

The Creative Translation of Poetry

Moetaz El-Sorogy

Associate Professor at Faculty of Arts,
Tanta University

Abstract

This paper examines the dictum, "The translation of poetry is like women, the beautiful is not faithful and the faithful is not beautiful". It tackles the translation of poetry as an aesthetic creative process no less in talent and effort than the original creative process itself. Hence, this paper tries to define the creative translation of poetry and to articulate a theoretical framework whereby the translator of poetry may be guided. It requires in the first place that the translator is necessarily a poet or at least poetically talented. The creative translator, therefore, has to maintain the aesthetic value of the original personal experience, which lies in both content and form., Through analyzing some translated poems, this paper is trying to find an equation whereby a balance can be maintained between the sincerity of the content and the beauty of the form in order to inflict an aesthetic effect in the reader of the translated poem similar to that aroused in the reader of the original poem, whereby the "Beautiful" might also be "Faithful."

Key Words: translation, creative, poetry, poem, aesthetic, imagery, content, form

الترجمة الإبداعية للشعر

الملخص

يتناول هذا البحث القول المأثور: "إن ترجمة الشعر مثل النساء الجميلة منهن ليست مخلصه والمخلصه منهن ليست جميلة"، فترجمة الشعر هي عملية إبداعية جمالية لا تقل من حيث الموهبة والمجهود عن العملية الإبداعية للقصيدة الأصلية. فهي تتطلب في المقام الأول أن يكون المترجم بالضرورة شاعراً أو على الأقل لديه موهبة الشعر. وبالإضافة إلى ذلك فإن الترجمة الشعرية الإبداعية هي تلك الترجمة التي توازن بين الشكل والمضمون أي بين جمال القصيدة المنظومة وبين الأمانة في نقل معانيها ، فهذا البحث يحاول من خلال تحليل بعض القصائد المترجمة أن يضع معادلة يمكن من خلالها أن يقيم مترجم الشعر توازناً بين أمانة نقل المعنى والحفاظ على جمال المبنى وأن يتخذ بين ذلك سبيلاً حيث تكون "الجميلة منهن وفية" أيضاً.

كلمات مفتاحية: ترجمة – شعر – قصيدة – إبداع – جمالي – الشكل – المضمون

Introduction

The translation of poetry is not a traditional process subject to mechanical rules of translation that act more or less like a computer program. The creative translator of poetry might frequently be bothered by a great deal of criticism from dogmatic linguists regarding the grammatical and structural accuracy and correctness of their translation in the same way they face the green and red highlights of a computer spelling and syntax check program whenever they attempt to type their translation.

In comparison with the translation of other literary genres, the translation of poetry has been less attempted and researched and has suffered a great deal of marginality. Most researchers who tackled this field attempted to address some problems and tried to provide solutions within the framework of already existing notions. On the other hand, most creatively-translated poems have been attempted by talented translators or professional poets who rendered their translations by means of personal creative flair which acted autonomously with no theoretical framework to rest on. The result of such attempts is that we may find a translation that may probably match, sometimes divert from or even more surprisingly exceed the original. Therefore, what is new about this study is that it tries to map out some new boundaries in both theory and application of this field.

The study starts by identifying the very notion of the creative translation of poetry, not as traditionally as from the point of view of linguistics, but as a creative literary process. It is not intended to be a linguistic study of the process of translation but rather an intercultural investigation into the aesthetic elements that can be maintained in the creative poetic translation. This will be achieved through the critical discussion of some existing translations in addition to the researcher's own attempts to translate some other poetic texts. The discussion and comparison of these texts should provoke new notions and bring about some interesting conclusions.

It should be noted that the pure linguistic approach to the translation of poetry tends to interpret this process through objective mechanical rules denying any sense of creativity and is, thus, insufficient in probing the creative aspects of this kind of translation. In their seminal book, *Constructing Cultures* (1998), Susan Bassnett (et al) undermine the creative essence of poetry declaring so arrogantly that such notions are nothing but nonsense:

There are countless book-shelves, probably enough to fill entire libraries, of self-indulgent nonsense on poetry...A great deal of this literature claims that poetry is something apart, that the poet is possessed of some special essential quality that enables the creation of a superior type of text, the poem. And there is a great deal of nonsense written about poetry and translation too, of which probably the best known is **Robert Frost's immensely silly remark** [Emphasis mine] that 'poetry

is what gets lost in translation', which implies that poetry is some intangible, ineffable thing (a presence? a spirit?) which, although constructed in language cannot be transposed across languages. (57)

It seems that Bassnett misinterprets Robert Frost's statement and consequently undermines the generic romantic concept of poetry by accusing it of ignoring the public by setting the poet above ordinary humans. She denies the quality of inspiration altogether and regards poetry as a mere linguistic experience that can be accurately transposed through different languages. She arrogantly describes the Romantic experience as "nonsense," and "silly."

However, Bassnett stresses the different functions of poetry in different cultural contexts and states that the translator should therefore observe such differences.

Poets have very different functions in different societies, and this is a factor that translators need to bear in mind...In some cultures, the poet is a shaman, a creator of magic, a healer. In others the poet is a singer of tales, an entertainer and a focal point in the community...This is of great significance for the translator, for such cultural differences may well affect the actual process of translating. Poetry as cultural capital cannot be consistently measured across all cultures equally. (57-58)

Whereas Bassnett stresses the function of poetry in different cultural contexts, she ignores altogether the differences of the recipient audience of the translation of poetry, a significant factor that should be considered as well. A brilliant remark is made by M. M. Enani emphasizing the role of the reader of poetry in shaping its final message: Enani states that "the literary language, especially that of poetry, is contemplative and suggestive since it can be interpreted in many ways by the reader who participates to a great extent in shaping its final substance" (9).

It might be assumed that the creative translation of poetry may violate the value of honesty and objectivity. To address this issue we should identify the target reader and the purpose of poetic translation. If the target reader is the academic, he/she needn't in most cases read the translation, for he/she has to study the original text to achieve academic objectivity. On the other hand, if the target is the common reader who reads the translation of poetry for aesthetic pleasure, then the lexical and syntactical accuracy should yield to some degree to the **poetic license** that should be allowed to the translator as well as to the creator of poetry.

This paper examines the dictum claimed by Guy Bennett, "the translation of poetry is like women, the beautiful ones are not faithful and the faithful ones are not beautiful" (2). In the first part of this paper, I will expose some theoretical approaches to the translation of poetry, especially those of M. M. Enani and Susan Bassnett; the second part will be a critical study of some poems in translation; finally the last part will expose the most important conclusions.

The translation of poetry is not a traditional process that is meant to render the meaning of a text from one language to another, nor is it as feasible as the other types of literary genres

wherein the problems may be confined within linguistic, cultural, or historical boundaries. The creative process itself is personal and subjective, i.e. it relies on an individual talent and expresses a personal subjective experience which stems from the poet's cultural environment and personal background. Meanwhile, the translation of poetry is an aesthetic creative process too, no less in talent and effort than the original creative process itself. It requires in the first place that the translator be necessarily a poet or at least poetically talented. The creative translator, therefore, has to maintain the aesthetic value of the original personal experience, which lies in both content and form. What gives momentum to this assumption is Enani's comment on Baha'a Mazid's poetic translation stating that the latter

"achieves what he calls the basic requirement of literary translation, namely textual honesty together with the respect for the poetic text, i.e. the poetic textual honesty which includes not only the connotation of words but also their structure and rhythm, what can be said to be the entity of every poetic work... This can only be achieved through translating verse into verse." (2018 1)

Thus, the matter of honesty is not only a question of syntactical accuracy and lexical correctness; it essentially involves the honesty of the translator in carrying to the target reader the aesthetic effect of the original which lies in the use of imagery and symbols as well as in the sound effects. The images and symbols of the original poem need to be recreated in translation so as to meet not only the culture, but also the taste and feelings of the target language in a way that arouses similar, if not approximately typical, emotion and aesthetic pleasure in the target reader.

Moreover, the creative poetic translation is the one that maintains a balance between the form and the content. The dictum mentioned above assumes that no translation may be strictly faithful to the meaning (content) without causing harm to the beauty (form), i.e. if the translator is not poetically talented, he may be faithful to the meaning at the expense of the beauty of the poetic form. In such cases the meaning will be expressed in a language closer to prose than to verse. It should be noted here that Enani in his introduction to his own exquisite translation of Shakespeare's sonnets expresses his

strict belief that the translation of poetry must be composed in verse and this stems from my belief that this is necessary to faithful rendering; if the original is in verse, we should not, therefore, assume that its meaning will not change if we translate it into prose. Music is an essential element in poetry; its absence deprives it from the latter's spirit; there is the old debate about likening poetry to picturing and music. (2016 17)

On the other hand, if the translator tries to maintain the beauty of the form, he has to sacrifice some of the meaning. In both cases the translated poem will suffer either the loss of meaning or the loss of form. One must recall here Robert Frost's definition of poetry as "what gets lost in translation." A good analogy is given by Guy Bennett stating that "When a bowl of water is moved from sink to table, some water may spill and be lost. When a poem is

translated, some poetry may leak out and be lost. The goal of the translator is to keep as much water in the bowl as possible" (1).

