Poetic Vs. Poetical Translation of Poetry (English-Arabic)

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Abstract
The translation of poetry has been and will continue to be an issue of great concern to translators, men of letters and readers. Poetry has been approached differently by translators. They are divided into two major parties: tone insists on translating poetry into poetry with respect to all prosodic features; another suggests translating sense with no concern in prosody, especially rhyme, rhm, meter and foot, especially when the translator is for some good reason, unable to translate a poem into a poen in the target language(TL). Each party has their own justifications for their claim. This Paper attempts to demonstrate the merits and demerits of both approaches at translating one and the same poem in terms of poetic translation for the former, and poetical translation for the latter. The aim behind that is two fold: first to satisfy all types of readers; second, to provide concrete evidence for the argument put forward throughout the whole Paper, which is poetic translation is superceding poetical translation in Arabic for Arab readers who still highly appreciate the aestheticity and poeticity of poetry. At the end of the day, it is left to readers to decide which version to prefer. At times, more than one poetic version of translation are suggested for the same poem by different translators. Still on one or two occasions, a middle way version combining some features of each of poetical and poetic translations, is proposed. It is termed as a 'semi-poetic' translation, with the ultimate objective of drawing a comparison between the different versions of translation of the same poem to give readers the opportunity to judge for themselves which translation they go for and why. Convincing readers is a daunting ask, but rewarding at the end. This pproach is applied to the translation of five English poems into Arabic.

Key words: Foot, poetry, poetic, poetical, prosodic features, rhyme, rhythm, translation

Introduction: Translating Poetry
It has been said that due to its far-fetched sound / prosodic patterns, poetry is untranslatable. It has also been claimed that only a poet can translate poetry (see Khulusi, 2000). This echoes Dryden's view that a poet cannot be translated but by a poet (in Schulte, *et al*, 1992). Further, in an answer to the question, "Can one translate a poem", Bonnefoy says "of course not" (in ibid.). This view is also held by Jakobson who says: "Poetry by definition [is] untranslatable" (1960). Likewise, Dante echoes the same stance for any translation of it would destroy its consistency and charm (in Khulusi, 2000, p.34). This is perhaps due to the specialty of poetry in terms of:

1. Subtlety of language elaboration
2. Subtlety of the spirit of meaning;
3. Charm of style and topic;
4. Aestheticity;
5. Musicality;
6. Prosodic features (of rhyme, rhythm, meter, foot, etc. See above);
7. Syntactic complexity;
8. Semantic intricacies;
9. Special diction;
10. Stylistic patterning;
11. Symbolism;
12. Pragmatic implications;
13. Cultural-specificity;
14. Over-occurrence of figurative language;
15. Far-fetched imagery;
16. Deviation from ordinary language (syntactic, semantic, stylistic and phonological);
17. Special conventions of reading poetry;
18. Sublimity;
19. Special features of literariness; and
20. Hypersensitivity of romanticism,sentimentalism, emotionalism, passion and touchiness.

(see also Denham, in Schulte et al (1992, p. 20) and Raffel, 1988 & 1994).

The ideal translator of poetry or otherwise according to Al-Jahez should be as follows:

"ولا بد للترجُمانَ من أن يكون بيانهُ في نفس الترجمة، في وزْن علمه في نفس المعرفة، وينبغي أن يكون أعلمَ الناس باللغة المنقولة والمنقولِ إليها، حتَّى يكون فيهما سـواءً وغاية، ومتى وجدناه أيضاً قد تكلَّم بلسـانين، علمنَا أنَّه قد أدخلَ الضـيمَ عليهما، لأنَّ كل واحدةٍ من اللّغتين تجذب الأخرى وتأخذ منها، وتعترض عليها، وكيف يكونُ تمكُّنُ اللسـان منهما مجتمعين فيه، كتمكُّنِه إذا انفرد بالواحدة، وإنَّما له قوَّةٌ واحدة، فَإنْ تكلَّم بلغةٍ واحدة استُفْرِغَتْ تلك القوَةُ عليهما، وكذلك إنْ تكلَّم بأكثرَ مِنْ لغتين، وعلى حسـاب ذلك تكون الترجمةُ لجميع اللغات، وكلَّما كانَ البابُ من العلم أعسـرَ وأضـيق، والعلماءُ به أقلَّ، كان أشـدَّ على المترجِم، وأجدرَ أن يخطئَ فيه، ولن تجد البتَّةَ مترجماً يِفِي بواحدٍ من هؤلاء العلماء."

It is true that the best translator of poetry is a poet translator, this attitude is idealistic and Platonic, but neither practical nor realistic. Poetry has been and is being translated satisfactorily even by non-poets. Therefore, I suggest modifying these claims as follows:

"Poetry is probably the most difficult type of text to translate, yet it is translatable not solely by a poet, but also by a good translator provided he/she has a good grip of both English and Arabic languages and essentials of prosody. A good translation of a poem is not necessarily perfect translation, exactly like the translation of almost any other type of text."

As usual, at translating poetry, precedence is given to rhyme and rhythm in particular, then to foot and meter over other prosodic features for they are the cornerstone of verse. Consequently, a poem with no rhyme and rhythm in particular would be considered in effect poor, because what sets poetry aside from ordinary language is chiefly its aesthetic, prosodic features, on top of which are rhyme and rhythm. This is the case - especially in Arabic - for the norms of writing, reading, perceiving and, hence, translating poetry are to be rhymed and rhythmical; otherwise, perhaps it is not worthy of interest in the eyes of the public in general. This view is confirmed by the criticism of 'blank verse' in Arabic in the forties-sixties of the Twentieth Century, which is a kind of modern poetry with no concern with rhyme and rhythm. It is closer to prose, rather. Hence its notorious nickname, 'prosaic poetry', which insinuates its semi-poetic identity. Yet, some accept it as a good solution at times to the translation of some poems (see Khulusi, 2000, pp. 35-36). This type of poetry should not be confused with the well-established and fully recognized 'free verse', which is based on stanzaic rhyme, rhythm, foot and meter, the basics of classical poetry (or Qasidah), with some differences between the two types concerning the layout and number of rhymes in the same poem, though (see also Bassnet-McGuire *et al*, 1995; Lefeveré, 1975 & 1992).

