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Strategies Adopted by Omar Abu Risha in Rendering Imagery from Arabic into English

الاستراتيجيات المتبعة لدى عمر أبو ريشة في ترجمة الصورة الفنية
من العربية إلى الانجليزية

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Dedication

I dedicated this work to the wise, the patient, and the ones, who are

Always with me

My parents, My children

&

My beloved wife

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Strategies Adopted by Omar Abu Risha in Rendering Imagery from Arabic into English

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Abstract

The present study aimed to figure out the strategies adopted by Omer Abu Risha in rendering imagery from Arabic into English and to examine the procedure which has been used in rendering poetic devices .Moreover , the study also tries to show the extent of the poet translator 's succcess in rendering his poems in another language. To achieve the above-mentioned objectives , the researccher raised the following three questions; what are the strategies adopted by Omer Abu Rish in rendeing imagery from Arabic into English ?What procedures has he uded in in rendering poetic devices? To what extent has the poet been successful in rendering his poems in another language?To answer the above questions the researcher followed a descriptive analysis of two selected poems "the eagle and roads". The study concluded that classical Arabic poetry can be translted into English with a great extent of effectiveness and the translator plays a significant role to overcome the problematic issues he may encounter through the process of translation. Furthermore, the poet-translator has the ability to produce a new poem in the target language as a mirror of the source language which conveys the same message in both languages.Moreover, following the appropriate strategies and procedures is a method to overcome the culturally bound–expressions and the difficulty of translating figurative language such as metaphor, simile, personification, etc.

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إعداد الطالب: رائد عودة
إشراف الأستاذ الدكتور: توفيق يوسف

مستخلص الدراسة

هدفت هذه الدراسة الى معرفة الأستراتيجيات التي اتّبعها الشاعر عمر أبو ريشة في ترجمة الصورة الفنية من اللغة العربية الى اللغة الأنجليزيه والتعرف الى الأساليب التي أستخدمت في ترجمة العناصر الشعرية. كما هدفت الدراسة ايضا الى بيان مدى نجاح الشاعر المترجم في ترجمة قصائده الى لغة اخرى. ولتحقيق أهداف هذه الدراسة ¸ طرح الباحث الأسئلة الثلاثة التالية : ماهي الأستراتيجيات التي اتّبعها الشاعر عمر أبو ريشة في ترجمة الصورة الفنية من اللغة العربية الى اللغة الأنجليزيه؟ ماهي الأساليب التي أستخدمت في ترجمة العناصر الشعرية؟. الى اي مدى نجح الشاعر في ترجمة قصائده الى لغة أخرى؟ للأجابة على هذه الأسئلة ¸ أستخدم الباحث التحليل الوصفي لقصيدتين من قصائده المختارة وهما "النسر و الدروب".

أضهرت الدراسة أنه يمكن ترجمة الشعر العربي الكلاسيكي الى اللغة الأنجليزيه بمستوى عالٍ و مؤثر. وأن المترجم له دور مميز في التغلب على المشاكل التي يمكن أن يواجهها خلال عملية الترجمة وأيضا أن الشاعر المترجم له القدرة على كتابة قصائد جديدة في اللغة الأخرى بصورة مماثلة للغة المصدر التي تنقل نفس الصورة في كلتا اللغتين وذلك باتباع الأستراتيجيات وألأساليب الملائمة للتغلب على ترجمة التعابير الثقافية و مشكلة ترجمة الأساليب البلاغية مثل الأستعارة و التشبية و التشخيص ¸ ألخ.

Chapter one

Introduction

The introduction includes an account of the research problem, objectives and questions. It also includes the significance of the study, its limits and limitations of the study and definition of terms.

1.0 Background of the study

Literary translation has always been more complicated and confusing than the translation of other types of texts, such as legal or technical texts. The translation of poems has been seen even more complicated, and there has always been a disagreement about the methods and the strategies that can be used in literary translation work.

In translating poetry from Arabic into English there is no one-to-one equivalent when comparing two languages. Even if the translator has strong knowledge of the target language, he/she would not be able to create a replica of the original text.

Many scholars such as Jacobson believe that translating poetry is impossible due to the linguistic and cultural factors. But some other scholars like John Dryden argues that all meanings and concepts are translatable and what is said in one language can be conveyed intoanother language.

In a poem, the beauty is not only accomplished with the use of words and figurative language like in short stories and novels , but also with the creation of rhyme, rhythm, specific expressions and structures that are not commonly usedin the daily language. Many studies have investigated the problems a translator faces during the act of literary translation, especially poetry translation.Throughout the history of translation, there has been strong evidence that the aesthetic values can be reproduced in

another language and culture and that the target readers would understand and obtain the meaning, which the poet wanted to deliver through the source text (ST).