Moreover, Octavio Paz (59-60) states that "the meanings of a poem are multiple and changeable; the words of that poem are unique and irreplaceable. To change them would be to destroy the poem. Poetry is expressed in language, but it goes beyond language." Paz also states that the translator of poetry must compose a poem analogous to the original and that his

activity is parallel to the poet's, with this essential difference: as he writes, the poet does not know where his poem will lead him; as he translates, the translator knows that his completed effort must reproduce the poem he has before him. The two phases of translation, therefore, are an inverted parallel of poetic creation. The result is a reproduction of the original poem in another poem. Translation and creation are twin processes.

However, the job of the translator of poetry is much more difficult than that of the poet; while the latter enjoys the freedom of expression, to fill the bowl with as much *water* as he wishes, the former is restricted by the personal experience of someone else, the poet, and is even more required to protect this *water*, which is not his own, from any loss. Therefore this paper is trying, through analyzing some translated poems, to find an equation whereby a balance can be maintained between the sincerity of the content and the beauty of the form in order to inflict an aesthetic effect on the reader of the translated poem similar to that aroused in the reader of the original poem, whereby the "*Beautiful*" might also be "*Faithful*."

In some rare cases as will be exposed in the following samples, the translation may exceed the original in its aesthetic beauty. In some other cases, the translator, if not poetically talented, may ruin the beauty of the original poem rendering a defective version both in form and in content. However, in average cases an approximation may be achieved between the original poem and its translated version. The production of a superior or inferior version depends on two elements: the nature of the poem and the creative talent of the translator as will be seen.

To produce a better approximation between the original poem and its translated counterpart, a first draft prose translation can be useful. This prose form should later be detached from the original poem to avoid or minimize the cultural interference between the SL poem and its TL counterpart. The prose version should then be reworked into a verse form. However, this is not the end of the story because a versifier would only change prose into verse, i.e. to change the plain denotative language of the original poem into another denotative language ornamented with some sound effects such as rhythm, rhyme, assonance, consonance or other sound devices. In this case, the translated version would only sound as an imitation of another poem, bearing the same cultural traits of the original, thus rendering to the target reader the denotative level of meaning which may fulfill the requirements of the lexical honesty while violating the aesthetic honesty of the original poem, that stems mainly from the connotative level of meaning.

The next step is to rework this raw verse version into a poetic version, i.e. to transform the verse into poetry. To highlight this issue, a distinction should be made in this context between the poet and the versifier.

Poet VS Versifier

What is a poet? Is he a versifier?

Most dictionaries give similar definitions of both poetry and versification making no clear distinction between the two as follows:

Merriam-Webster Dictionary:

Poetry: 1. metrical writing: VERSE b: the productions of a poet: POEMS

2. writing that formulates a concentrated imaginative awareness of experience in language chosen and arranged to create a specific emotional response through meaning, sound, and rhythm 3. Something likened to poetry especially in beauty of expression

Verse: 1. line of metrical writing 2. Metrical language: metrical writing distinguished from poetry especially by its lower level of intensity 3. POETRY, POEM, a body of metrical writing

Oxford Living Dictionaries:

Poetry: Literary work in which the expression of feelings and ideas is given intensity by the use of distinctive style and rhythm; poems collectively or as a genre of literature.

Verse: Writing arranged with a metrical rhythm, typically having a rhyme.

Perhaps *Webster's New Dictionary* (1984) makes slight distinction between the two terms as follows:

Poet: a composer who uses metrical or rhythmical language as his medium; any writer or maker of verse; ... a composer of verse who in his composition exhibits qualities regarded as essential by the age or time or by the writer or speaker who uses the term....poet usually stresses creative and expressive power ; every man, that writes in verse is not a Poet,... the Poet is chiefly distinguished from other men by a greater promptness to think and feel without immediate external excitement, and a greater power in expressing such thoughts and feelings.

Versifier may designate a composer who uses verse as his medium without reference to qualities thought of as essential to poetry.

However, these definitions lack a clear distinction between versification and poetry writing. So, it is necessary here to highlight this point. Versification is a mechanical craft, to put a text into a rhythmic or metrical form employing rhyme, consonance, assonance, and other sound devices. Perhaps versification in this sense matches T. S. Eliot's definition of the poet in his "Tradition and the Individual Talent" (18) as a catalyst, a composer, not a creator, of poetry.

Poetry, on the other hand, is a creative gift, to have insight into the essence of things, to get an extraordinary meaning out of an ordinary thing, to create vivid imagery that appeals to the emotions and senses, to create new ideas or initiate stories that stir the mind and the heart. It is what Emily Dickinson expresses in her poem 448 defining the work of the poet:

This was a Poet – It is That

Distills amazing Sense

From ordinary Meanings

And Attar so immense. (215)

Thus the aesthetic value of poetry lies not only in the versified language but even more profoundly in the images and symbols created by the talented poet through the connotative level of meaning. It is the power of imagination together with the craftsmanship of the poet that guides him through the creative process to produce the poem or its translation in its final shape. Therefore, to maintain the aesthetic value of the poem in translation, the translator ought to assimilate the emotion and thought implied in the images and symbols of the original poem and recreate them into *fresh* and *original* [italics mine] images and symbols in a way that can equally ease their assimilation within the cultural context of the target reader.

A good example of this progression process is given by Saif Al-Hosainy in his book *A Study in Translation and Arabization* (8-11), where he presents different possible translations for Shakespeare's verse, "Take, O take those lips away." (From *Measure for Measure*, 4. 1.)

Take, Oh take those lips away,

That so sweetly were forsworn,

And those eyes: the break of day,

Lights that do mislead the Morn;

But my kisses bring again, bring again,

Seals of love, but sealed in vain, sealed in vain.

The first is a literal translation of the exact words of the original:

خُذُوا خُذُوا هَذِهِ الشَّفَاهُ بَعِيدَا
التي بحلاوة حنثت
وتلك العيون انكسار الصباح
أضواء التي تضل الصباح
ولكن قبلاتي احضروها ثانية احضروها ثانية

أختم حب ولكن ختمت عبثاً ختمت عبثاً

Then Al-Hosainy presents what he calls a smart translation by M. M. Enani:

إليكن عني فتلك الشفاه عذوبتهن حنثت باليمين
وتلك العيون ضياء مبين وفجر يضل مسير الصباح
ولكن أعيديا لي القبل أعيديا الرواء
طوابع حب طواها الأجل وضاعت هباء

He then introduces what he calls free or creative translation by Ibrahim Abdel-Qader Al-Mazni:

أبعدوا عني الشفاه اللواتي كن يطفئن من أوار الصادي
وأبعدوا عني العيون اللواتي هن فجر يضل صبح العباد
واستردوا إن استطعتم مردأ قبلا تي من الخدود النوادي

To help the poet translator undergo this process, the issue of cultural detachment and its consequent cultural independence should be exposed here. The more the translated poem is culturally detached from the original text, the more it is brought closer to the borders of cultural independence whereby it can stand alone as an original work of art. Thus, a more successful translation is the one that can achieve more originality and cultural independence from the original, i.e. a more cultural and linguistic detachment from the source poem in a way that makes the translated version sound more original in form and in content; the target reader should not therefore realize that he is reading a translated poem but rather an original one written by a poet of his own culture. It may be what Said Faiq describes as “Domestication ...the negation of the spirit of the source language and culture in the target ones.” (61) If the cultural independence is insufficient, the translation would then lose the quality of originality and may thus appear as a mere imitation of a foreign poetic expression.

Guy Bennett’s aforementioned analogy comparing the translation of poetry with the process of moving a bowl of water from place to place can be completed with another water analogy, what might be called ‘*a cultural filtration*’ required to tame the cultural emotive force of the original images and symbols into the new cultural environment of the target reader without losing much ‘*water*’ from the translator’s ‘*bowl*’ (the ‘target reader’ is frequently used instead of the ‘target language’ because the former bears more cultural traits than the latter).

A ‘*cultural filtration*’ means that the connotative impact of the original text is specified and modified through the process of translation so that it can be assimilated and thus be reworked to create a similar impact into the target culture. This process involves sifting the cultural sediments (elements) that may, if transmitted into the target poem, color the translation with the SL culture and thus make it sound foreign to the target reader. Such elements should then be recreated into fresh, original images and symbols.

The recreation of images

In some cases, to maintain the aesthetic pleasure, the semantic effect should dominate the lexical demand. This happens when the translator has to recreate a whole image with its implied symbolism, e.g. Wordsworth's "Fair as a star when only one / Is shining in the sky" can be reworked into

"حسناء كأنها البدر في القمم / إن صفت السماء وخلت من النجم"

, thus rendering the star, symbol of beauty in the English culture, into "the full moon", symbol of beauty in the Arabic culture.

The images and symbols are to be recreated in accordance with the culture of the target language *Reader* [Emphasis mine] so as to initiate in them the 'same' emotional and aesthetic effect that the original text may provoke in the source language *Reader*, e.g. In Fatinah Al-Na'eb's translation of Shakespeare's sonnet, "Shall I compare thee to a summer's day," she translates "summer" into its lexical equivalent in Arabic, "الصيف". This translation maintains the lexical correctness but violates the aesthetic effect (i.e. it keeps the lexical accuracy but violates the aesthetic honesty) as *summer* in the Arab culture and environment is not at all the best time of the year and, therefore, cannot function as a symbol of beauty and temperateness. (It is interesting that one Sudanese reader ironically commented on Shakespeare's sonnet that the latter had no idea about the glowing summer in Sudan). To render a similar effect then, the word "الربيع" (spring) is to be used instead, since it is the best time of the year in the Arab environment. This lexical violation is necessarily required to maintain the aesthetic effect which is the substance of the aesthetic honesty.