Paramountcy of Sound Patterns And Effects
There are major sound patterns (i.e. rhyme, rhythm, meter, foot, parallelism) that are essential to the translation of poetry. Indeed, sound patterns and effects have a special caliber in literary texts in general, and poetry in particular. The presence of at least some of the sound patterns of different types in a poetic text is the prerequisite for such text to be described as a 'poem'. The presence of other features of literary discourse (including rhetorical figures of all kinds, syntactic and lexical deviations and parallelisms of all types, the manipulation of all language intricacies and elaborations at different levels of language, and the possibility of reading at more than one level) is indispensable to a poem, but none is a precondition for calling it a poem. I want to say that no matter how rhetorical, elaborate, deviant, or special the language of a poetic text might be, what matters most is the strong, creative presence and use of sound patterns of different types, however, partially. Translators find poetry as the most difficult type of text to translate primarily because of the difficulty of rendering sound patterns and effects.

In his elaboration of the writer's creative use of language, Leech restricts creativity to linguistic creativity only. He suggests two conditions to achieve it: (i) if he makes original use of the established potentials of language; and (ii) if he really goes beyond these possibilities in the sense that he creates new communicative possibilities which are not already in language. In either sense, creativity is termed 'inventiveness', or 'originality'. He declares that it is the property of all varieties which have liberal inclinations, and supremely of poetic language (1969, p. 24). I would add a third condition for creativity in poetic writing, that is, the elaborate manipulation of sound patterns of different kinds by poets who may not have a claim for creativity unless this 'sound patterning condition' is attended to carefully. I suggest this condition for its unparalleled function in poetry. More emphatically, if this condition is not met by writers, their poetry may not be viewed

as poetic in the first place, and, hence, may not be read at all. I do not mean the absence of rhyme only, but also the disregard of sound patterns in general, in which case one wonders whether a piece of writing like this can be labeled in any sense as poetic. Suppose this piece of writing is rich with the most effective meanings, implications and figures of rhetoric that one can imagine, but the reader is not interested to look into in principle for the absence of sound patterns. So, one may ask, 'what is the use of those big meanings, implications and figures of rhetoric?

I do not mean to say that sound patterns are just a means to an end, a threshold to poetic texts that once it has achieved its goal, it has exhausted its usefulness. Rather, sound patterns are representative of the aesthetic constituents, the music of these texts through isochronic structural parallelisms, measures, feet and beats, without which they perhaps cease to be poetic. Aesthetics has 'the domino effect' in poetry that in combination with other language components pointed out earlier, it makes up what is commonly known as poetry.

As to sound effects, they are the product of sound patterns that are employed by writers in an intricate, delicate and effective way. It has to be admitted that the question of what and how sound patterns communicate meaning(s) is one of the mysterious aspects of literary appreciation (see also Leech, 1969: 95 and Simpson, 2004). Leech points out two sound patterns that can be related directly to meaning: 'Chiming' (e.g. 'mice' and 'men'; 'foul' and 'fair') which is a kind of alliteration that connects two words by similarity of sound in such a way that we are made to think of their similitude and interrelationship; and 'Onomatopoeia' which suggests a resemblance between what a word sounds like, and what it means (see Leech, 1969; Carter & Nash, 1990; Simpson, 2004 for further details).

Sound patterns can be said to have some effects that are common to all of them: aesthetic pleasure similar to that of music (see also Thornborrow& Wareing, 1998: 43); enjoyment of reading and appreciating poetic texts; marking creativity; achieving macro-contextual cohesion of texts (see also Traugott and Pratt, 1980: 69); opening the way for collaborative interpretation as a result of interdependence of sound patterns and another (or other) feature(s) of language of the text; relating sound to meaning either directly or indirectly in specific contexts; emphasizing a word, a phrase or a topic; contrasting an idea; juxtaposing two words, concepts, etc.; reflecting a certain implication of a word, a phrase, or a concept; conformity of words; concepts, rhetorical figures, etc.; and building up the structure of a poem in an organization of some kind, to name some.

As to specific sound effects of sound patterns, they can be considered on individual bases, each in its specific text and context, taken in connection with other stylistic features of language. That said, the first, and most prominent and significant sound effect, the aesthetic effect, is self-sufficient to provide a strong justification for the indispensability of sound patterns in poetry in particular that after all mark its poeticity. Hence, I stress that the absence of any other language feature, other than those of sound might be tolerated in such text.

Poetic Vs. Poetical Translation: Practical Examples
I distinguish between the two terms, 'poetic' as really poetic, and 'poetical', as poorly poetic, or pseudo-poetic. Therefore, the following texts suggested for discussion below are translated mainly

into poetic (i.e. literary) and poetical (ordinary) versions of translation. While the latter is based on translating sense regardless of any concern with sound features, the former is based on the paramountcy of sound patterns argued for above in constructing the source texts in the Target Language in poetic terms of sound / prosodic features, giving precedence to the major sound patterns of rhyme, rhythm, foot and meter of some kind in particular for the reasons just pointed out. Five English poems are translated into Arabic in terms of two main versions, poetical and poetic translations, with occasional semi-poetic (i.e. middle ground) versions for purposes of comparison.

Poem (1): Song V
'O where are you going' ? Said reader to rider
'That valley is fatal when furnaces burn,
Yonder's the midden whose odors will madden,
'That gap is the grave where the tall return'.