A translator plays a significant role in poetry rendition; his or her aim is to produce an impression similar or nearly similar to that produced by the original. So the translator tries his best to find the most suitable equivalent for each word, phrase, and sentence in the target language. Therefore, using the appropriate strategies helps to present the aesthetic value of the translated poem and understand the background of the poet and the poem makes it easier to translate it into another language. Poetry, as an art form, uses words and language not merely to express meaning or content, but to symbolize meaning and content (Eagleton, 2007.p.69).

It is mentioned that translating poetry is a complicated issue between two languages and two cultures like Arabic and English since the translator deals with different forms of poetry,different rhymes and meter systems and s/he should keep these musical features in the translated poem in order to preserve the beauty of such work.Many Arab poets translated their works from Arabic into English such as BadrShakir AL Sayyab, Ali Esber and Abd al-wahabb Al-Bayati.

The aim of this study is to identify and explore specific strategies adopted in translating some of Omar Abu Risha's poems and to what extent the translator has succeeded in translating his poems in terms of form and content, and the extent of the success of these strategies used in translating his poems.

Omar Abu Risha, the subject of this study was born in 1910 in the Syrian city of Manbij. He was dazzled by literature and poetry in particular. Abu Risha's first and only collection of poems was printed in 1971. It contains most of his poetic works. His diplomatic career could not cripple his aspirations and love for his Arab nation. He had a belief that the Arab nation was a great one whose old glories needed to be revived.

Abu Risha kept glorifying the Arabs and encouraging them into action until his death on 14 June 1990. His poetry has no place for redundancy or misuse of words. He used to speak from the very depths of history, connecting the past to the present.

1.1 Statement of the Problem

In translating poetry from Arabic into English, it is difficult to produce on the target reader an impression similar to the original one as a result of the inevitability of the form and the focus on rendering the content. The literary effect of the poem may be lost in translation as the translator may lack the sense of poetic art. The translator has to focus on the essential components of poetry such as rhythm, rhyme, tone and musicality through meter and cadence. Furthermore, to keep on the tone of the poem in the target language is very important and not an easy task for the translator. The research will look into the ways Abu Risha handles all these relevant issues.

1.2 Objectives of the study

The main aim of this study is identifying and exploring the specific strategies by the poet Omar Abu Risha in translating some of his poems from Arabic into English and to examine the procedures he has used in carrying out his translation work. The study also tries to show the extent of the poet-translator's success in rendering his poems in another language. To achieve its objectives, the study will try to pinpoint the ways Omar Abu Risha dealt with poetic devices of the Arabic source texts when rendering them into English. Particular attention will be given to such literary devices as metaphor, simile, image and other related figures of speech such as metonymy and irony.

1.3 Questions of the study

1-What are the main strategies adopted by Omar Abu Risha in translating his poems ?

2-What procedures did Omar Abu Risha follow in rendering poetic devices?

3-To what extent has the poet been successful in rendering his poems in another language?

1.4 Significance of the study

Drawing upon the problematic nature of translating poetry, this study attempts to highlight the role of the poet as translator, particularly his role in rendering poetic devices. It also sheds light on the most successful procedures and strategies followed by poets as translators in rendering poetry. Its significance lies in the fact that such kind of translation is a difficult task but Omar Abu Risha by maintaining the aesthetic function of the language of such text could render some literary works of high value, which can be read and appreciated by other cultures and languages. It is hoped that this study will fill a gap in poetry translation research and pave the way for further research.

1.5 Limitations of the study

This study is limited to the poems written and translated by the poet Omer Abu Risha. Results in this study cannot be generalized or applicable to all poetry translation. Its main focus will center on the translatability of some basic poetic or literary devices with special concentration on some basic figures of speech.

1.6Definition of terms

Imagery: Operationally, it is used to signify all the objects and qualities of sense perception referred to in a poem or other works of literature, whether by literal description, by allusion, or in similes and metaphors. Imagery includes also metaphor,simile, and metonymy.

Translation strategies: operationally, it refers to procedures for solving a problem, a translator encounters in translating a text or a segment of it and they can be divided into local and global ones which interact with relevant elements of the translator's background.

Literary translation: Operationally, it bridges the delicate emotional connections between cultures and languages and furthers the understanding of human beings across national borders. In the act of literary translation the soul of another culture becomes transparent, and the translator recreates the refined sensibilities of foreign countries and their people through the linguistic, musical, rhythmic, and visual possibilities of the new language.

