: *Vinay and Darbelnet's seven methods of translation.*

Vinay and Darbelnet [4] focus on English- French translation as exemplified in the table above. But, what interests us here is 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 [4] 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 and this may only happen when these two languages are closely related to each other. However, the four others are embedded under the name of oblique translation which occurs when literal translation is impossible.

2.1. *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.

2.2. *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.

2.3. *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 start 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 of the text and the content are of equal importance.

2.4. *Transposition*

Linguistic transposition is related to the grammars of both the source and target languages. In using this type of strategies, the ST word or structure is replaced 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 instances of translating idiomatic expressions.

2.5. *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 .

2.6. *Equivalence*

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

2.7. *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 [4] 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, [7] adaptation is a method of representing the source text using a set of operations which may imply a lot of meanings such as; imitation, rewriting etc. In addition, he focuses on giving synonyms to the word adaptation which can be classified under some themes such as translation technique, genre, metalanguage and faithfulness. Brisset [8] views adaptation as 'reterritorialization' of the original work and an 'annexation' in the name of the audience of the new version. Santoyo [9] 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 of the previously mentioned scholars 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 [10].

3. The Model Provided by Hervey and Higgins

Hervey and Higgins [1] 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 :
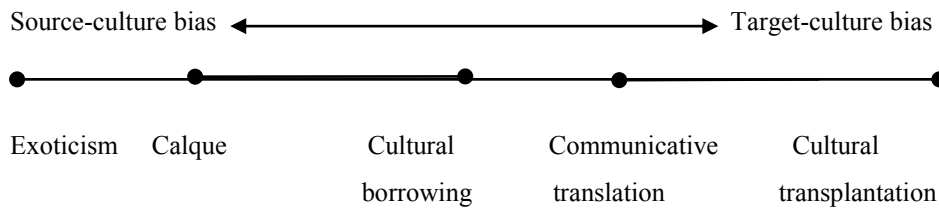
Source-culture bias ←————————————————→ Target-culture bias

●————————●————————●————————●————————●

Exoticism   Calque   Cultural   Communicative   Cultural

                                  borrowing   translation   transplantation

***Fig.1:** Cultural Transposition* [1]

First, exoticism is the category where cultural foreignness falls and it 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*:

> 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 and   eye's delight (Nicholson, 1987: 119) [1] .

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 mentioned previuosly. 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 and because of borrowing some words from French, the English

language becomes richer in having many equivalents and this is the point that the translator should pay attention to 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 [1].

In reality, this is one of the most appropriate ways of translating poetry since it takes the figurative meaning into account and emphasizes on the impact and the effect of the target translated poem on the target audience and all the features that surround it such as the use of proverbs and idiomatic expressions and this is summarized in this famous saying: "A translation is no translation, he said, unless it will give you the music of a poem along with the words of it." (Synge, 2008: 91 cited in [11]). 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 [1] illustrate this point by the following sentence in both French and English:

Voil**à** ce que **v**eu**l**ent **d**i**r**e les **viril**es acclamations de nos **vill**es et
de nos **vill**ages, purgés enfin de **l**'ennem**i**.

This is what the cheering mea**ns**, re**soun**ding through **our towns** and villages cl**eans**ed at last of the **ene**my.

The placement of assonance and alliteration in these two examples is different and they are shown in bold character in both French and English. However, if the poem is heavily rhymed and if it is translated by a rhymed poem, this will lead to 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.

4.   The Strategies Suggested by Holmes

Holmes [12] maintains four strategies for translating verse forms (poetry):

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

4.2.   *Analogical,* **where** a culturally corresponding form is used. Analogical form is function-dependent, 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.

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

4.4. ***Deviant or Extraneous****,* where the form adopted is in no way implicit in either the form or content of the original text. Content-derivative form case is on one hand concerned in not to retain 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 to get deliberately very far from the original meter and 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.

5. 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 [13] 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. [14] 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 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 [15] 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 one 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 [16] 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.

6. Definition of a Corpus

A corpus is "a collection of naturally occurring examples of languages consisting of any from a few sentences to a set of written texts or tape recording which have been collected for linguistic study." (Hunston, 2000: 02) [17]. 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) defines a corpus:

> 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 [18].