'O do you imagine', said fearer to farer,
'That dusk will delay on your path to the pass,
That diligent looking discover the lacking
Your footsteps feel from granite to grass?

'O what was that bird', said horror to hearer,
'Did you see that shape in the twisted trees?
Behind you swiftly the figure comes softly,
The spot on your skin is a shocking disease'.

'Out of this house'-said rider to reader,
'Yours never will'-said farer to fearer,
'They're looking for you'-said hearer to horror,
As he left them there, as he left them there.
        (W.H. Auden. From Carter, 1982)

(Semi-poetic Translation 1)

أين ذهابك يا هذا؟ قال القارئ للفارسْ
ذاك الوادي مميت حينما تشتعل الأفران
هنالك مزبلة بروائحَ منتنةٍ بجنونْ
تلك الهوة قبر حيث يعود الجبارونْ

هل تتخيل يا هذا؟ قال الخائف للسائرْ
أن الغسق يعيق سبيلك للهربِ
والنظرة جداً ثاقبةٌ في كشف العِيَبِ
في وقع خطاك على الصَّلب وإلى العشبِ؟

"ما ذاك الطائر" يا هذا، قال الهلع لمن يسمعْ
أرأيت إلى ذاك الشبح بين الأشجار الملتويه؟
مِن خلفِك في عجلة يأتيك الشبحُ برويّه

ومرضك رهيب في طفحاتٍ جلديةْ

"خارج هذا البيتْ"قال الفارس للقارئ،
"خطواتك أبداً لن تثمر" قال السائر للخائفْ
"إذ في إثْرك هم ماضونْ"- قال السامع للهلعِ،
حين هنالك خلَّفهم ... حين هنالك خلّفهم.

The Arabic version is described as semi-poetic due to the lack of perfect rhyme. It is based on the following:

1. Achieving rhyme as much as possible.
   2. Creating as much rhythm as possible and by any possible means in the context of the poem.
   3. Playing as much as struggling with synonyms, near or close, to realize '1' and '2' to a maximum degree possible.
   4. Feeling free at changing the grammatical/stylistic structure, in regard to word order (i.e. foregrounding, backgrounding and deviation from language norms) and word classes (i.e. using nouns instead of adjectives, verbs instead of nouns, plural for singular, etc.) in particular. This is done primarily to achieve rhyme and rhythm, and better collocability among words (i.e. which word goes with which word), mainly for aesthetic reasons, alongside precision of meaning whenever possible.
   5. Employing lexical and grammatical gaps (i.e. syntactic structures and words left out of the poem but implied within).

The English original does not rhyme perfectly, which puts it on equal footing with the Arabic translation which is not perfectly rhymed too. Take for example, the first line of each stanza which does not rhyme with the rest of the lines of the stanza (see للفارس، للسائر، للسامع، للقارئ). However, they are made to achieve a semi-rhyme with one another by virtue of the long (آ) /æ/, which is a common motif (or main feature) among them, and their strong end-stop (سكون). Also, (أفران) half-rhymes with (بجنون، الجبارون) . The last stanza (or quatrain) has no end-rhyme at all. Yet meter and foot compensate for that somehow.

Rhythm, on the other hand, is perfectly achieved in Arabic in terms of meter (البحر/الوزن) and foot (التفعيلة) in accordance with Arabic prosody. A careful, prosodic reading of the whole poem may confirm that. Yet, a perfect prosodic version can be introduced in the following poetic version of the poem:

Now, another Arabic version for the last three stanzas of Auden's poem is suggested below. It is completely free and made to conform perfectly to the classical Arabic poetry (i.e. Qasidah (i.e. القصيدة / الشعر العمودي) in terms of layout, rhyme and rhythm (see also Lefeveré, 1992: ch. 6). Only the spirit of the message of the original is retained, as the following version may demonstrate:

(Poetic Translation 2)

الرعب قال وعبّرا   ما الخطب طيرُ ما جرى

أشباح رعب قد ترى   للسامع المعتلّ في أحشائه

من خلفك الرعب سرى   في جوف أشجارٍ لوت

فوق الثرى تحت الثرى   بعجالةٍ بنعومةٍ

جلدٌ تبقّع واهترا   يا مبتلى هذا الوبا

ومغادر من بيتنا   يا قارئاً أنا فارس

ماتت خطاك فسر بنا   يا خائفاً أنا سائر

في إثرك أشباحنا   يا رعبنا أنا سامع

في مأمن عنا هنا   حين نأى عنهم هناك

The poem's meter is the popular (البحر الكامل) (Lit.: 'The Perfect meter'), which is two/three long feet for each hemistich(i.e. شطر) of the line of verse, as follows:

0//0///   0//0///   0//0///
(متَفاعلن   متَفاعلن   متفاعلن)

As to synonymy, it plays a critical role in the realization of rhyme and rhythm. Many words are chosen among large lexical sets from which translators can feel free to some extent to select the closest word(s) - especially key words - to achieve both features, and then accuracy of meaning, sometimes closely, sometimes loosely. In any case, the selected synonym is a kind of concept that has to be within the range of the semantic dimension of the original word of the SL poem. This is how it is done in practice (see also Ghazala, 2008).

Poem (2): Virgil's the Aeneid (BK. II, P.B.36)
Who can express the slaughter of that night
Or tell the number of the corpses slain?
Or can in tears bewail them worthily?
The ancient famous city falleth down
That many years did hold such signiory
With senseless bodies every street is spread,
Each palace and sacred porch of the gods.