Chapter two

Review of related literature

This chapter is divided into two parts, theoretical review of literature and empirical studies. There will be a punch of studies that tackle the translation of poetry.

2.1. Review of theoretical literature

2.1.1Translation and poetry

Definition of translation:

Translation is an art which has been an important subject that many scholars have discussed and tried their best in order to make this process an easy task. In the translation process there are two languages involved, the source language (SL) and the target language (TL). Many scholars proposed many definitions for the word "translation".The famous linguist, Jacobson (1959), defines translation as:

"whole message transference from source language into target language, rather than the substitution of single separate code unit." What he means by the whole message is the unification of all the elements in the text as the form , content , meaning , physical and semantic features".(p35).

Nida (1975) states that "translation is reproducing in the target language the closest natural equivalent of the message of the source language; first in terms of meaning and second in terms of style." (p.95)In this definition, Nida gives a priority to the form and style in the process of translation.

Newmark (1981) asserts that "translation is a craft in which the translator tries to substitute a written message in the source language for another written message in the target language." (p.70). He also adds

During the act of translation, translator must take into account a
numberof constraints such as context, the syntactic rules of the two

languages, their writing conventions, and the figurative language of them. Beside language which is the significant issue, there are other important elements involved in the act of translation such as the creativity of the translator, faithfulness, choice of words, form, content and etc. (p.7)

In Newmark's definition, many factors are involved in the process of translation and the translator should pay attention to the structure in both the (SL) and the (TL).

Munday (2001) proposes that in the translation process the translator changes an original written message into an original verbal language and then transfers the original verbal version into different verbal languages.

Bell (1993) looks at translation only as a replacement of a text in one language by finding an equivalent text in another language.

Khuloosi (1982) writes Translation is a beautiful art that is concerned with transferring words, meanings and styles from one language to another. The speaker in the target language can understand the texts clearly and feel them strongly just as they are understood and felt by the speaker in their original language.

If this definition is correct, and we do believe that it is correct or close to correctness, then the principles that we infer from it and upon which the art of translation depends are:

The translation should give a correct picture of the ideas contained in the original text,the original style should be preserved where ever possible, and the smoothness of the style of the translation should not be less than the smoothness of any text written in the target language.

2.1.2 The Translatability and Untranslatability of Poetry

According to Online Oxford Dictionary (2013) poetry is "literary work in which the expression of feelings and ideas is given intensified by the use of distinctive style and rhythm; poems collectively or as a genre of literature". Random House Unabridged Dictionary (2013) defines poetry as "the art of rhythmical composition, written or spoken, for exciting pleasure by beautiful imaginative or elevated thoughts".

Many translation theories have been written on the problems of translating poetry. Although some of them have opted for the possibility of the translatability of poetry into other languages, many others have spoken about the untranslatability of poetry.

Gontcharenko (1985) points out:

> Since the bearer of poetic information in a poem is not the word itself, but a metaphoric or sound image formed by a concentration of words, a good translation may not include a single word which would coincide with its counterpart in the original .The only important requirement is that the translation should reproduce the same aesthetic impact on the reader as the original.(p.143)

He also points out that

> In the case of poetic translation, the most important task is to recreate in another language precisely the elusive "soul" of poetry. Of course, it is rooted or embodied in the content as well as in the form .It happens that both the meaning and the form are scrupulously conveyed but nevertheless, not a trace of the original's poetry is to be found in the translation. (p.144)

He also adds "neither the content nor the form is rendered quite adequately". (p.144)

Dryden (1995) emphasizes that, poetry is translatable. He believes that "to render a poem, the translator should be a poet him/herself." Dryden himself pays much

attention to the style, or formal features of the original poetry.(Cited in Miremadi p. 85).

Connally (1991) believes that translation of poetry can be successful only if both style and content are transferred.

Nida& Taber (1964) assert that "the conflict between the dictates of form and content becomes especially important where the form of the message is highly specialized" (p.126) as it is in poetry.

Nida (1964) states, "in poetry there is obviously a greater focus of attention upon formal elements than one normally finds in prose" (p.157). In fact, not only content is necessarily sacrificed in translation of poetry, but it also is inevitably constricted into certain formal molds.

Nair (1991) believes that poetry is an imaginative expression of a poet's feelings and experiences and its translation must be a faithful transference of the poet's ideas. (p.93)

A poetry translator should, therefore, strive for accuracy and this makes the translator's fluency of expression indispensably difficult.