However, cultural detachment should not be so abused that it results in the divergence of the translation from its source. To highlight this point, the concept of detachment should be compared with that of divergence.

Detachment versus Divergence

Detachment means that the closer the poetic translation is to the target reader's culture, the more detached it becomes from the culture of the original poem thus producing a poetic version fresh and original in its images and symbols while sharing a common ground with the original poem. However, **divergence** means to exceed the limits of detachment and to depart into a completely different cultural realm which is quite distant from the original, a process which may result in the *creation* of another poem quite independent and distinct from the original sharing no common ground with it. See, for example, "Shall I compare thee..." as translated by Fatina Al-Naeb and as translated by Bakri Al-Azzam (et al) that will follow soon. A good translation is then the one that can domesticate the original poem into the new cultural environment without diverting the new born poem from its mother.

To have more insight into this process, Shelley's "Transplanting the seed" image should be highlighted here. Bassnett quotes Shelley's analogy comparing the translation of poetry to

transplanting a plant whereby "The plant must spring again from its seed, or it will bear no flower..." She adds that

The imagery that he uses refers to change and new growth. It is not an imagery of loss and decay. He argues that though a poem cannot be transfused from one language to another, it can nevertheless be transplanted. The seed can be placed in new soil, for a new plant to develop. The task of the translator must then be to determine and locate that seed and to set about its transplantation. (58)

Accordingly, cultural *Detachment* means that the creative translation process acts like transplanting a tree from one soil to another. First, the whole plant is taken with its roots and is cultured into the new soil. This step is an analogy for translating the poem first into a prose/verse version maintaining all its original cultural aspects. Then, the roots need to be watered by the new water source and the leaves and boughs of the tree to be trimmed, i.e. the first version is recreated into poetry where the images of the original poem need to be spruced into the target culture. Thus, detachment in this context is like transforming the plant from one culture to another maintaining the same roots so that they can grow in the new soil sharing similar boughs and leaves with the original, yet having different color and odor, being watered by the new culture. On the other hand, *Divergence* cuts off the roots of the plant, a process which results in the death of this plant, and instead of changing the soil replaces the plant itself with a new one.

Therefore, while detachment leads to *adaptation* of the source text to cope with the target culture, *divergence* leads to what can be described as *adoption* which results in the creation of a totally new work of art reflecting the emotions and themes of the new writer (the supposed to be translator) yet bearing only the motif of the original work.

As for the nature of poetry, it should be noted that some poems yield to the process of creative translation while others resist it; a Romantic or Classical poem, for instance, may be more viable to translation than a modern one. Generally speaking, the poem which bears more emotion than thought belongs to the former while the poem which bears more thought than emotion belongs to the latter type. Modern poetry involves excessive references to mythological sources and employs new techniques, a feature that makes it more ambiguous not only for the reader but even more difficult for the translator. Such references, when translated, still bear the warp and weft (i.e. tint and shade) of the original, and thus remain foreign to the target reader.

Referring to the form of the poem, Bassnett states that "in actuality the target language readers are being simultaneously confronted with something that is both the same and different, i. e. that has a quality of 'strangeness'" (62). In my opinion, it is the job of the translator of poetry to reduce such quality of strangeness for the target reader, i.e. to make the translated poem sound as original as possible to the target reader by eliminating or at least minimizing the foreignness of the imagery and symbols. e.g. (لُلي) for (Lucy) in Wordsworth's poem.

An important question is posed here: Is all poetry translatable regarding form and content? Bassnett exposes Ezra Pound's categorization of poetry in relation to its degree of translatability.

There are, he [Pound] suggests, three kinds of poetry that may be found in any literature. The first of these is melopoeia where words are surcharged with musical property that directs the shape of the meaning. This musical quality can be appreciated by 'the foreigner with the sensitive ear', but cannot be translated, 'except perhaps by divine accident or even half a line at a time' (Pound, 1928). The second, phanopoeia, he regards as the easiest to translate, for this involves the creation of images in language.... His third category, logopoeia, 'the dance of the intellect among words' is deemed to be untranslatable, though it may be paraphrased. However, Pound suggests that the way to proceed is to determine the author's state of mind and start from there. We have come back again to Shelley and to the notion of transplanting the seed. (64)

Thus, not all poems are translatable. Compare for example Wordsworth's elegy, "She Dwelt among the Untrodden Ways" with Yeats's prophetic ideological poem, "The Second Coming;" compare also Shakespeare's sonnets with Eliot's "The Wasteland." Even the poems written by the same poet may vary in tradition and technique and, therefore, vary in their degree of possible translatability. Compare Yeats's early Romantic lyric, "When You are Old" with his later "Byzantium Poems," or compare Emily Dickinson's poem "A Word is Dead" with her riddle poems about Death and Immortality. Consider also Hopkins' Onomatopoeic quality in "The Windhover," and "God's Grandeur." Thus, to tackle some translation-resistant poems, an approximation between the language of poetry and that of prose may work out, whereby a medium language which can be called *poetic prose* or *prosaic poetry* may be used as a good strategy in achieving such an approximation between content and form.

Some Poems in Translation

To highlight the aforementioned concepts about the creative translation of poetry, some sample poems will be critically discussed to show how far the translators succeeded or failed in rendering creative translations for such poems. Let us begin with the most anthologized Shakespearean sonnet 18, "Shall I Compare thee to a Summer's day?" which has been attempted by many translators into Arabic.

In an academic paper published in 2010, this sonnet has been attempted with a critical manifesto by a group of translators, namely, Bakri Al-Azzam (et al). The following is a criticism of their translation and of the notions presented in their paper. It is hoped that by so doing the new notions about cultural *divergence*, adoption and adaptation should be made clear. Here is the sonnet and Azzam's translation:

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.

من ذا تجرأ بالمها تمثيلا	ما للثريا والهلال سبيلا
مهما جنت منك الشمس بحرها	بشرورها هي لن تنال فتيا
يا وردة في الشوك زاد جمالها	وبقاؤها بين الفصول طويلا
هذا الجمال عن الخلائق راحل	ووجودها فيهم يظل رحيلا
لكن حسنك للوجود مصاحب	في كل يوم زاده تجميلا
تبقين في عين الجميع حديقة	ما دام في ارض الحجاز نخيلا
تبقين يذكرك الجميع قصيدة	جيلا على مر الزمان فجيلا (43)

In their translation of this sonnet, Al-Azzam (et al) state that “the non-sensitivity of the text helps the translator to trespass the limits and sacredness of the original text” (40). To deal with the poetic text as non-sacred is a good thing; it should help the translator, not to “trespass the limits” of the original, but to recreate the original within the boundaries of its imagery and symbolism into a new cultural environment without violating its denotative aesthetic impact.

Moreover, Al-Azzam states that the translator's job is to “select the equivalents that are unanimously acceptable and enjoy clear currency and frequency” (41). Nonetheless, the creative translator should *create* not merely *select* equivalents. Furthermore, Al-Azzam goes on to claim that “the translator should be deviant and extraneous to make cultural shifts in order to produce similar cultural influence on the reader of the target language” (41). Yet, deviation bears more creative implications, but it seems that Azzam confuses it with divergence which leads to “trespass” the boundaries of the symbols and images of the original

poem and therefore produce “deviant and extraneous” ones in the translated version. In this case, the translator will neither be a *traitor* nor a *creator*, but only a *dictator*. The text should be culturally detached (not snatched) from its source in order to be recreated into the target culture.

Al-Azzam further tries to justify his so-claimed deviation process stating “that essence-related translation problems occur when the translator is faced with target language equivalents that do not bear similar connotations and cultural essence values” (42). The answer to this claim is simple: if language equivalents do not bear similar connotations, e.g. summer vs. *alsaif* (الصيف), culture equivalents can do the job, i.e. summer vs. *alrabi'e* (الربيع).

Quoting Hatim and Mason’s statement that “The translator of the literary text should have some *orientation* [Italics mine] toward the target text reader who is expected to have enjoyment and entertainment in the text fluency and accessibility” (42), it seems that Al-Azzam misunderstood Hatim’s “orientation toward the target text reader” as divergence.

Al-Azzam’s translation is a good example of Divergence which results in the production of a completely independent poem sharing no ground with the symbols and images of the original. Not only that; the translator’s misinterpretation of the original poem intensifies his divergence from the text, thus producing a new “deviant and extraneous” poem, though beautiful and valuable on its own, cannot be considered a translation of Shakespeare’s sonnet. Perhaps the first segment of line 4 (هذا الجمال عن الخلائق راحل) and the first segment of line 5 (لكن حسنك للوجود مصاحب) are the best translation of their original counterparts.

Al-Azzam then provides a back-translation of his own translation, which is itself the very evidence of his divergence. However, this experience can best be described as an adoption (not adaptation) of the Shakespearean sonnet.

Who can dare compare you to a gazelle?
 Pleiades and moon haven’t any way
 However much the hot sun from you does gain
 Would have but a stone thread of dates
 A rose whose beauty is enhanced by thorns
 All the seasons you’ll stay alive
 From all creatures beauty must depart
 So long you betwixt them remain
 But your beauty shall this life share
 And increase at every dawn of day
 All but a garden you shall see
 So long as in Hijāz palm trees grow
 A poem sung by all you shall be
 Throughout the ages year by year. (43)

A good strategy to value a poetic translation regarding the balance between its beauty and faithfulness, i.e. form and content, is to back-translate it. When compared to the original

poem, it will be possible to examine how far or close the back translation (and therefore the translation itself) may be from the original.