(Surrey, *The Aeneid*, BK. II, P.B.36. In Anani, 1997, pp.1918-19))

This stanza is representative of 'epic poetry' (الشـعر الملحمي), which is close to what is described in Arabic traditional literature 'Fortitude poetry (شـعر الحماسـة؛ الحماسـات). To those who are interested in the literal sense of these lines, a poetical version can be suggested as follows:

(Poetical Translation)

من يستطيع أن يعبر عن المذبحة في تلك الليلة

أو يخبرنا عن عدد الجثث المذبوحة؟

أو يستطيع أن يذرف الدموع وينتحب عليها باستحقاق؟

تسقط المدينة القديمة الشهيرة

التي تشبثت لسنين طويلة بالسيادة

بأجساد فقدت إحساسها انتشرت في كل شارع

<div dir="rtl">
وكل قصر ورواق مقدس للآلهة.
</div>

Clearly, there is no concern with prosodic features of any kind, only literal sense, which suggests that the translation is senseless and emotionless. I wonder if such translation can be of interest to many readers, for its devastating demolition of the essence of the original. It turns it into spiritless, lifeless, demeaning and fatal sense, style, sounds and impact. Hence, a good and sensible poetic translation is urgently in demand. Following are three poetic versions of translation of the stanza, the first two of which are suggested successfully by Arani; the third is an alternative put forward by the author:

(Poetic Translation 1)

<div dir="rtl">
من ذا الذي يقوى على وصف الدم المهراق ليلتها إذن؟
من ذا الذي يحصي لنا القتلى وأعداد الضحايا والجُثث
أو يذرفُ الدمع الهتونَ ليرثي الماضين حقَّ رثائِهم؟
سقطت صروحُ البلدة الشماء ذات العزِّ والصيَّتِ التَّليد!
بعد الصمود على مدى الأعوام والأمجادِ والجاهِ العريض!
وتناثرت أجسادُ من لا يسمعون ولا يَرَوْن بكلِّ شارع
وبكل قصر شامخ وبكل أقداس الهياكل في المعابد!
</div>

(Poetic Translation 2)

<div dir="rtl">
من ذا يعبر عن مدى سفك الدِّماء بليلها؟
من ذا الذي يدري بأعداد الضحايا والجثث
أو يذرف الدمع الجدير بنعيهم؟
هوت العريقة والشهيرة في المدن
بعد الصمود طوال أعوام وبعد المنعة
وتناثرت أجساد من لا يشعرون بكل شارع
وبكل قصرٍ بَلْ وكل هياكل الأرباب فيها!
</div>

(Anani, 1997,pp. 118-119)

The two translations are of the same Arabic meter, 'the Perfect' (الكامل), with variations in the number of feet and modulations. Although they are not rhymed, they are described as poetic due to their: remarkable metrical rhythm, poetic / literary syntactic elaborations (e.g. من ذا الذي; من ذا), syntactic parallelisms (وبكل قصرٍ), etc.), هوت العريقة والشهيرة في المدن, وبكل قصر شامخ; بَلْ وكل هياكل; يعبر instead of the) وتناثرت أجسادُ; etc.); metrical modulations (e.g. بعد الصـــمود ... بعد المنعة; بَلْ وكل أقداس; وكل هياكل) normal على مدى الأعوام والأمجادِ والجاهِ العريض, وتناثرت أجسـادٌ; etc.). semantic density (e.g. وتناثرت أجسـادٌ هوت العريقة والشهيرة; الهياكل, etc.). Yet, the major reason for their poetic nature is rhythm and meter. A third poetic version with perfect rhyme and the same Perfect Meter is proposed below:

(Poetic Translation 3)

<div dir="rtl">
من ذا الذي يقوى على وصف المذابح ليلها
أو يعطيَ الأعداد للجثث التي أدمت حناياها؟
أو يذرفُ الدمع السخي مضرجاً برثائها؟
هوت المدينة من قديم قد سرت شهراتها
كان لها منذ الأزلْ ماض تليد خلد أمجادها
</div>

<div dir="rtl">

أجساد ناس في أزقتها تناديها تَوَقف نبضها

في كل قصر قد أشيد ومعبد قد هيكلَ أرجاءها.

</div>

This version is claimed to be an improvement on the previous two versions in regard to poetic features of prosody and aesthetics, especially perfect rhyme. Further enforcement is provided by stylistic, syntactic and semantic intricacies and elaborations including: literary syntactic structures (e.g. شـهراتها, قد أشـيد ومعبد قد هيكل أرجاءها); syntactic deviations (e.g. في تلك الليلة)ليلها ;من ذا الذي) (which is normally not a part of Arabic grammar for شهرة is a mass noun)); semantic elaborations and images (e.g. يذرف الدمع السخي مضرجاً برثائها) مضرجاً is used with blood rather than with eulogy)); للجثث التي أدمت حناياها ;هوت المدينة من قديم (etc.), etc.

Poem (3): Calm السكون
Calm is the morn without a sound,
Calm as to suit a calmer grief,
And only through the faded leaf
The chestnut pattering to the ground
[...]
Calm on the seas, and silver sleep,
And waves that sway themselves in rest,
And dead calm in that noble breast
Which heaves but with the heaving deep.
       (Alfred Tennyson, in Carter &Long, 1987)

(Semi-Poetic Translation)

<div dir="rtl">

السكون صبح دون ضجيجْ

سكون يوازي الحزن الشديدْ

من خلال ورقة ذابلهْ

تَرْبُت الكستناء على اليابسهْ

[...]

سكون على البحار، والنوم الفضي

أمواج تؤرجح نفسها بارتياح شجي

وهدوء ميت نام في ذاك الصدر النقي

يتنهد التنهد العميق القوي

</div>

(Poetic Translation)

<div dir="rtl">

إن السكون صبيحة دون الصخبْ

ما مثله إلا الأسى يا للعجبْ

من بين أوراق ذوتْ منها وحسبْ

الكستناء على الثرى انهالت بضربْ

[...]