In this study, we have five short poems of the father of American poetry Robert Frost [19] with their translated Arabic versions (parallel language corpora) which are going to be analyzed in order to see if the strategies mentioned earlier in this paper have been applied.

7. The Corpus

7.1. Poem 1

Original Version (English)	Translated Version (Arabic)
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.	**الومضة الأولى: إخلاص** لا يمكن للقلب أن يفكر في إخلاص أعظم من أن يكون شاطئاً للمحيط– متمسكاً بمنحنئ لموضع واحد، يَعُدُ تكراراً لا نهاية له. **ترجمة الدكتور نزار سرطاوي**

Table 1: Devotion.

22

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. The ocean needs the shore for its existence and the shore needs the 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.

7.1.1.   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 and result in the figurative meaning of clear items. This verse combines between "heart" and "think" in a figurative way a "metaphor" as 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, the deep meaning 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 typically human. Further, the poet used the comparative style in order to emphasize on the coming idea in order to attract 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 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 the meaning of continuousness and eternity.

7.1.2.   Music and the Type of the Poem

There is a kind of music since the poet used the same rhyme "tion". Moreover, when we read the poem we feel a kind of rhythm attracting our attention to the type of the poem which is iambic.

7.1.3.   Arabic Version Analysis

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 to prose rather than poetic verses. Here, the translator used the simplest strategy of translation which is literal translation since the meaning is clear and the words are simple.

7.1.4.   Linguistic Analysis

The title of the Arabic version reflects the same meaning as the title of the English version.

In this poem, the translator followed the same pattern of the original version and used the same word category, yet he did not pay attention to the aesthetic side which is important in translating poetry.

7.2. Poem 2

Original Version (English)	Translated Version (Arabic)
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.	الومضة الثانية: الحرّاثون أسمع رجالاً يتحدثون عن حراثة الثلج. لا أتصوّر أنهم يقصدون زراعته إلا إذا كانوا يريدون أن يسخروا بمرارة من كونهم قد فلحوا الصخور.

Table 2: *Plowmen.*

This poem is a kind of the humorous style of the poet reflecting the intended meaning which is related to plowing the snow. In reality, we plow a field 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 way that if plowmen wanted to mock bitterly they may cultivate rocks. The last exercise is more pointless than plowing the snow.

7.2.1. Textual Analysis

The first verse of this poem "**I hear men say to plow the snow**" reflects irony since the poet used a kind of mockery and travelled in his imagination by thinking that 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 themselves for cultivating rock since it is useless to do so, and this is the meaning of third and fourth verses " **Unless in bitterness to mock**" and "**At having cultivated rock**".

7.2.2. Music

The rhythm used in the poems reflects a kind of music. This seems clear in the sense that the poem is really a miracle of irony which implies saying something and meaning something else. The poet rhymed 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.

7.2.3. Arabic Version Analysis

The translator of this poem used a simple and direct style since he translated the poem through the use of equivalent and simple words which vary from the meaning of the original poem. In fact, the poet could have used more creative words 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, but the form is ugly.

24

7.2.4.　　Linguistic Analysis

The title of the translated version is one word (noun) which reflects the same meaning.

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.

7.3.　Poem 3

Original Version (English)	Translated Version (Arabic)
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.	**الومضة الثالثة: مطروحة** قال المطر للريح "قم أنت بالدفع وسوف أقوم بالرجم" وطفقا يضربان أحواض الحديقة إلى أن ركعت الأزهار فعلاً وانطرحت أرضاً – لكنها لم تمت. أعرف كيف كان شعور الأزهار.

Table 3: Lodged

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. He knows how the flowers feel. They have been forced down, held down, and beaten down. He lost hope when he felt that.

7.3.1.　　Textual Analysis

In the first verse of this poem "**The rain to the wind said,**" personification sounds clear since the poet depicts both rain and 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**." stated in the form of a reported speech reflecting the cruelty of the wind which pushes and the rain which pelts. 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 could 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 person who is very cruel and powerful to use 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 was the feeling of the flowers in the last verse "**I know how the flowers felt**."

25

7.3.2. Music

When we read this poem we feel a kind of music which results from the rhythm which is clear for someone who sees or reads 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.

7.3.3. Arabic Version Analysis

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.

7.3.4. Linguistic Analysis

The title of the Arabic version is one word (adjective) reflecting the same meaning of the title of the English version.

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.