It should be noted that Al-Azzam assumes that 'summer' in this context has no connotative equivalent in Arabic culture and therefore decides to create his own image of the deer and the Pleiades. This is not true; 'spring' can be a good equivalent here. The images recreated by the translator should belong to the same ecological environment, i.e. to translate 'summer' into 'spring' is not a divergence but an adaptation of the image to fulfill the symbolic significance in the target culture. The Deer/Pleiades image, on the other hand belongs to a completely different ecological realm having no symbolic correlation with the original image of summer.

Al-Azzam rightly argues that "an Arabic poetry composer or an Arabic translator cannot compare his love with summer, and should try to find other natural elements that can bear adorable values. Adaptation is thus a translation procedure, followed when the situation of the source text is absent or unknown in the target text" (43). Well! This adaptation act is justified since summer cannot work as a symbol of beauty and temperateness in the Arab environment. Yet Al-Azzam (et al) go even further to state that "This requires that the translator should create a new situation that can be considered as being equivalent, and this special kind of equivalence is what is known as, a situational equivalence" (43). Instead, it seems that they mistake adaptation for adoption since they produce a different image completely diverted from the original image of 'summer.' This "situational equivalence" changes the summer image into an animal image, the gazelle.

To justify their translation, Al-Azzam states that

In Arabic culture wide eyes are a symbol of beauty, and thus women bestowed with such a value are highly appreciated. Deer or Oryx, as an Arabian culture animal enjoys this feature of beauty due to its wide beautiful eyes; this...is highly appreciated and emotionally memorized in the hearts of desert dwellers. Replacing the 'British Summer' by the 'Peninsula's Deer or Oryx' can suit the new cultural environment, and can create a thunder of emotions on the reader of the translated text, who is sensuously supposed to live this experience....the British Summer is for the British and the moon and the Pleiades can only be for desert dwellers and night travelers who are desperate for a glimpse of light at dark nights. On this basis, the beauty of these two natural elements can be essential equivalents of the British Summer's day....hence, an effect of a similar weight and force is achieved for both readers. (44)

It is noteworthy that beauty has no single image or expression in all cultures. A successful translator is the one who can distinguish between the universal common cultural elements and the different ones. The effect of summer image as a symbol of beauty is not common in different cultures; therefore, to produce the required effect, it has to be reworked into "spring." Although the star/sun image is common in the English and Arabic cultures, as stated by Enani in comparing the Arabic expression: (فإنك شمس والملوك كواكب) with that of

Shakespeare in *Pericles*, "Had princes sit, like stars, about his throne,/ And he the sun, for them to reverence," (Enani 2018, 24) yet, the summer image in the Arabic culture cannot function as a cultural equivalent for the summer image in Shakespeare's sonnet. What gives momentum to this interpretation is Enani's set example (أثلجت صدري) which means "you cooled my heart" as an equivalent to the English expression "You warm the cockles of my heart." Hence Enani sees that "Since poetry combines images, feelings, and personal and general thoughts, the translator has to sense what is consensus and try to domesticate what is different due to cultural factors." (Enani, 2018, 23-24) It should be noted that warmth is favored in cold environments while coolness is favored in warm environments, e.g. (بالماء والتلج والبرد – كالماء البارد على الظمأ – أثلجت صدري etc.

Although they are symbols of beauty in the Arabic culture, it is arbitrary to assume that the beautiful eyes of a deer, the moon and the Pleiades can fulfill the required aesthetic effect of the summer image in the English culture; Al-Azzam (et al) even assume that their translation is read only by the desert dwellers of the Arabian Peninsula. Nevertheless, the Arab target audience is so diverse that it encompasses Arabs extending from the Atlantic to the Arabian Gulf with a variety of cultural environments: urban, rural, as well as desert dwellers. However, all are quite familiar with the beauty of spring. Therefore, other images belonging to the same ecological category may be better substitutes for the beauty of summer in this poem, e.g. "Spring (الربيع)" or "Cool breeze (عليل النسيم)."

Moreover, the translators state that the Deer/Pleiades images "can create a thunder of emotions on the reader of the translated text, who is sensuously supposed to live this experience." On the contrary, the successful translation is not supposed to create a disoriented "thunder of emotions" but approximately similar emotions in the target reader. Nonetheless, thanks to this divergence a wonderful original, independent Arabic poem is finally created. It is noteworthy indeed that the would-be translated poem can stand alone as an original brilliant piece of poetry inspired by the Shakespeare's sonnet.

It seems that the translators' misinterpretation of Shakespeare's sonnet contributed to a great extent to this divergence. They misread "Rough winds do shake the darling buds of May/ And summer's lease hath all too short a date" as "incorporation" and harmony between these natural aspects, and the "Rough winds" as "breezy winds," thus creating a sense of harmony and integration between these elements, a juxtaposition that does not really exist in the Shakespearean sonnet. Azzam's misinterpretation is clear in the following statement:

Rough winds of summer dally with the newly grown buds of flowers and trees. Gently and moderately, this action brings about a strong friendly relationship between the breezy winds, and the toddling flowers and tender fodders of May, the month of beauty and breeding. Not only the viewers of this lively scene enjoy all the moments of it, but also every single part of nature is involved in the activity; the gentle movement of the wind, the humbleness of flowers and trees, and the musical tone of the chanting birds all share in forming a harmonious melody that is not easily imitated in human voice. All these harmonious active scenes are

peculiar to the cultural environment of the poet, and do not exist likewise elsewhere.” (44)

Actually, “the chanting birds” do not exist at all in the sonnet. What is really shocking is that they also assume that such “harmonious active scenes are peculiar to the cultural environment of the poet, and do not exist likewise elsewhere.”

Moreover, Al-Azzam goes on in exhausting the Shakespearean imagery to serve his own misinterpretation and hence his mistranslation

Regardless of how much the sun gains or takes from her beauty, its beauty remains complete; all that the sun can damage or harm is no more than a tiny or minute thread of dates’ stone, which resembles nothing-like element. The poet’s love is a hot sun resistant, and challenges all the severe climatic changes steadfastly and unwaveringly. (44)

It should be noted that the sun image, “the eye of heaven” is an independent image from that of summer, supporting the same idea of the transience of natural beauty, subject to changeability, versus “But thy eternal summer shall not fade.” The image suggests that the transient beauty of the hot shining sun is insufficient if compared with the eternal beauty of his beloved.

Furthermore, Azzam confuses divergence for flexibility claiming that “a literary translator should not adhere totally to the original text. On the contrary, he can be flexible when necessary to weave and create a new work that may have a similar effect on the target language reader. (45) He uses general obscure words to hinge around deviation such as “a literary translator should not adhere totally to the original text” but “can be flexible when necessary to weave and create a new work.” Actually, a creative translator of poetry is not just “a literary translator,” nor is he required to “create a new work” of art.

Now it is important to introduce three of the most prominent translated versions of this sonnet, the first by M. M. Enani, the master of generations, the second by Mazhar Qawasmeh, and the third by Fatina Al-Na’eb. In Enani’s translation, he employs alternate rhyme to match to some extent the Shakespearean sonnet rhyme scheme:

ألا تشبهين صفاء المصيف
بل أنت أحلى وأصفى سماء
ففي الصيف تعصف ريح الذبول
وتعبت في برعمات الربيع
ولا يلبث الصيف حتى يزول
وفي الصيف تسطع عين السماء
ويحتم القيطم مثل الأتون
وفي الصيف يحجب عنا السحاب
ضياء السما وجمال ذكاء
وما من جميل يظل جميلا

فشيمة كل البرايا الفناء
ولكن صيفك ذا لن يغيب
ولن تفتقدى فيه نور الجمال
ولن يتباهى الفناء الرهيب
بأنك تمشين بين الظلال
إذا صغت منك قصيد الأبد
فمادام فى الأرض ناس تعيش
ومادام فيها عيون ترى
فسوف يردد شعرى الزمان
وفيه تعيشين بين الورى

Don't you look like a **summer**'s beauty?
Thou art more lovely and of clearer sky.
In **summer** the withering wind blows up,
And messes with the buds of spring.
And **summer** soon departs;
In **summer** the eye of heaven shines,
And the hill rages like a furnace.
In **summer** the clouds withhold
The sky's light and the beauty of wit
For all mortals are destined to death.
But thy **summer** will never be lost
Nor will thou lose the light of beauty
Nor will the horrible death brag
Thou wonder amongst his shades,
If thou live in the eternal poem
So long as people on the earth dwell,
Or eyes can see,
My verse will ever be voiced by Time,
And you will live in it among the creatures.

In this creative translation, Enani managed to express the essence of the Shakespearean sonnet by taming the images to the Arabic culture. It should be noted that in the original sonnet 'summer' is mentioned three times and is alluded to in 'May' while in Enani's translation it is mentioned six times. Being himself a poet, a critic and a creative translator, Enani seems to have obeyed the sense and nature of the Arabic language which favors reiteration. The aesthetic beauty and lexical honesty cannot be missed in his translation. In other words, the translation maintains a balance between the beauty of form and the honesty of meaning.