اليُمُ هادي والكرى من فضةِ

والموج مرتاح شجي الرقصةِ

وسكينة أبدية في ذلك الصدر الفتِي

وتنهدٌ أَنّاتُه في حسرةِ

</div>

Poem (4): Lycidas

Eulogy on a Friend Drowned in the Irish Channel
Yet once more, O ye Laurels, and once more
Ye Myrtles brown, with Ivy never-sear,
I com to pluck your Berries harsh and crude,
And with forc'd fingers rude,
Shatter your leaves before the mellowing year.
Bitter constraint, and sad occasion dear,
Compels me to disturb your season due:
For Lycidas is dead, dead ere his prime,
Young Lycidas, and hath not left his peer:
Who would not sing for Lycidas? he knew
Himself to sing, and build the lofty rhyme.
He must not flote upon his watry bear
Unwept, and welter to the parching wind,
Without the meed of som melodious tear.

                                      (John Milton, in Khulusi, 2000,p. 36)

(com = come; forc'd = forced; ere = before; bear = bier; flote = float; meed = reward; som = some)

Lycidas is a famous Miltonic monody in lament of his learned friend and schoolmate at Cambridge University, Edward King, who drowned when his ship sank off the coast of Wales in August, 1637. Khulusi, suggests the following translation which he describes as a prosaic translation. Hence, it is non-poetic translation:

(Poetical Translation)

<div dir="rtl">

مرثاة صديق مات غرقاً في البحر الإيرلندي

جئت مرة أخرى يا شجيرات الغار، مرة أخرى
أيتها الرياحين المربدة[؟] واللبلاب الذي لا يذبل
جئت لأقطف ثمرك النيئ الفج
ولأبدد بأصابع قوية مندفعة بعنف
أوراقك قبل حلول العام
غير أن الضرورة الملحة والذكرى العزيزة الحزينة
ترغمانني على أن أقلق فصلك قبل أوانه
لأن لسيداس قد مات، مات قبل عنفوانه
لسيداس الفتى الذي رحل دون أن يخلف نظيراً
فمنذا الذي لا يرتل الشعر من أجل لسيداس؟
فقد كان يحسن انشاد الشعر ويعرف كيف يسمو بقوافيه
فينبغي ألا يطفو فوق نعش من ماء
غير مبكى عليه، تعبث به الريح المحرقة
دون أن يكافأ بدمعة شجية

</div>

I do not mean by poetical translation a bad translation, but a translation that has no concern with prosody and aesthetics. Instead, the focus has turned to rendering sense in a normal prosaic language, and it can be described in a way as not a bad translation of sense. However, to

demonstrate more differences between a prosaic ordinary translation and a poetic translation, I suggest the following version, followed by a comparison between the two:

(Poetic Translation)

<div dir="rtl">

صديقي الحميم ليسيداس

مرة أخرى أتيتْ يا أيها الغار أتيتْ
يا أيها الريحان واللبلاب قد أبيتْ
أن تذبل قد جئت أقطف الثمرات النيئات القاسيات،
وأبدد بأصابع من قوة واندفعتْ
أوراقك قبل حُلول العام أو سنة خلتْ
فالضرورات إذاً والذكريات الحزينات العزيزاتْ
قد قضت أن أُقلقكَ في فصلكَ قبل الأوان كمحظوراتْ:
إذ مات ليسيداس، قبل الأوان ماتْ
رحل الفتى ما مثله أي امرأةْ قد ولدتْ
من ذا الذي لا ينشد من أجلك يا ليسيداس، نور الحياةْ؟
قد كان أحسن في النشيد وقد سما بالقافياتْ
ما كان للمفقود أن يطفو على نعش بماء البحيرات
لم يذرف الناس عليه دمعة، به الرياح العاتية قد عبثتْ
ما دمعةٌ ذُرفت عليه شجيةٌ أو أُسكِبتْ.

</div>

The translation is meant to be a poem in Arabic per se. Once an Arab reader reads it, he / she may not feel it as a translation, except perhaps for the foreign name, Lycidas, representing the poet's drowned friend. The focus is entirely on meter, rhyme, rhythm and aesthetics in Arabic, so that a poetic piece of writing is constructed on purpose. Here are the details:

(1) The meter is generally the Perfect (الكامل), the author's personal preference.
(2) The Perfect is an Arabic meter that can fit happy as well as sad occasions, depending on the tone and tune of the reader.
(3) The rhythm of feet is achieved satisfactorily.
(4) Rhyme is near to perfect.
(5) Rhyme is intended to be the voiceless stop sound, /t/ (ت)to imply the breathlessness of the drowned man of the poem.
(6) Modulations (e.g. ما مثله to be read prosodically as follows: ما مثلهو; النسا is normally النساء, but the last sound is dropped for reasons of foot and rhythm
(7) Deviations are used on a large scale (e.g. أُقلقكَ which is normally أُقلقكَ, is modulated for reasons of foot; امرأةْ is grammatically امرأةٌ, but modulated for the same reason as the former, etc. (check vocalization (التشكيل)).
(8) The literary / poetic features of language and style are overwhelming throughout.

The former version, on the other hand, is primarily ordinary language, used frequently in non-literary types of text. Examples include:(e.g. الضرورة الملحة; مندفعة بعنف; قبل حلول العام; فينبغي; دون أن; يكافأ; etc.). Also, and more importantly, rhyme and meter are absent, yet rhythm is occasionally used. These and the features of the latter translation can be exemplified and sharpened by juxtaposing the two versions, and comparing them to one another in the following table:

Poetic Language	Less Poetic Language

-مرة أخرى أتيت يا أيها الغار أتيت -يا أيها الريحان واللبلاب قد أبيت -أن تذبل وقد جئت أقطف الثمرات النيئات القاسيات، -وأبدد بأصابع من قوة واندفَعَت -أوراقك قبل حُلول العام أو سنة خلت -لكن كل الضرورات والذكريات الحزينات العزيزات -قد قضت أن أُقلقَكَ في فصلكَ قبل الأوان كمحظورات: -إذ مات ليسيداس، قبل الأوان مات -رحل الفتى ما مثله أي امرأة قد ولدت -من ذا الذي لا ينشد من أجلك يا ليسيداس، نورَ الحياة؟ -قد كان أحسن في النشيد وقد سما بالقافيات. -ما كان للمفقود أن يطفو على نعش بماء -لم يذرف الناس عليه دمعةً، اَلريح عاتية به قد عبثت -ما دمعةٌ ذُرِفَتْ عليه شجيةٌ أو أُسكِبتْ.	-جئت مرة أخرى يا شجيرات الغار ، مرة أخرى -أيتها الرياحين المربدة واللبلاب الذي لا يذبل -جئت لأقطف ثمرك النيئ الفج -ولأبدد بأصابع قوية مندفعة بعنف -أوراقك -غير أن الضرورة الملحة والذكرى العزيزة الحزينة -ترغمانني على أن أقلق فصلك قبل أوانه -لأن لسيداس قد مات، مات قبل عنفوانه -لسيداس الفتى الذي رحل دون أن يخلف نظيراً -فمنذا الذي لا يرتل الشعر من أجل لسيداس؟ -فقد كان يحسن إنشاد الشعر ويعرف كيف يسمو بقوافيه -فينبغي ألا يطفو فوق نعش من ماء -غير مبكي عليه، تعبث به الريح المحرقة -دون أن يكافأ بدمعة شجية.

It is left to readers to draw their own judgment about which version is poetic, and which is poetical, with prejudice implied.

Poem (5): Shall I Compare thee to a Summer's Day?
Shall I compare thee to a summer's day?
Thou art more lovely and more temperate.
Rough winds do shake the darling buds of May,
And summer's lease hath all too short a date.
Sometime too hot the eye of heaven shines,
And often is his gold complexion dimmed;
And every fair from fair sometime declines,
By chance, or nature's changing course, untrimmed;
But thy eternal summer shall not fade,
Nor lose possession of that fair thou ow'st,
Nor shall death brag thou wand'rest in his shade,
When in eternal lines to Time thou grow'st.
So long as men can breathe, or eyes can see,
So long lives this, and this gives life to thee.
        (William Shakespeare)

This notoriously famous Shakespearean Sonnet has been excessively quoted in translation books and by translators, particularly for the cultural difference between Arabian Summer and English Summer. However, here it is cited by way of exemplifying for more than one possible poetic translation of it, three of which are done by three translators, the fourth is suggested by the author. These versions are meant to represent four valid approaches to poetic translation given in an ascending order, starting with the less poetic up to the most poetic (the first two are very close, while the third and the fourth are close in prosodic terms):

(**Poetic Translation 1:** mainly rhythmical and partly rhymed)**:**

<div dir="rtl">

(هلا أقول بأن فتونك أشبه شيء بصيف جميل؟

فأنت تفوقينه فتنةً، ويزدان فيك لطيفُ اعتدال

تهز الرياح زهور الربيع

وللصيف ضيف قصير المقام

وحينا تحرق عين السَّماء

وتشجب حيناً كأهل السقام

ولا بد يوماً لكل بهاء وداع البهاء

فإن لم يكن عَرَضاً موته، فشوط الحياة أسير الفناء

على أن صيفك لن يذبلا، فذلك خُلَّدَ لا للبلى

وما فيك من رونق ملكه، إليه انتهى لا لكي يفصلا

ولن يفخر الموت أن قد رآك تجرين خطوك في ظله

فأنت قصيدي الذي لن يزول

فما دام في الكون خلق يرون ويسري بهم نفس من حياة

فذلك يحيا وتسري لنفسك منه الحياة.)

</div>

<div dir="rtl">

(حسين دباغ: را عناني، 2004: 154)

</div>

Poetically speaking, this translation has no perfect rhyme, yet it is rich with rhythm, rhetorical figures and several literary semantic and syntactic elaborations, as illustrated below:

(1) Rhythmical patterning (e.g. هلا أقول; ويزدان فيك لطيفُ اعتدال; تهز الرياح زهور الربيع ; وللصيف; ضيف قصير المقام; وتشجب حيناً كأهل السقام; فشوط الحياة أسير الفناء;etc.)the most part of the translation is metered to the Tripping (المتقارَب)of the following rhythmical فعولن فعولن , فعولن فعولن, etc.).

(2) Figurative language (e.g. وللصيف ضيف قصير المقام; تحرق عين السَّماء; وداع البهاء ; فشوط الحياة أسير; صيفك لن يذبلا; يفخر الموت ; تجرين (الموت) رآك, etc.).الفناء

(3) Occasional perfect end-rhyme (e.g. سقام / مقام; فناء / بهاء; يفصلا / بلى, etc.).

(4) Occasional semi end-rhyme (e.g. جميل / اعتدال).

(5) Internal rhyme (e.g. جميل / أقول; البلى / يذبلا,etc.).

(6) Syntactic elaboration: disruption of normal word order for prosodic and rhetorical reasons, etc. (e.g. فإن لم يكن عَرَضاً موته; (c.f. فإن لم يكن); ولا بد يوماً لكل بهاء (c.f.ولا بد لكل بهاء يوماً); موته عرضاً), etc.).

(7) Syntactic elaboration: modulation (القلب)of noun-adjective order in Arabic (e.g. لطيف اعتدال (instead of the normal اعتدال لطيف), etc.

etc.