Venuti (2004) expresses as "only rarely can one reproduce both content and form in a translation, and hence in general the form is usually sacrificed for the sake of the content".
 (p. 154).

 Newmark (1988) believes "the translation of poetry is the field where most emphasis is normally put on the creation of a new independent poem, and where literal translation is usually condemned" (p.70).

Steiner (1984) comments that there are some people who believe in untranslatability of some texts merely because of their belief about the sacredness of some texts:

> Many people in ancient religious world were incredulous of the validity of translating as they believed that language was sacred and mystic, in which was hidden the will and order of God. Based on understanding the nature of the language, they used to regard translation or any kind of contrived conversation of a divine message from one language into another as no less than profanity and vice.(p.136)

H. G. Widdowson (1975) in his book Stylistics and the Teaching of Literature, appears less extreme. He assumes that the translation of poetry is extremely difficult because of "the patterning of sound and sense into a single meaning."

Rose (1981) asserts that

> "The translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition. He must culturally and politically identify himself whole-heartedly with the original poet. He must penetrate the exteriority of the original text and lose himself in its intersexuality".

She also adds that:

> "To make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language. Therefore, the most successful translators of poetry are those who happen to be bilingual and bicultural and poets in the target Language."(p. 136)

Dollerup (1998) states that "it is impossible to translate poetry in the sense that we establish 'identity' between the SL poem and the TL poetry."He stresses that equivalence forms significant and serious problem in the process of translation and

leads to the untranslatability of poetry.

Jacobson (1982) affirms the impossibility of translating poetry, saying, poetry by definition is untranslatable…. only creative transposition is possible ...” (p.151). He, also believes that Literary translation is a translational species in itself, but it “differs in many important respectsfrom the kind of translation practiced in a languageclass.

He contends that literary translation involves a good deal of interpretation about intent and effect. On the other hand, the literary translator is often not as much interested in literal ‘translation’ as in finding a corollary mood, tone, voice, sound, response,and so forth.

Newmark (1988) in a similar position when he asserts that “literary translation is the most testing type of translation” (p.162). He also briefly talks about the deviation in translation.

Frost (1969), opposing translating poetry, he considers poetry as a memorable speech, which is lost in translation. Poetry is the expression of feelings experienced by a poet. He also, explains that the main characteristic of poetic discourse which distinguishes it from common discourse is that in poetry form and content cannot be separated. Content is highly language-bound.

Lefevere(1975) views poetry as a unified context in which the form, content and aesthetic issues are closely intermingled but all of the issues have their own special value. He takes side with the issue introduces a number of methods for translation of poetry; namely, phonological translation, literal translation, rhythmic translation, translation into prose, translation into rhymed poetry, translation into poetry without rhyme (blank verse), and interpretive translation. He states that in the past most translators translated poetry into rhymed poetry but today they translate poetry into prose. He adds that some translators translate only the meaning at the price of the form

but sometimes translators get help from the poet to create anew work.

Holmes (1970) believes that there may as many different translations of the same poem as the number of translators. He adds that while the translation of a poem is never equal to the original, any text including a poetic one, has many interpretations and therefore many possible translations.He also adds "while the translation of a poem is never equal to the original, any text including a poetic one has many interpretations and therefore many possible translations."

Holmes (1988) suggests four different strategies to translate the verse form which are mimetic (the original form is retained), analogical (the cultural correspondence is used), organic (the semantic material takes on its own unique poetic structure) and deviant/extraneous (the adapted form is in no way implicit of the original).

Abbasi and ManafiAnari (2004) mention that literal verse translation itself can be subdivided into several categories. They also divide free translation strategy into some categories. They are as follow: phonemic translation, stanza imitation, meter imitation, imitation of rhyme scheme, literal blank verse translation, and rhymed translation.

All these views and statements reveal the specific qualities of poetry and the difficulties in translating it into another language. Some scholars believe in the sacred unity of the poem. Therefore it can't be translated. Others believe in the capability of translating poetry if both the meaning and style of the ST kept in the TT, and only the form of poetic discourse is lost in translation. The possibility of poetry translation does not mean to translate all aspects of the poem since each language has its own structural and lexical pattern. However, to be closer as the original text or even better is not a far–fetched aspiration.

2.1.3 Translation Problems of Poetry

Problems of translation constrain the translators from translating the source language text into the target language because of many syntactic, stylistic, cultural and aesthetic values.