Another version of this sonnet is presented by Mazhar Qawasmeh; it is a good example of a creative poetic translation which overvalues form at the expense of content, i.e. it is intended to make the translated version more beautiful than faithful. In other words, some meanings leak out from 'the bowl of the translator'; many irrelevant words are selected only for the purpose of rhyme and music.

أبيوم الصيف أحاكبك --- ففتيه جمالا ونقاء
فرياح الصيف بها صلف --- تودي بالأكمام هباء
وقصير أيام بقاءه --- والشمس لهيب تتراءى
ذهبي الخلّة أحيانا --- تلقاه بغم مُستاء
قضت الأيام لذي حسن --- عن عرش جمالٍ إقصاء
عبثت عن قصدٍ دنياء --- صيف لا يملك ما شاء
أما صيفك هذا السرمد --- يتحدى صفاه الأنواء
لن يخبو جمالٌ نلتيه --- يوماً وسببى وضاء
أو بفخر موت أن ألقى --- ظلاً يطويك ورداء
بل في أبدية أبياتي --- يتبخترُ حسنك لالألاء
ما جالت في النفس نسائم --- أو ضمّ الأحداق ضياء
ما بقيت أبياتي طويلا --- تهديك حياةً وبقاء

It is quite clear that the translator reduced the fourteen-line form into twelve lines all bearing the same end rhyme. In most lines, the rhyme is arbitrary selected for nothing but the purpose of sound. However, this violation of meaning for form does not cause much harm to the overall meaning of the poem but adds more beauty to the form; a simple back translation should show how much meaning is lost:

Shall I compare thee to a summer's day?
Thou art more lovely and purer.
Summer's winds are arrogant; they destroy the buds in vain;
Its days are short; and the sun seems a glazing flame;
Sometimes dressed in gold; you meet him melancholically distressed;
Days ordained fair to be ousted from its throne of beauty.
Its world is intently absurd, a summer that does not own its will,
But thy eternal summer, its purity defies storms,
The beauty you got shall not fade one day, and will ever be shining,
Nor death shall brag folding you in a shade and a dress.
But in the eternity of my verses your beauty shall brightly boast.
So long as the self can breathe or eyes can light enclose,
So long my verses will remain granting you life and survival.

Perhaps the most exquisite translation is that of Fatina Al-Na'eb whose version is described by Safa'a Kholosy (32-35) as more beautiful than the original:

من ذا يقارن حسنك المغرى بصيف قد تجلى
وفنون سحرك قد بدت في ناظري أسمى وأغلى
تجنى الرياح العاتيات على البراعم وهى جذلى
والصيف يمضى مسرعا إذ عقده المحدود ولى
كم أشرقت عين السماء بحرهما تتلهب
ولكم خبا في وجهها الذهبي نور يغرب
لأبد للحسن البهي عن الجميل سيذهب
فالدهر تغيير وأطوار الطبيعة قلب
لكن صيفك سرمدى ما اعتراه ذبول
لن يفقد الحسن الذى ملكت فهو بخيل

والموت لن يزهو بظلك فى حماه بجول
ستعاصرين الدهر فى شعرى وفيه أقول:
ما دامت الأنفاس تصعد والعيون تحدد
سيظل شعرى خالداً عليك عمراً يغدق

This masterpiece of creative translation managed to render not only the meaning of the original poem so honestly that one might assume that it was dictated by the same ‘Muse’ that inspired Shakespeare, but also it maintained the three quatrains and couplet form by unifying the rhyme in each quatrain and the rhyme in the final couplet, thus creating a beautiful and faithful translation.

However, it should be noted here that the three aforementioned versions violated the connotative significance of summer which is the best time of the year in England and thus can stand as a symbol of beauty and temperateness, ignoring the fact that the Arabian summer is quite different. Being so hot, the Arabian summer can never bear the same symbolic significance as the English summer. Taming this symbol to fit in the Arabic culture, ‘Spring’ should be used instead. It is noteworthy that Enani is the one who used ‘spring’ in his 2016 version besides ‘summer,’ trying perhaps to acquaint the Arab reader with the symbolic significance of the English summer. Moreover, he compared the beloved, not to the loveliness and temperateness of summer, but to the clarity of the sky being so cloudless in summer:

ألا تشبهين صفاء المصيف
بل أنت أحلى وأصفى سماء

He then admits in lines 6-9 the extreme hotness of summer and contradicts the clarity of the sky being blocked by clouds:

وفى الصيف تسطع عين السماء
ويحندم القيط مثل الأتون
وفى الصيف يحجب عنا السحاب
ضيا السما وجمال ذكاء

Anyway, the overall image reflects the essence of the Shakespearean image as it signifies that the beauty of nature is always transient versus the eternal beauty of the beloved one which is everlasting.

It is noteworthy that Enani produced a later version of this sonnet in his 2016 collection *Shakespeare's Sonnets* (113) whereby he addresses a male friend as follows:

أتراك تشبه أي يوم مر بي صيفاً؟
إني أظنك أحلى.. وهواك أكثر لطفاً
تعدو الرياح العاتيات على براعم كن نوار الربيع
وكذا فصل الصيف ليس يطول بالحسن البديع
ولقد نرى عين السماء تشع حراً قد توقد
أو قد ينقب وجهها الذهبي غيم قد تلبدا

لا حسن يبقى سحره دوما ولكن ربما يفقده
 إما مصادفة وإما وفق ما تقضي الطبيعة حسبما نعهده
 لكن صيفك سرمدى ليس يذوي أبدا
 لا بل ولن يفقد حسنا بات فيك مخلدا
 كلا ولن يزهر الحمام بأن قد بث في ظل الفناء مشردا
 ما دمت في شعري المخلد قد سكنت كمثّل هذا الدهر لن يتبددا
 ما دامت الأنفاس في صدر الورى وبأعين الناس البصر
 ستعيش أبياتي بهذا الشعر حتى تستمد الروح منها والعمر

It is clear that the tones of the two versions are quite different. Addressing a female lover, the first is more dynamic in tone, full of intense powerful emotion expressed in rhetorical language, while the second, addressing a male friend, is static presenting a more formal attitude with the lines longer ending with stasis known in Arabic as (السكون). Thus,

ألا تشبهين صفاء المصيف / بل أنت أحلى وأصفى سماء

is modified into,

أتراك تشبه أي يوم مر بي صيفا؟ / إني أظنك أحلى .. وهواك أكثر لطفا

However, this issue is discussed later in this paper.

To appreciate the due value of the aforementioned creative translations of sonnet 18, it is noteworthy to compare them to another noncreative version done by Badre Tawfiq (37):

هل أقارنك بيوم من أيام الصيف
 .إنك أحب من ذلك وأكثر رقة
 ، الرياح القاسية تعصف ببراعم مايو العزيرة
 .وليس في الصيف سوى فرصة وجيزة
 ، تشرق عين السماء أحيانا بحرارة شديدة
 ، وغالبا ما يصير هذا الوهج الذهبي معتما
 ، والروعة بأسرها تتلاشى عنها روعتها يوما ما
 : بالقدر أو بالطبيعة التي قد تتغير دورتها بلا انتظام
 لكن صيفك الخالد لن يذوي أبدا
 ، أو يفقد ما لديه من الحسن الذي تملكه
 ولا الموت يستطيع أن يطوبك في ظلاله
 .عندما تكبر مع الزمن في الأسطر الخالدة
 ، فما دام للبشر أنفاس تتردد وعيون ترى
 .سيبقى هذا الشعر حيا ، وفيه لك حياة أخرى

This translation is a good example of the literal translation which is too faithful to be beautiful. It strictly adheres to the denotative level of meaning, thus rendering an almost prose version of the original poem bearing foreign tongue and attributes and lacking any sense of creativity. However, this literal version may be an initial stage that may help the creative translator to rework it into a more creative one.

Another example of poetic translation is the one attempted by the researcher in rendering sonnet 17 into an Arabic creative version:

Who will believe my verse in time to come
If it were filled with your most high deserts?
Though yet heaven knows it is but as a tomb
Which hides your life, and shows not half your parts:
If I could write the beauty of your eyes,
And in fresh numbers number all your graces,
The age to come would say this poet lies,
Such heavenly touches ne'er touched earthly faces.
So should my papers (yellowed with their age)
Be scorned, like old men of less truth than tongue,
And your true rights be termed a poet's rage,
And stretched metre of an antique song.
But were some child of yours alive that time,
You should live twice in it, and in my rhyme.