A little improvement on the prosodic features can be done, as demonstrated by the following version by Anani:

(**Poetic Translation 2:** regular meter and occasional rhyme)

<div dir="rtl">

(ألا تشبهين صفاء المصيف
بلى أنت أحلى وأصفى سماء
ففي الصيف تعصف ريح الذبول
وتعبث في برعمات الربيع
ولا يلبث الصيف حتى تزول
وفي الصيف تسطع عين السماء
ويحتدم القيظ مثل الأتون
وفي الصيف يحجب عنا السحاب
ضياء السما وجمال ذُكاء
وما من جميل يظل جميلاً
فشيمة كل البرايا الفناء
ولكن صيفك ذا لن يغيب
ولن تفقدي فيه نور الجمال
ولن يتباهى الفناء الرهيب
بأنك تمشين بين الظلال
إذا صغت منك قصيد الأبد
فما دام في الأرض ناس تعيش
وما دام فيها عيون ترى
فسوف يردِّد شعري الزمان
وفيه تعيشين بين الورى.)

</div>

<div dir="rtl">

(عناني: 2004، 154-155)

</div>

This is a fairly good poetic translation, also based on the perfect rhythm of the feet of the Tripping Meter (المتقارَب)of the following rhythmical فعولن فعولن فعولن فعولنmeter (المتقارب), however with no perfect rhyme, only partially. Another disadvantage, which is also admitted by the translator himself, is the line number of the translation which unnecessarily outnumbers those of the original. Presumably, it goes without saying that the same number of line is expected. However, the translation of two lines might be occasionally interceptive, but they do not become three lines in the TL translation. That said, this has not blocked the rhythmical flow of the translation, quite the reverse, the tempo of the poem has become faster, which is not necessarily required by the theme of the English original.

Still a further improvement can be done on this version, by having a more regular meter, rhyme and rhythm, as the third version below by a poet may suggest:

(**Poetic Translation 3:** regular meter, rhyme and rhythm):

<div dir="rtl">

(من ذا يقارن حسنك المغري بصيف قد تجلى
وفتون سحرك قد بدت في ناظري أسمى وأغلى
تجني الرياح العاتيات على البراعم وهي جذلى
والصيف يمضي مسرعاً إذا عقده المحدود ولى

</div>

كم أشرقت عين السَّماء بحرها تتلهب
ولكم خبا في وجهها الذَّهبي نور يغرب
لا بد للحسن البهي عن الجميل سيذهب
فالدهر تغيير وأطوار الطبيعة قلّب
لكن صيفك سرمدي ما اعتراه ذبول
لن يفقد الحسن الذي مُلكْتِ فهو بخيل
والموت لن يزهو بظلك في حماه يجول
ستعاصرين الدَّهر في شعري وفيك أقول:
ما دامت الأنفاس تصعد والعيون تحدق
سيظل شعري خالداً وعليك عمراً يغدق.)

(فضيلة النائب: را عناني، 2004: 155-156)

We have here perfect metrical rhythm of the Perfect Meter (البحر الكامل), with regular , but not perfect, rhyme, which is parallel to the English original. The poet has rightly committed herself to the same number of lines. Although the translation is poetic in the full sense of the word, it has been excessively free translation, as also Anani notes (ibid.), but not too excessive, anyway (c.f. the literal commitment to some key terms and expressions like 'summer' (صيف)and 'the hot eye of heavens' (عين الشمس الحارة)). The language of the poem is obviously imbued with rhetorical figures, aesthetic features, internal rhymes and rhythms and several semantic and syntactic elaborations of foregrounding, backgrounding, deviations and literary structures. Yet, I personally do not believe it is much better than Anani's poem, except perhaps for using more regular rhyme and more elaborate language than the latter.

A yet further improvement can be done on this version by having perfect rhyme from beginning to end.

(Poetic Translation 4: Perfect meter and perfect rhyme):

(ما مِثلُكِ الشهَدْ يا درة البلدْ
في الرقهْ والحنان ما مثلِكِ أحدْ
براعم الربيعْ تهزها الرياحُ بحبل من مسدْ
والصيف صيفنا قصير في الأمدْ
وشمس صيفنا أوارها اتقدْ
شعاعها المذهب في غالب خمدْ
ورونق الجمال جماله نفذْ
فلا دوام إلا للواحد الأحدْ
يا درة البلد ذبولك محالٌ، بهاء للأبدْ
بهاؤك الذي مزدانة به حُزتيه لا بدْ
والموت لن يتيه بظلك اعتضدْ
أبيات من قصيد خلدتك فيها سبحان مَن وجدْ
خلودك باق إذا الأنفاس والأبصار لم تُبَدْ
خلود سرمدي يحييك بالمددْ.)

The point of departure of this translation from the previous three ones is its perfect rhyme from beginning to end, according to the Trembling Meter (البحر الرَّجَز)with full manipulation of the variations and modulations on its original rhythmical feet(مستفعلن مستفعلن مستفعلن) that are allowed

in Arabic prosody. Like the previous versions, rhetorical, aesthetic, literary stylistic, syntactic and semantic features and intricacies are used deliberately, elaborately and extensively, to construct a good poetic translation. Here are some of them:

(1) Figurative cultural equivalents (e.g. درة البلد ; مثل الشهد)(instead of the literal translation into the English culture يوم صيفي ; which is not acceptable in Arabic culture for summer is generally hot in the Arab Countries).

(2) Figurative features (e.g. درة البلد ;ما مثلك الشهد ;بحبل من مسد;بظلك اعتضد ; والموت لن يتيه;etc.).

(3) Extra Arabic / Islamic culture to translate terms and expressions related to eternity and other concepts (e.g. بحبل من مسد ;فلا دوام إلا للواحد الأحد ;سبحان من وجد).

(4) Literary / deviant combinations (e.g. أوار الشمس)(normally: أوار الحرب); (جمال ينفد)(normally: مال ينفد); (تبيد الأنفاس والأبصار)(normally: تبيد الأجساد), etc.

(5) Literary tautology (e.g. خلود سرمدي)(the adjective is implied in the noun).

(6) Alliteration (e.g. شهد...بلد ;واحد أحد).