2.1.3.1Syntactic Problems

The difficulty of the source language grammar and the different target language grammar or the different of the target language word order are some of the common grammatical problems:

a. The translation of verbs to "be", "have" and modals.

b. The translation of articles and tenses.

c.The translation of adjectives and personal pronouns.

d. The translation of nominal, verbal and conditional sentences.

2.1.3.2 Stylistic Problems

The way of writing a particular SL text presents different problems for the translator. One of these problems is fronting, in which a word, a phrase or a clause is stated at the beginning of a sentence in an unusual way. For instance, the student is Ahmed suicide he committed" instead of "he committed suicide". The purpose behind such a fronting is to emphasize on the fronted word, or to draw attention to its importance to the meaning of the whole sentence. There are many other stylistic problems as Ghazala (1995) says "it could include parallelism, ambiguity, redundancy, and nominalization vs. verbalization (18-24).

2.1. 3. 3 Cultural Problems

A number of problems may be raised in cross-cultural translation. Newmark (1989) defines culture as "the way of life and its manifestations that are peculiar to a community that uses a particular language as its means of expression". Therefore, each language has its own linguistic and cultural features.

Nida(1964) points out " differences between colures may cause severe complications for the translator than to the differences in language structure". As a result, if the translator doesn't have the knowledge and the experience in both cultures, the translator will face obstacles in spite of having the knowledge in both the target language and the source language.

According to Yowelly and Lataiwish (2000), "the greater the gap between the source and target culture, the more serious difficulty would be" (P.107) As we know translation between English and Arabic belong to two different cultures and both have a different background that creates a big problem in the translation process . Cultural problems may include geographical, religious, social and linguistic ones. Hence, the expression "summer's day" in „Shall I compare thee to a summer's day‟ will be best translated into Arabic as spring's day "to convey the same meaning. The socio- cultural problems exist in the phrases clauses, or sentences containing words related to the four major cultural categories, namely: ideas, behavior, product and ecology (Said 1994.p.39). The "idea" includes belief , values , and institution;" behavior " includes customs or habits ," products " includes art , music , and artifacts , and "ecology" includes flora , fauna , plains , winds and weather .

In translating culturally –bound expressions , a translator may apply one or some

of the procedures : literal translation , transference , naturalization , cultural equivalent, functional equivalent , description equivalent , classifier , componential analysis , deletion, couplets , note addition, glosses , reduction , and synonymy .

2.1.3.4 Aesthetic problems

The translation of a literary work is considered more difficult than translating other types and that is because of the aesthetic value of the literary work. This aesthetic value is represented in metaphors, personification, simile, alliteration, assonance, rhyme, rhythm and meter… etc.

Newmark (1981.p.65) says "aesthetic values are dependent on the poetic structure and sound ". The poetic structure is the plan of the original poem as one unit, the shape and the balance of each sentence in each line whereas sound is anything related to alliteration (consonance and assonance), rhyme and rhythm… etc. Those components can't be ignored by the translator even though; s/he might order them according to the nature of the poem translated.

As mentioned, the poetic structure is the plan of the poem as a whole unit, the shape and the balance of each sentence in each line. Therefore, it doesn't have to relate directly to the grammar or to the sentential structure of a language. Thus, reforming the original structure of the poem may mean reforming the original structure of each sentence. Sound is another factor which includes alliteration, rhyme and rhythm …. etc. A translator musttry to maintain them in the translation and he has to balance between the sound and the meaning. If the beauty lies on the sound rather than the meaning, the sound shouldn't be ignored.

2.1.4. Translation and figures of speech

Figures of speech

Figurative language is the one that uses figures of speech .A figure of speech is a way of saying something and meaning another and it is used in any form of communication such as newspapers, articles, novels and conversation. Perrine (1982) states that figurative language is very effective for four reasons which are: figurative language can afford readers imaginative pleasure of literary works and it is a way of bringing additional imagery into verse, making the abstract concrete. Moreover, figurative is a way of adding emotional intensity and aestheticity to otherwise simply informative statement and delivering attitudes along with information. Finally, it is a way of expressing much in brief scope.

Some of the most important figures of speech convey imagery which subsumes metaphor, simile, allogary, metonymy, and personification.

When translating figures of speech, the translator's intention is to find secondary meaning in the source language (SL) and then is to find a suitable equivalence and cultural meaning in the target language (TL).

2.1.4.1 .Imagery

The best figure of speech to start with is imagery because when studying any poem, we often begin with its imagery, it conveys the poet's complete human experience in few words, and therefore it can speak to any of the five senses sight, taste, hearing, touch and smell. Poets typically convey imagery in poetry by using figurative

language and poetic devices such as metaphor, symbol, and conceit. Images can also be abstract, appealing to the reader's intellect, or related to bodily movement and can reflect what a poet writes or intends.