من ذا في زمن أت سيصدق شعري
لو أن عظام مفاتنك قد تحيا فيه وتسري؟
فلشعري يضم جمالك كالعقبر
يتوارى حسنك فيه لا يظهر غير النذر
فلو أني صورت جمال عينيك وما فيهما من السحر
وأوقفت عليهما كل القوافي وما يجد من الشعر
لقال القوم من بعدي إن هذا الشاعر يهذي
فأتى للبحور العين أن تمشي على الأرض
هكذا كتابي اصفرت أوراقه وسخر منها الزمان
كمن دب فيه المشيب وانعقد منه اللسان
وصارت مفاتنك هذي هذيان شاعر مسه الجنون
كأنها أنغام أنشودة جارت عليها السنين
فلو أن لك وقتئذ طفلاً على الأرض يسري
لدبت فيك الحياة مرتين الأولى فيه والأخرى في شعري
ترجمة معتز السروجي

In this version, the translator tried to hold a balance between the content and the form, i.e. to make the translated poem sound as faithful and beautiful as possible without losing much *water* from the *bowl*. The line “Such heavenly touches ne'er touched earthly faces” is deliberately worked out into an Arab cultural-bound image as *فأتى للبحور العين أن تمشي على الأرض*

The comparison with Badre Tawfiq's version (33) is quite enough to show the difference between creative and noncreative translation:

من الذي سيصدق أشعاري في الزمن الآتي
إذا كانت مليئة بفضائلك البالغة الرفة؟

رغم أنها، والسماء عارفة بما أقول، ليست إلا شيئاً كالقبر
الذي يخفي حياتك ولا يظهر بالكاد سوى نصف عناصرك
لو أنني أستطيع أن أعبر عن جمال عينيك
وفي قصائد جديدة أعدد كل ما فيك من فضائل
فإن العصر الآتي سيقول "هذا الشاعر يكذب"
لأن مثل هذه اللمسات العلوية لم تلمس الوجوه الأرضية،
هكذا يحق لأوراقي التي يطاردها عصرها بالنباح
أن تحتقر كالرجال المسنين الذين لا تتجاوز الحقيقة أطراف ألسنتهم
فيقال عن حقولك الصادقة إنها كلمات شاعر غاضب
وأنها أنعام ممطوطة لأغنية قديمة.
أما لو كان لك وقتنذ طفل على الأرض يسري،
فإنك تحيا عندنذ مرتين، واجدة فيه والأخرى في شعري

It is quite clear that Badre Tawfiq's translation is so literal that it mechanically follows the original word by word. This mechanical translation not only lacks any sense of creativity but also violates the poetic diction with some words such as,

“والسماء عارفة بما أقول – نصف عناصرك يطاردها عصرها بالنباح- اللمسات العلوية لم تلمس الوجوه الأرضية ”

Definitely, Enani's furious tone rightly sounds in the following quotation against those who attempt to translate poetry into prose:

The translation of poetry into poetry is definitely dominant throughout the whole world, east and west, with no exception, perhaps except for Arabic whereby many translators insist on translating poetry into prose. Isn't that strange? It is even weird and odd! What is really stranger is to see those who support it claiming to be accurate in transferring the meaning, as though the poetic text were some sort of scientific substance or a political document that requires the commitment to literal meaning...The modern theory in poetic translation holds that what is to be translated is the image carried on or drawn by the poetic text into another language with different meter and rhyme, so that a poetic work is created with the power of image and music combined by the poet; hence, the translator herein does not translate 'the words of the image,' but 'the image created by words' in his mind, i.e. he recreates the poetic experience in his own language; he shares the vision of the original poet guided by his words so as to shape this vision in other words. (2018 29)

Nevertheless, Tawfiq's prose version may only work out as a draft or an initial step to help the creative translator recognize the denotative meaning of the original poem so as to recreate a more original version into the target culture.

It should be noted here that “heaven knows” is only an expression of assertion to add emphasis to the assumption that “it is but as a tomb.” This emphasis is expressed in the researcher's version as “فلشعري يضم جمالك كالقبر” without reference to heaven. It is also noteworthy that the image “Such heavenly touches ne’er touched earthly faces” implies the assumption that the beloved's beauty is so magnificent that, as Shakespeare puts it in praise

of the marvelous beauty of Cleopatra, it “beggared all description.” Therefore, the best counterpart of this heavenly beauty is the nymphs, known in Arabic as “Al-Hour Al-Ein,” women of paradise known for their legendary beauty:

Moreover, in his translation, Badre Tawfiq addresses a male friend whereas my translation addresses a female lover. The assumption that the Shakespearean sonnets address a male friend is very controversial. In the introduction to his magnificent translation of the Shakespearean sonnets, Enani depicts this debate in some detail and tends to believe that Shakespeare was not homosexual as claimed by some critics and that the friendship between male friends in the literary tradition was valued as stronger than the love relationship between man and woman (Enani 2016, 61-65). However, I tend to believe that the overpowering images of legendary beauty and intense expression of the love emotion in the Shakespearean sonnets, especially in sonnet 17, cannot be attributed but to a female lover: “the beauty of your eyes” and “the heavenly touches” can never describe a male figure even if the poet were typically homosexual. That is why I reworked this image into “فأنى للهور العين أن تمشي على الأرض”

A translation of a Shakespearean sonnet cannot pass without consulting Enani, the authority of literary translation who also states somewhere else that “the translator should act as a critic who analyzes and interprets the text, guided by any part of it to have a general outlook, then proceeds within this general assumption through the text; henceforth, if he finds later in other parts of the text what changes this general conception, he may adapt it before he comes again to the parts to check whether they contradict or support it, and so on. (2018 17) The following is his exquisite translation of sonnet 17 (2016 112):

من ذا يصدق شعري المروي في سمع الزمان المقبل
ما دام يزخر بالصفات الصادقات لحسن فرد أمثل
و لو انه – والله يعلم – لا يمثل غير قبر مقفل
بخفي حياتك ثم لا يبدي سوى نصف الخصال الكامل
لو كنت أقدر أن أسجل في الكتابة حسن نور المقلتين
أو في الجديد من القريض أعد كل محاسن يبدين
لسمعت من في قابل الأيام بهتف أن أتى الشاعر بالمين
ما زان يوما ذلك السحر السماوي أي وجه من بني الأرضين
وإذن فسوف تنال أوراقى التي اصفرت لطول العمر نظرة الاحتقار
فكانها الألفاظ في أفواه أشياخ يجافون الحقيقة في الكلام
وإذا هم وصفوا حقوقك قائلين بأنها وهم من الأوهام في الأشعار
أو قيل بحر من بحور الشعر ذو قدم وجدده لنا بين الأنام
لكنما إن كنت ذا طفل ويحمل آنذاك سمات طلعك الفريدة
فلسوف تحيا مرتين بلا مرأ مرة في وارثك.. ومرة في ذي القصيدة

Although in his version Enani maintains a neutral tone, he assumes in the endnotes (2016, 275) that the poem addresses a male friend, stating that it is the last sonnet that encourages regeneration by begetting children mingled with the theme of eternity that the poet is trying to achieve. However, what makes one reluctant to accept this assumption is that the speaker does not describe moral or abstract idealistic attributes of his addressee, but rather a devout

fascination with physical beauty: “the beauty of your eyes,” “all your graces,” “earthly faces.” It seems that the speaker is infatuated not only with the moral merits of the addressee but also with her physical beauty that he is trying to immortalize.

In addition, Enani’s assumption that this sonnet encourages regeneration by begetting children is based upon the ending couplets: “But were some child of yours alive that time, / You should live twice in it, and in my rhyme.” Nevertheless, the couplet can be read as a resolution to the speaker’s problem aroused in the first quatrain that the legendary beauty of the beloved one beggared the poet’s description and thus one solution is to have a child left behind as an evidence of the existence of that beauty, whereas the ideal resolution would lie in the poem itself which regenerates this beauty for the coming generations every time this sonnet is read throughout the ages, as Shakespeare puts it in sonnet 18: “So long as men can breathe, or eyes can see/ So long lives this, and this gives life to thee.” Therefore, the very idea of begetting a child is not the sole intention of the poet; rather, it could be seen as implying more support to the theme of the legendary beauty of the beloved one.

Nonetheless, the purpose of the creative translation of poetry as put forward in the introduction is to provide the target reader with aesthetic pleasure that stems from both content and form. If the target reader is the Arabs, nothing of the sort of homosexuality or allusion to any kind of perversion will be a source of pleasure, but rather a source of contempt, disgrace and indignity. Enani (2016) states that perhaps one of the reasons why the previous generation of Arab translators were reluctant to translate the whole collection of Shakespeare’s sonnets was because the love poems were assumed to address a male adult from the noble class (as they literally comprehended the masculine pronoun as referring to a male lover), and that this tendency may lead to the repulsion of the Arab readers (83-84). Therefore, being a matter of disagreement among scholars, it is safer to assume that the addressee in such sonnets is a beloved woman even though the argument might suggest otherwise.

Another example of poetic translation is attempted here by the researcher. “She Dwelt among the Untrodden Ways” is one of the most prominently anthologized elegies by the leading Romantic poet, William Wordsworth, in which he expresses a very intense emotion of love mingled with a deep sense of sorrow for the loss of a beloved Lucy. [Bold italics mine]

She dwelt among the untrodden ways
Beside the springs of ***Dove***,
A maid whom there were none to praise,
And very few to love.
A violet by a mossy stone
Half-hidden from the eye!
Fair as a ***star***, when only one
Is shining in the sky.
She lived unknown, and few could know
When ***Lucy*** ceased to be;

But she is in her grave, and, Oh,
The difference to me!

عاشت بين دروب لم تطأها قدم
عند يبايع نهر من شأنه القدم
عذراء قسمتها من الثناء العدم
ومن العشق قلما أصابها الكلم
زهرة جار عليها طحالب الصخر
فتوارى نصفها بين طياته عن النظر
حسناء كأنها البدر في القمم
إن صفت السماء وخلت من النجم
عاشت مجهولة الأثر مقطوعة النسب
حتى توارت ليلي وكف صوتها عن الصخب
فويلي لقد اتخذت لنفسها قبراً
وأه فلم تترك لعيني مقبراً
ترجمة معتز السروجي

Attempting to recreate the imagery with its symbolic significance into *fresh* images that appeal to the culture of the Arab reader, I encountered three major problems. With ‘fresh’ I mean the images that sound homogenous with the Arab environment and taste. These problems are highlighted above as: “Dove,” “Fair as a star,” and “Lucy.”