(7) Assertive repetition (e.g. الصيف صيفنا ;جمال جماله)

(8) Symbolism (e.g. the whole translation, especially: درة البلد)(a reference to the poet's sweetheart).

etc.

All the previous suggested four poetic versions demonstrate the versatility of possible poetic translation, depending on the translator's point of focus (i.e. (partial rhyme and rhythm (1); perfect meter, rhythm with no rhyme (2); meter and partial rhyme (every four lines) (3); and perfect meter and perfect rhyme (4). Hence, they can be viewed as four possible choices available to the good translator of poetry, who may go for whatever more convenient to him / her and the poem.

Poetic Translation: Procedures and Guidelines
The final stage of this Paper is to suggest some guidelines and procedures that may help students and translators come very close to achieving a good version of poetic translation.

(1) Careful and close reading of the SL poem for several times to absorb meaning properly by reading through the lines, and between the lines, before starting translation. If lexical, stylistic or grammatical problems of translation arise, they have to be resolved first, before going to the next step.

(2) Translating the English poetic text into sense in Arabic first, ignoring sound features completely.

(3) Assigning a good time for considering the main phonological features of the original, especially rhyme and rhythm, as a general umbrella for common prosodic features of alliteration, consonance, assonance, foot and meter in particular.

(4) Concentrating on achieving a kind of rhyme, semi-rhyme or half rhyme, first, and then rhythm of some kind by any, some or all means that follow hereafter. Illustrative examples are sought for in the foregoing discussion.

(5) Investing the flexibility of Arabic word order to a maximum in particular to make any changes necessary for accomplishing a regular rhyme or a near rhyme, and then, rhythm of a sort, if possible, especially at translating into English.

(6) Looking for the widest possible range of synonyms for key words, rhyme words and rhythmical, isochronic feet of meter in particular, be near or close synonyms, individual words, or long expressions equivalent to the original lexical items that may achieve the intended sound patterns. Synonyms close to standard Arabic, as much as classical, very formal ones can be a potential stylistic choice, on the condition that they derive from the type of text and context of the original.

(7) Employing the translation procedure of transposition, i.e. the changes of the grammatical classes of words freely, using an adjective for a noun, an adverb for an adjective, a verb for a noun in Arabic, etc., so that considerable space is made available to help realize some key sound features.

(8) Making use of 'poetic license' in full in regard to stylistic, lexical and grammatical deviations, abbreviations and short forms of words, and vocalization (in Arabic) with the four vocal points: (الفتحة، الضمة، الكسرة، السكون) anywhere in the text.

(9) Adding extra words, or gap-fillers to fill in 'translation gaps', which are not readily used in the original, but are derived from the context of the source text, including implied words, syntactic structures sentence connectors and initial words, whether obligatory, necessary or optional.

(10) Dropping unnecessary words, words implied in others, or understood from context directly.

(11) Doing one's best to adopt a specific traditional meter in the translation of a poem, especially in Arabic, and advisably in English, at least partly throughout.

(12) Finally, and most importantly, cognitive translators of poetry should be attentive to the mental, ideological, attitudinal, cultural, social, religious and political implications of stylistic choices at semantic / lexical, grammatical / syntactic and sound / phonological levels of language, with special attendance to the first level, i.e. words and expressions of all types and their implicated connotations and associations. In principle, any stylistic choice represents a concept, or a mental conceptualization of language of some kind, therefore, the process of selection should be governed by this principle, with some sacrifices and concessions for achieving key prosodic patterns of rhyme, rhythm, meter and foot in particular. These patterns might take precedence over conceptualization and message, however not essentially. Any sacrifice for sound features can be done when the poem's readability is in jeopardy, due to lack of interest in an unrhymed, un-rhythmical and, hence, unaesthetic, uninteresting and boring poem.

Conclusions

It has been argued throughout this Paper that translating poetry is an extremely difficult task. Hence, translators are advised to try it later in their career after having built up wide experience in translation. It has also been argued that a good poetic translation is entirely based on prosodic and sound features to be constructed with as much rhyme and rhythm as possible. The general argument goes for a distinction and a division between two major types of translating poetry: (*a*) *poetical translation* that renders the SLT sense (i.e. literal and direct meaning) with no concern with prosody or sounds; (*b*) *poetic translation*, based entirely on prosodic and sound features, especially regular rhyme, rhythm and preferably meter and foot. It has been suggested that the latter is claimed to have several sub-types, given in an ascending order of excellence:

(1) Mainly rhythmical and partly rhymed;
(2) Perfect rhythmical feet and meter and occasional rhyme;

(3) Semi-poetic, involving perfect meter and rhythm with semi-rhyme;
(4) regular meter, rhyme and rhythm; and
(5) Perfect meter, rhyme and rhythm.

It has also been claimed that all these are acceptable poetic versions of translation of poetry with variations, though. They are meant to demonstrate to translators of poetry that they have a good range of variations to achieve a poetic translation of some kind. Throughout, a comparison is drawn between poetical and poetic versions of translation of the same verses in terms of poetic / non-poetic and literary / unliterary features, prosodic or otherwise. The goal of such comparison is to make the points of departure between the two versions sharper, and, hence, the argument for poetic translation more persuasive.

There has also been an exemplification in simple terms of how the process of constructing poetic translation goes on in practice (see in particular poem (1) above), giving a practical exercise for trainee translators and students of translation in particular, and translators in general as how to proceed in steps in the translation of poetry, and how to solve problems of prosodic features of rhyme, rhythm, meter and foot in particular. The process is claimed to be applicable to both directions: English-Arabic, and Arabic-English.

The Paper has ended up with some procedures and guidelines for translating poetry to help translators develop their skills of achieving a satisfactory version of poetic translation gradually and systematically and simultaneously practice how to solve problems of translating poetry.

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