7.4. Poem 4

Original Version (English)	Translated Version (Arabic)
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.	الومضة الرابعة: سؤال قال صوت: حدّقوا فيَّ بين النجوم وقولوا لي بصدق، يا أهل الأرض، فيما إذا كانت كل ندوب الروح والجسد ليست كثيرةً علينا أن ندفعها ثمناً للميلاد

Table 4: A Question.

This poem is a hypothetical question. Its interpretation is left to the reader; just as everyone of us has his own vision of life all with its beauty, ugliness, sorrows and happiness etc., 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 Robert's poems that resonates with us knowingly or unknowingly.

7.4.1. 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

26

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 his 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, in the fifth verse "**Were not too much to pay for birth**" stands for all moments of happiness.

7.4.2.   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.

7.4.3.   Arabic Version Analysis

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 the three first poems, the intended meaning is expressed, but the form is not.

7.4.4.   Linguistic Analysis

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'.

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 rhyme and rhythm.

7.5.   Poem 5

Original Version (English)	Translated Version (Arabic)
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.	الومضة الخامسة: غبار الثلج الطريقة التي بها هز غرابٌ عليّ غبار الثلج من شجرة شوكران منحت قلبي تغييراً في المزاج وأنقذت بعضاً من يومٍ كنت قد ندمت عليه.

Table 5 : *Dust of Snow.*

27

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 state. This is stated clearly in the incident that happened to the poet with the crew when he was sitting under the hemlock tree. Thus, there is always an opportunity to change what is bad to good.

7.5.1. Texture Analysis

This poem is composed of two parts each one is composed of four verses. The first part which is:

The	way	a	crow
Shook	down	on	me
The	dust	of	snow

From a hemlock tree

The first part puts the reader 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 comprises four verses:

Has given my heart

A change of mood

And saved some part

Of a day I had rued

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. This part focuses on the change of the mood of the poet when the flakes of snow shook down on him.

7.5.2. Music

The music of this poem is very noticeable since the rhythm makes the poem lovely and has a particular musical tone which alternates between the two sounds "u" and "e" in the first part and "t" and "d" in the second. The poem is iambic.

7.5.3. Linguistic Analysis

The title of the Arabic version is the equivalent of the title of the original version since it reflects the same meaning.

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.

8. Results

The main results that can be drawn from this study are that the translator is not aware of the strategies he should use in order to translate poetry because this is clearly reflected in his five examples where the creativity of the translator is totally absent. Here, both the meaning and the content are reserved yet the representative form of the poem is not reflected to the Arabic language and does not follow poetic Arabic norms. Hence, we may evaluate his translation by saying that it gains some instances of meaning and loses the form and the structure.

In spite of that, the translator failed to preserve the form of poetic verses since he has used literal translation in rendering the poems of Frost, who is famous for the use of simple words in writing poetry, from English to Arabic. As a result, the translator based his translations upon the meaning rather than the form. Moreover, he scarifies the use of figures of speech which makes the aesthetic values absent. So, we may generalize the results of the analysis of this corpus by saying that the translator is 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. Moreover, the sense of creativity is absent.

On the other hand, the translation of poetry is possible but 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.

Thus, 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 fruitful idea which results in highly qualified 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.

Conclusion

In a nutshell, the translation of poetry is a very difficult task since it is the act of taking a poem all with its linguistic, cultural, aesthetic, and sensitive aspects from one culture and trying to transplant it through modifying a lot of linguistic elements in order to suit the target language readers. This operation is

analogical to aesthetic surgery. If we concentrate on the meaning rather than the form this will end in bad results since the physical appearance of the poem plays a great role just as the meaning does. Thus, the translator has failed to transmit the message since he 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 or figures of speech. For that, translators need to know what are the strategies they should use to translate poetry and how they should be able to apply them.

References

[1] Hervey, S. & Higgins, I. (2002). *Thinking French Translation: A Course in Translation Method French into English (2nd Ed.).* Routledge. London & New York. pp.33-47.

[2] Ghazala, H. (1995). *Translation as problems and solutions*: a Cousebook for University Students and Trainee Translators. Malta: ELGA Publication.

[3] Newmark, P. (1988). *A Textbook of Translation*. Hemel Hempstead: Prentice-Hall Europe. p. 51.