Imagery is among the most widely used and poorly understood terms in poetic theory, occurring in so many different contexts that it may well be impossible to provide any rational, systematic account of its usage. It is often considered along with other commonly used terminology (figurative language, symbol, metaphor, conceit, etc.).

The Princeton Encyclopedia of Poetry and Poetics (1993) provides a definition of the term: "Imagery refers to images produced in the mind by language, whose words may refer either to experiences which could produce physical perceptions, where the reader actually to have those experiences or to the sense impressions themselves" (560).

I.A.Richards (2001) believes that

> The sensory qualities of images, their vivacity, and clearness do not bear in constant relation to their effects. Images differing in these aspects may have closely similar consequences. What gives an image efficacy is less its vividness as an image as its character as a mental event peculiarly committed with sensation.

Shkolovesky(1925) in discussing imagery says "without imagery there is no art".

2.1.4.2. Metaphor

It is good to start with Aristotle's famous definition in his *Poetics* where he says that", "metaphor consists in giving a thing a name that belongs to something else(1986).

According to this definition, metaphor is transference of a linguistic item, a name, from one sphere to another sphere. He also in his definition presumes that metaphor is exceptional because it is different from the normal way of speaking.

Bussmann (1996) defines metaphors as linguistic images that are based on a relationship of similarity between two objects or concepts; that is, based on the same or similar semantic features, a denotation transfer occurs, e.g. the clouds are crying for its raining. He also adds that metaphor is frequently described as a shortened comparison, in which the comparison is nonetheless not explicitly expressed. Metaphors may appear in the context of a sentence as nouns, verbs, or adjectives, e.g. bull's eye for center of the target, sharp criticism for strong criticism, to peel one's eyes for to watch out for something.

Metaphors are considered a difficult issue a translator may face in rendering a text because they are culturally bound. Newmark (1988) remarks that "the most important particular problem is the translation of metaphor.

Dickins, et al, (2002) "Metaphor is far the most important, both because it is the most widespread ,and because it poses the most challenging problems".(p.148)

They divide metaphors into lexicalized metaphors and non-lexicalized metaphors.The lexicalized metaphors are more commonly used. Also, they can be found easily in dictionaries, whereas the non-lexicalized ones do not have fixed meanings and must be translated according to the context in which they exist. Since they are not found in the dictionaries, the translator or the reader must work hard to be familiar with the correct meaning. Furthermore, the meaning of non-lexicalized metaphors may vary from one culture to another; for example the word owl refers to wisdom in the West, whereas in some Arab countries (such as Jordan) it may be viewed as a bad omen.

Moreover, lexicalized metaphor are subdivided into the following: (Dickens,et al,(2002)

A) Dead metaphors, the ones which are used frequently in everyday language without being identified as metaphors such as (the body of an essay).

B) Stock metaphors which denote idiomatic expressions.

C) Recent metaphors are the ones that refer to new metaphorical expressions that have been incorporated into the language. (p.149)

On the other hand, non-lexicalized metaphors are divided into two types, conventionalized and original metaphors.The conventionalized is abstruse since it is not connected to any linguistic or cultural conventions. For example, you are like an elephant. Conventionalized metaphor is related to either linguistic or cultural conventions, For Dickins et al (2002.P. 148) it is important to understand the main components of which each metaphor consists of as these components aid the process of translation. These components are as follows:

1 – Toner: the person or the thing that is depicted by the vehicle. Newmark (1995.P.85) calls this an "object".

2 – Vehicle: the object that is used to describe the topic. Newmark (1995.P.85) calls this an "image".

3 – Ground: the point of resemblance between the topic and the vehicle, namely the facets which they have in common. Newmark (1995.P.85) calls this the "sense".

Griffiths (1986) gives great importance to the role of metaphor in translation. He says

> Metaphor is a method by which we can express two thoughts in a single word. In this sense; it substitutes nothing since the concept embodied in the metaphor cannot be expressed in any other way. We cannot translate "you are a fox" as "you are cunning" because that would be to say something else.

The following example will illustrate the above mentioned notions: Sam is a lion. Sam is the topic, lion is the vehicle and bravery or strength is the ground, namely Sam is as strong (brave) as a lion. When using the instrument as or like the structure is referred to as simile.

Newmark (1988) argues that some instances of reproducing a metaphor of the original text in the translation may confuse or shock the target reader .In this case, the original metaphor, it is to be replaced by a culturally equivalent metaphor, or to be added additional information to make sense for the target reader.