As for the first problem, “Dove” is known to be the principal river in the Midlands of England. It has been inhabited since early history. The river ‘Dove’ sounds foreign to the Arabic ear; it is unknown to most Arabs and therefore its symbolic significance will be lost if transliterated as a proper noun. Although this might be the place where the beloved Lucy dwelt, the ‘Dove’ in the poem might signify a place for her seclusion and loneliness. To reflect this sense of loneliness and seclusion, (نهر من شأنه القدم) is used in the translation.

As for the second problem, the image of beauty, “Fair as a *star*, when only one / Is shining in the sky” compares the beauty of Lucy with one beautiful star shining alone with no rivals. The image suggests not only her uniqueness, but also her loneliness. However, the star in Arabic culture is known to be a symbol of fame and celebrity such as movie stars. Therefore, to translate the star image into its Arabic synonym (النجم) would lead to the loss of meaning and total emotive effect of the original image. Thus, the best cultural counterpart of the star image here is to compare Lucy’s beauty with the full moon (البدر) which is a well-known symbol in the Arabic literary and cultural tradition that stands for beauty.

It seems that the geographical environment plays an important part in shaping cultural tradition. The star for the English and the moon for the Arabs are two and almost the same symbols of beauty. Having a cloudy and foggy climate most of the year, and being located in the northern part of the globe, it seems that England does not enjoy the view of the moon which scarcely shows up as full and beautiful. Hence the beauty of the stars is more frequently witnessed by the English. In the Arab world, on the contrary, the moon is of a special significance; it indicates the lunar cycle which determines the Arabic calendar which

is crucially important especially in determining the beginning of Ramadan, the holy month of fasting, and other months related to religious holy rituals.

Thus, the star image is reworked into the moon image which meanwhile expresses the same emotion and belongs to the same ecological category:

حسناء كأنها البدر في القمم
إن صفت السماء وخلت من النجم

The third problem lies in the translation of the beloved's name, "Lucy," which, if transliterated as (لوسي), would sound foreign to the Arab ear. Therefore, an original Arabic name is needed to replace it; "Laila" (ليلي) in this case would be a good substitute since this name is recurrent in the Arabic literary tradition and is associated with the legendary love story between Laila and Qais (قيس) which has been the subject of many poetic works.

Lucy's death made no difference to many people because she was unknown but made a great difference to the speaker because he was in deep love with her:

But she is in her grave, and, Oh,

The difference to me!

Therefore, this expression of sorrow is rendered into the image of the speaker's eye being unsteady (فلم تترك لعيني مقرا) which features the emotional upheaval at the loss of a very dear and beloved person. It should be noted that the image of the steadiness of the eye is an original image embedded in the Arab culture as an expression of joy and comfort, whereby the unsteadiness of the eye would be a powerful expression of the overwhelming emotional turmoil at the loss of a beloved one. The Qura'anic story of Mosa (Moses) (PBUH), for example, describes the emotional reaction of the wife of the pharaoh upon seeing Mosa, an infant in his floating box being delivered by the river to their house, as a loving affection to the baby using the image of the steadiness of the eye:

"وقالت امرأة فرعون قرة عين لي ولك..." (آية 9 - سورة القصص)

The Aia is translated metaphorically by most translators as "And the wife of Fir'aun (Pharaoh) said: A comfort of the eye, joy of the eye, a consolation for me, A refreshment of the eye," and literally into "for the eye to get steady and settle down, to be refreshed" (Qur'an - Islamic Network, 28 Al-Qasas). Therefore, the unsteadiness of the eye (وَأَه! فلم تترك لعيني مقرا) is a good Arabic counterpart for "And Oh, / The difference to me!"

The more the translator delves into the literary heritage of the target culture, the more his images and symbols sound more original and fresh. The Encyclopedic knowledge of such great scholars of translation as Enani is enough evidence of that phenomenon.

Another emotional love poem that yielded itself to my translation is "When You are Old" by William Butler Yeats:

When you are old and gray and full of sleep,
 And nodding by the fire, take down this book,
 And slowly read, and dream of the soft look
 Your eyes had once, and of their shadows deep;
 How many loved your moments of glad grace,
 And loved your beauty with love false or true
 But one man loved the pilgrim soul in you,
 And loved the sorrows of your changing face.
 And bending down beside the glowing bars
 Murmur, a little sadly, how love fled
 And paced upon the mountains overhead
 And hid his face amid a crowd of stars.

The following translation is an example of a process in which the researcher tried to maintain a balance between content and form, to be faithful and beautiful:

عندما يمضي بك الزمان وينال منك الهرم
 وتنحني فيك هامة وينكمش فيك الأدم
 خذي كتابي هذا وما سطر به القلم
 وانظري بعينيك إلى ماض تولى ونال منه القدم
 كم من العشاق هاموا بجسد ماله من خلود
 ولكم هاموا بحسبك عشقاً ماله من حدود
 لكن واحداً عشق فيك الروح والقلب الودود
 وعشق وجهك إذ غاب جماله عن الوجود
 وتولى سحره وحالت بينك وبينه السدود
 وانتحي بجانب قضباناً استعرت ناراً وشهاباً
 تلفظ وملئ فيه حزناً كيف ذاك الحب غاب
 وخطا فوق الجبال بعيداً ولم أدر له مآباً
 ثم أخفى وجهه بين حشد من النجوم وصار سراً

ترجمة معتز السروجي

However, some water may leak from the translator's bowl. In lines 4 and 5, in particular, "And slowly read, and dream of the soft look/ Your eyes had once, and of their shadows deep," the speaker asks his beloved to take down his poem when she gets old and loses her physical beauty and while she is slowly reading would reflect on the memory of the lost beauty of her eyes, the "soft look" she used to have as a young woman now covered with the shadows of old age. To hold a balance between content and form, these lines are translated into

خذي كتابي هذا وما سطر به القلم
وانظري بعينيك إلى ماض تولى ونال منه القدم

However, these lines maintained the beauty of the form but ignored the image of "the soft look" and "their shadows deep." Thus, the following options have been introduced:

واقرئي رويدا عن حسن قد تولى ونال منه القدم
واقرئي رويدا عن ناعسات قد تولى حسنهما ونال منها القدم
واقرئي رويدا عن ناعسات قد تعمقت ظلالها ونال منها القدم

Perhaps the last option is more faithful but also more redundant and less musical.

Sometimes the creative translation requires the addition or omission of a line or a change in the total number of lines to give a more aesthetic effect. This happens in the translation of the following lines whereby one more line is added to provoke the required effect:

But one man loved the pilgrim soul in you,

And loved the sorrows of your changing face.

لكن واحداً عشق فيك الروح والقلب الودود
وعشق وجهك إذ غاب جماله عن الوجود
وتولى سحره وحالت بينك وبينه السدود

It is the addition of more lines or words in the translation that Enani (2018) recommends when he states that "the translator of poetry is allowed to use all the poetic license allowed by the target language in order to make the target reader believe that he is reading poetry; he can also add more lines of verse than those of the original, or more words wherever required to give interpretation or rhyme" (16). He elsewhere states that "the translator may add more words in Arabic translation due to the nature of Arabic which requires clarification and repetition in order to cause the required effect (25).

Another translation is attempted by the researcher of P. B. Shelly's "Love's Philosophy:"

The fountains mingle with the river
And the rivers with the ocean,
The winds of heaven mix for ever
With a sweet emotion;
Nothing in the world is single,
All things by a law divine
In one another's being mingle
Why not I with thine?

See the mountains kiss high heaven
And the waves clasp one another;
No sister flower would be forgiven
If it disdain'd its brother:
And the sunlight clasps the earth,
And the moonbeams kiss the sea..
What are all these kissings worth,
If thou kiss not me?

The poem employs alternate rhyme to match the joyous debatable tone of the speaker seeking emotional and physical union with his beloved one. Because the alternate rhyme is not common in Arabic poetry, I tried to express this harmonious tone by unifying the rhyme in the body of the poem and by using the heroic couplets at the beginning and the end.

فلسفة الحب
اختلط النهر والبحر والسماء
وتعانق المحيط والأنهار
والرياح يتعانقن في السماء
بشوق ولوعة في اللقاء
ما من نجم وحيد في الفضاء
هكذا قضى قاننون السماء
فامتزج خل بخله كالشجر بالحاء
فكيف تكون مني كالغريباء

أنظر كيف تقبل الجبال على السماء
والأمواج يتعانقن كالأخلاء
فويل لزهرة شمساء
إن هي تعالت على الأشقاء
وضياء الشمس يحتضن البر
ونور القمر يقبل البحر..
ما بال كل هذه القبيلات
إن غاب ثغرك عني وفات؟
ترجمة معتز السروجي

Perhaps the best expression of the creative process of poetry is given by Ted Hughes in his famous poem, "The Thought Fox." This process can also be applied to the creative translation of poetry.

The Thought Fox

I imagine this midnight moment's forest:
 Something else is alive
 Beside the clock's loneliness
 And this blank page where my fingers move.

.....
 Two eyes serve a movement, that now
 And again now, and now, and now

.....
 It enters the dark hole of the head.
 The window is starless still; the clock ticks,
 The page is printed.