[4] Vinay, J. P. & Darbelnet, J. (1995). *Comparative Stylistics of French and English: A Methodology for Translation.* Amsterdam and Philadelphia: Benjamins. pp. 30-42/338.

[5] Molina, L. & Albir, H. META Journal des Traducteur (Translator's Journal)volume.47 n=4, Décembre 2002. Translation Techniques Revisited: A Dynamic and Functionalist Approach. Montréal : Les Presse de L'Université

[6] House, J. & Blum-Kulka, S. (1986). *Interlingual and Intercultural Communication: Discourse and Cognition in Translation and Second Language Acquisition Studies*. Gunter Narr Verlag Tubingen. Kring, H. P. University of Bochum: *Translation Problems and Translation Strategies of Advanced German learnersof French (L2)*. Pp. 507-268

[7] Bastin, G. L., « La notion d'adaptation en traduction », in Meta, XXXVIII, 3, 1993, pp. 473-478.

[8] Brisset, A. (1989) 'In Search of a Target Language', Target 1(1): 10–27.

[9] Santoyo, J. C. (1984). 'La traducción como técnica narrativa', Actas del IV Congreso de la Asociación Española de Estudios Anglo- Norteamericanos , Salamanca: Ediciones Universidad de Salamanca, 37–53

[10] Baker, M. (ed.) (2001). Routledge *Encyclopaedia of Translation Studies* London: Routledge.

[11] Synge, J. M. (2008). *The Aran Islands*. USA: NuVision Publications.

[12] Holmes, J. S. :"*Forms of Verse Translation and Translation of Verse Forms*", In Holmes (ed.). *The Nature of Translation.* Publishing House of the Slovak Academy of science Bratislava 1968 & Mouton. Paris, 1970. Pp.91-105..

[13] Khallussi, S. (1982). *The Art of Translation (Fan Ttarjamah Fi Dhaw'e Eddirasset Lmukarenah)*. Bagdad: Dar Errashid Lilnashr.

[14] Aziz, Y. et. al. (1972). *Ettarjamah Al'ilmiya Wa Ttikaniya Wa Ssohofiya Wa L'adabiya: from English to Arabic.* Mawsil: Alexandria Library

[15] Connolly, D. (1998). 'Poetry Translation', in Mona Baker (ed.) Routledge Encyclopedia of Translation Studies (1st edition), London & New York: Routledge, 170–6.

(16) Ba-Jubair, N. (2011). The *Second International Conference on Translation*. *Translatability of Classical Arabic Poetry into English: Al-Baraduni's from Balquees Land, An Example.* (JICOT 2). p. 39. Amman: Petra University.

(17) Hunston, S.   (2000). Corpora *in Applied Linguistics*. Cambridge University Press. Cambridge.

(18) Abu Moindjie, M. (2006). *A Comparative Study of Literary Translation from Arabic into English and French (PhD)*. Universiti Sains Malaysia.Malaysia.

(19) Frost, R. (1995). Collected *Poems and Essays.* NY: The Library of America.

Bibliography

1. Baker, M. (1992):*In Other Words.A Coursebook in Tanslation,* Routledge: London andNew York.

2. Breuer, I.,Napthine, M. and Oshea, R. (2008):*Persuasive Language in Media Texts*, InsightPublications: Australia.

3. Brown,G. and Yule,G. (1983) : *Discourse Analysis*, Cambridge University Press .

4. Cook, G.(1992):*The Discourse of Advertising*, Routledge: London.

5. Cui, Y. and Zhao, Y. (2013): ''The Application of Repetition in Advertisement Translation: Its Role in Enhancing Audiences' Memorization'', *International Journal of Applied LinguisticStudie,*volume 2 issue 2 pp.29-37.

6. Halliday, M.and Hasan, (1976):*Cohesion in English*, Longman: London and New York.

7. Kuran, T. (1997): Private Truths,Public Lies: the Social Consequences of Preference Falsification, Library of Congress: USA.

8. Mc Carthy, M. (1991): *Discourse Analysis*, Cambridge University Press.

9. Schiffrin, D., Annen, H. and Hamilton, H.(eds) *The Handbook of Discourse Analysis*2001 Blackwell Publishing: Massachusetts.

10. Sternkopf S. (2005): *English in Marketing: International Communication Strategies inSmall and Medium Size Enterprises*, Verlag Fur Wissenschafluche.