2.1.4 .3 Simile

Chrisbaldick(2001) defines simile as a very common figure of speech in prose and verse and is an obvious comparison between two different things, actions, or feelings, using the words 'as 'or 'like', also. It is more tentative and decorative than metaphor. Therefore, it is adirect comparison

As in Wordsworth's line:

I wandered lonely as a cloud

The poet in this line compares his wandering lonely as the cloud in the sky.The

role of simile is very important in a literary text but whenever simile is discussed along or in comparison with metaphor.

Pierini (2007) discusses the nature and function of similes, the criteria for their classification, and their interpretation. According to her, simile can be defined as "… the statement of similarity relation between entities, essentially different but thought to be alike in one or more aspects, or a non –similarity relation.

She also emphasizes the distinction between simile and metaphor saying that in metaphor the comparison between two things is implied by a literal term but in simile that comparison is expressed by the use of words such as seems, than, similar to and etc... .

She also indicated some strategies to translate similes. They are:

1. Literal translation (retention of the same vehicle)

2. Replacement of the vehicle with different vehicle.

3. Reduction of the simile,if idiomatic to its sense.

4. Retention of the same vehicle plus explication   of similarity feature(s).

5. Replacement of the vehicle with a gloss, it is the case when the vehicle is a proper name representing a cultural allusion.

6. Omission of the simile.

Larson (1984) also studies simile and metaphor and believes that metaphor and simile are grammatical forms which present two prepositions in the semantic structure. According to her, a metaphor or simile has four parts including 'topic', 'image', 'point

of similarity' and 'nonfigurative equivalent'. She also divides simile and metaphor into dead and live categories.

Finally, she proposes five ways to translate metaphors of which three can be applied to translation of similes. They are:

(1) Substitute a simile of the receptor language which has the same meaning; (2) keep the same simile and explain the meaning, that is, the topic and/or point of similarity may be added; and (3) translate the meaning of the simile without keeping the metaphorical imagery (4) the metaphor may be kept if the receptor language permits (5) a metaphor may be translated as a simile.

Abrams and Harpham (2012), in their book, discuss simile and says that "In a simile, a comparison between two distinctly different things is explicitly indicated by the words 'like 'or 'as'.The difference between simile and metaphor is the use of the comparison marker; otherwise, simile could be translated into metaphor.

> O'Donoghue(2009) in his paper :compares simile and metaphor and attempts to show that metaphor and simile are different in meaning , in effect and in the way they are proceed, and believes that, " … these differences are all due to a fundamental bias in the form of the simile towards the terms of the comparison being made
>
> .

On the other hand, Nida (1964:219) describes simile as "the most effective way" of translating metaphor because it is "the real equivalent" of metaphor. Nida's view of the relationship between metaphor and simile made it very difficult for traditional scholars to go beyond the level of linguistic expression to the deeper conceptual level.

2.1.4.4. Conceit

Abrams(1999) writes: The original meaning of conceit is a concept or image. "Conceit" came to be the term for figures of speech which establish a striking parallel, usually ingeniously elaborating, between two very dissimilar things or situations.

He also writes that conceit consists of two types

(1) The Petrarchan conceit is a type of figure used in love poems that had been novel and effective in the Italian poet Petrarch.

(2) The metaphysical conceit is a characteristic figure is described by Samuel Johnson (1979)in a famed passage in his "Life of Cowley," as "wit" which isa combination of dissimilar images or discovery of occult resemblances in things apparently unlike. The most heterogeneous ideas are yoked by violence together.

One of the most famous conceits is the compass used by John Donne In our modern times, T.S. Eliot uses conceit in his famous poem "The waste land ".

2.1.4.5. Personification

A figure of speech, which ascribes animate qualities (life, thoughts, speech, feelings, etc.), to things or abstract notions (the wound screams) is commonly used in poetry, prose, and other literary genres in both Arabic and English.

Samuel and Frank(2000) define personification as

A figure of speech whereby something inanimate is referred to as though it were animate. Sometimes it may be possible to translate these literally, if comprehension tests positive, and other times it may be necessary to make adjustments or abandon the figurative language.

Perrine (1974:24) defines personification as

> The ascription of characteristics of a human being to an animal, an
> object, or an idea. It is actually a kind of metaphor in which the
> comparison is implied and the figurative term of comparison is always
> a human being.Personification is often a form of metaphor, a method
> of describing something by comparing it to something more familiar.