The analogy in this poem can best be applied to the creative translation of poetry: the thought of the poem obsesses the mind of the poet (translator) in the darkness of his mind just like the secret movements of the fox: "Something else is alive / Beside the clock's loneliness / And this blank page where my fingers move." Then, as the idea is coming closer and closer to the mind, "Something more near... / Is entering the loneliness.... that now/And again now, and now, and now / Sets neat prints into the snow." When the idea is fully crystallized, it is time to be born; it suddenly jumps from the backyard of his mind into the paper, "The page is printed," i.e. the poem is translated.

Conclusion:

This paper attempted to present a feasible definition of what can be considered a creative translation of poetry by laying out some characteristics that should be available in the translation as a creative process, in the translator as poet, and also in the poem that can be creatively translated.

The creative translation of poetry defies traditional linguistic dogma that imposes a great deal of restrictions regarding the grammatical accuracy and syntactical precision. Hence this paper is not and should not be a linguistics study, nor is it a study of a traditional literary translation but rather a study that depicts the translation of poetry within the boundaries of the aesthetic creative process that acts as a bridge between the poem and the translator, on the one hand, and between the poet translator and the target reader on the other hand.

The discussion and analysis of the translations provided above suggest some new notions regarding the nature of honesty and objectivity that should guide but not control the work of the creative translator whereby he should be allowed poetic license to be rather aesthetically 'beautiful.' Therefore, the conflict between content and form, i.e. being either 'faithful' or 'beautiful' is resolved here. Thus, the dictum presented earlier, "The translation of poetry is like women, the beautiful ones are not faithful and the faithful ones are not beautiful" has been proved to be not always true; the faithful can and should also be beautiful.

■ In this context, honesty essentially involves the sincerity of the translator in carrying to the target reader the aesthetic effect of the original which lies in the use of imagery and symbols as well as in the sound effects. The images and symbols of the original poem need to be recreated in translation so as to meet not only the culture, but also the taste and feelings of the target language in a way that arouses similar, if not approximately typical, emotion and aesthetic pleasure in the target reader.

The translation of poetry is not as feasible as the other types of literary genres wherein the problems may be confined within linguistic, cultural, or historical boundaries. The problem lies in the first place in two main elements: the creative imagination of the poet translator who may or may not succeed in recreating the original poem into its creative counterpart and also in the nature of the poem which may yield or resist the creative translation. Thus, the successful creative poetic translation is the one that maintains a balance between the form and the content whereby the 'faithful' can also be 'beautiful.' The job of the creative translator is to keep as much 'water in the bowl' as possible. It is thus concluded that this process is much more difficult than that of the poet; while the latter enjoys the freedom of expression, to fill the bowl with as much *water* as he wishes, the former is restricted by the personal experience of another poet and is even more required to protect this *water*, which is not his own, from any loss.

It can also be concluded that the translation of poetry is an aesthetic creative process, no less in talent and effort than the original creative process itself. Since the creative translator has to maintain the aesthetic value of the original personal experience of the poet, which lies in both content and form, he himself should necessarily be a poet or at least poetically talented.

We have seen two extremes in the poetic translation. If the translator is a well-established poet, they may render a version that exceeds the original in its aesthetic beauty. On the contrary, if the translator is not poetically talented, they may ruin the beauty of the original poem rendering a defective version both in form and in content.

The creative process in translation

To help the translator recreate the original poem into a verse version, it might be helpful to translate it first into a prose version which acts as a draft to guide the translator to the main thought or emotion of the poem. This prose version would be reworked into a verse version; in this case, it stills sounds as an imitation of another poem bearing foreign cultural traits. Then, it is necessary to rework this verse version into a poetic version which is liberated from such traits and stands as a culturally independent poem. Therefore, to maintain the aesthetic value of the poem in translation, the translator ought to assimilate the emotion and thought implied in the images and symbols of the original poem and recreate them into *fresh* and *original* images and symbols in a way that can equally ease their assimilation within the cultural context of the target reader. Thus, a more successful translation is the one that can

achieve more originality and cultural independence from the original. If the cultural independence is insufficient, the translation would then lose the quality of originality and may thus appear as a mere imitation of a foreign tongue.

To achieve the originality of the translated poem, a process suggested by the researcher is required, what can be called '*cultural filtration*'. This process involves sifting the cultural sediments (elements) that may, if transmitted into the target poem, color the translation with the SL culture and thus make it sound foreign to the target reader. Such elements should then be recreated into fresh, original images and symbols. This process is required to maintain the aesthetic pleasure; in such cases the semantic effect should dominate the lexical demand.

Another important conclusion is that cultural detachment should not be so abused that it results in the divergence of the translation from its source. Detachment means that the closer the poetic translation is to the target reader culture, the more detached it becomes from the culture of the original poem thus producing a poetic version fresh and original in its images and symbols while sharing a common ground with the original poem. Divergence, on the other hand, means to exceed the limits of detachment and to depart into a completely different cultural realm which is quite distant from the original, a process which may result in the *creation* of another poem quite independent and distinct from the original sharing no common ground with it. Therefore, a good translation is the one that can domesticate the original poem into the new cultural environment without diverting the new born poem from its mother.

Therefore, while detachment leads to *adaptation* of the source text to cope with the target culture, *divergence* leads to what can be described as *adoption* which results in the creation of a totally new work of art reflecting the emotions and themes of the new writer (the supposed to be translator) yet bearing only the motif of the original work.

As for the nature of the poem to be translated, it can be concluded that some poems yield to the process of creative translation while others resist it. Generally speaking, the poem which bears more emotion than thought belongs to the former while the poem which bears more thought than emotion belongs to the latter type. Therefore, not all poems are translatable.

Bibliography

- Al-Azzam, Bakri, Majed Al-Quran, Mohammed Al-Ali. "Preserving the Cultural Essence in Translating into Arabic the Shakespeare's Sonnet 'Shall I Compare thee to a Summer's Day'." *Journal of Language and Literature*. Jordan: Hashemite University, Jordan University of Science and Technology, 2010
- Bassnett Susan, "Transplanting the Seed: Poetry and Translation," in Bassnett and Lefevere (eds.). *Constructing Cultures: Essays on Literary Translation*, Philadelphia, U.S.A.: Multilingual Matters Ltd, 1998. 57-75.

■

Bennett, Guy. "Translation of Poetry/Poetry of Translation: Some Thoughts on Transpoiesis."

<http://mindmadebooks.com/bennett.translation_of_poetry.pdf>

Dickinson, Emily. *The Complete Poems of Emily Dickinson*. Ed. Thomas H. Johnson. Boston: Little, Brown and Co., 1960.

Eliot, T. S. "Tradition and the Individual Talent." *Selected Essays, 1917-1932*. Faber and Faber: London, 2009. 13-22.

Faiq, Said. "Cultural Dislocation Through Translation." *Intercultural Communication Studies*. XIV: 4. American University of Sharjah, 2005.

Hughes, Ted. "The Thought Fox," in *The Hawk in the Rain*. London: Faber & Faber, 1968.

Merriam-Webster Dictionary: <<https://www.merriamwebster.com/dictionary/poetry>>

Oxford Living Dictionaries: <<https://en.oxforddictionaries.com/definition/poetry>>

Paz, Octavio. "Translation: Literature and Letters." trans. Irene del Corral, in *Theories of Translation: an Anthology of Essays from Dryden to Derrida*. Ed. Rainer Schulte and John Biguenet. Chicago, IL: Univ. of Chicago Press, 1992. 152-162.

<http://www.occt.ox.ac.uk/sites/default/files/paz_literature_and_letters.pdf>

Qawasmeh , Mazhar. <<http://www.atinternational.org/forums/showthread.php?t=7013>>

Qur'an Translation: Surah Al-Qasas.

Webster's New Dictionary of Synonyms. Springfield, Massachusetts: Merriam-Webster Inc., 1984

Arabic Works Cited

- بدر توفيق. سونيئات شكسبير الكاملة. ترجمة بدر توفيق. الطبعة الأولى. مؤسسة أخبار اليوم. دار الكتب والمكتبات. 1988

Badre Tawfiq. *The Complete Sonnets of Shakespeare*. Trans. Badre Tawfiq. First edn. Akhbar Al-Yom Organization. Dar Al-Kotob Wa Al-Maktabat, 1988.

محمد عناني. سونيئات شكسبير. ترجمة وكتب المقدمة والحواشي محمد عناني. القاهرة: الهيئة المصرية العامة للكتاب. 2016.

M. M. Enani. *Shakespeare's Sonnets*. Trans., intro., and annotated by M. M. Enani. GEBO, 2016.

مقدمة كتاب شجرة السم. مختارات شعرية ترجمة بهاء الدين محمد مزيد. المركز القومي للترجمة-
2018

----- Intro. to *The Poison Tree*. Selected Poems, translated by Baha'a Mazid.
Cairo: National Center for Translation, 2018.

صفا خلوصي. فن الترجمة في ضوء الدراسات المقارنة. دار الرشيد للنشر. العراق- 1982.

Safa'a Kholosy. *The Art of Translation in the Light of Comparative Studies*. Iraq: Dar
Al-Rashid for Publication, 1982.

سيف الحسيني. دراسة في الترجمة والتعريب. 2011.

Saif Al-Hosainy. *A Study on Translation and Arabization*. No Publisher, 2011