2.1.5 Strategies for Poetry Translation

In translation studies, there are different theories and methods for poetry
translation from different points of view. For instance,Jones (1989) discusses four
different levels or types of translation of poetry: Literal translation, Approximation,
Adaptation and Imitation.

Another scholar is Holmes (1988), who suggests four different strategies to
translate the verse form:

. Mimetic: the original form is retained.

. Analogical: the cultural correspondence is used.

. Organic: the semantic material takes on its own unique poetic structure.

. Deviant/extraneous: the adapted form is in no way implicit of the original.

Andre Lefevere (1975) is a famous scholar who has some words on poetry translation
and his seven comprehensive strategies for translating poetry.

Below is a list of the comprehensive modern strategies, he says translators often use in their poetry translations:

1. Phonemic Translation: reproducing the source language sound in the target language and at the same time the translator tries to transfer the meaning, too.

2. Literal Translation: word for word translation, it is difficult to transfer the original meaning.

3. Metrical Translation: reproducing the source language meter and since each language has its own features of pronunciation and stressing, this method will result in the inappropriate translation in terms of structure and meaning.

4. Verse to Prose Translation: this method will lead to the loss of the beauty of the original poem.

5. Rhymed Translation: transferring the rhyme of the original poem into target language.

6.Free verse translation: finding just the proper equivalents in the target language with a proper semantic result.

7. Interpretation: there are two types of this method: version and imitation. A version of a poem in the TL will semantically be exactly the same with the original, but physically totally different. Further, an imitation is exactly a different poem, but the title, topic, and starting point are the same with the original poem.

He also (1991) writes of a continuum existing between "semantic" and "communicative" translation. Any translation can be "more, or less semantic—more, or

less, communicative—even a particular section or sentence can be treated more communicatively or less semantically." Both seek an "equivalent effect.

2.1.6 Procedures of Translation

Procedures of translation referred to in this study are the ones proposed by Newmark (1088.pp.81-91); they are

Transference

Transference is the process of transferring a SL word to a TL text as a translation procedure. It is the same as Catford's transference, and includes transliteration, which relates to the conversion of different alphabets: e.g. Arabic, Greek, etc- into English, the word then becomes a' loan word'.

Naturalization

This procedure succeeds transference and adapts the SL word first to the normal pronunciation, then to the normal morphology (word-forms) of the TL.

Cultural equivalent

It is an approximate translation where the SL cultural word is translated by TL cultural word.

Descriptive and functional equivalent

In explanation of source language cultural item there are two elements: one is descriptive and another one would be functional. Descriptive equivalent talks about size, color and composition. The functional equivalent talks about the purpose of the SL cultural-specific word.

Componential analysis

The basic process of componential analysis is to compare a SL word with a TL which has a similar meaning, but isnot an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. (Newmark,1988p.114).

Sense components have in different way been called as semantic feature or semes. Seme, the smallest unit of meaning recognized in semantics, refers to a single characteristic of sememes. These characteristic are defined according to the differences between sememes. It can be used to determine the minimal elements of the meaning, which enables someone to describe words multilingualy.

Componential analysis also called feature analysis or contrast analysis is a term that refers to the description of the meaning of words through structured set of semantics feature which are presented as "present", "absent", or "indifference with reference to feature".

There are three fundamental classes of semantic features. Those are; (1) the common features, those are the features shared by all the meaning being compared, (2) the diagnostic features, those are the features which distinguish the meaning of any set, and (3) the supplementary features, those are the additional features which are important to describe all the aspect of meaning but which may not be strictly significant in contrasting a particular set of meaning (Nida,1975p.182).

The four basic types of semantic features which are shared by the language beingcompared can be divided into: (1) object elements, (2) events elements, (3)

relational elements, (4) Quality elements (Nida, 1975p.146).

Related to the diagnostic features, a SL word may be distinguished from a TL word on the one hand in the composition, shape, size, and function of its referent, and on the other hand in its cultural context and connotations, as well as in its currency, period, social class usage, and its degree of formality (Newmark, 1988p.114).

Componential analysis attempts to go far beyond bilingual dictionaries, all componential analyses are based on SL monolingual dictionary, the evidence of informants, and the translator understanding of his own language (Newmark, 1988p.115).

In working with a language informant, it is essential to avoid asking, "What does the term mean?"

If the lexical unit refers to entity or object, it is necessary to ask questions such as: "What does it look like?", "What does it sound like?", "What does it feel like?" and the other questions which are designed to elicit descriptions based on various sensory perceptions of the object in question.

If the lexical unit refer to an active agent or a normal participant in an event, it is necessary to ask: "What does it do?", "Where does it live?", "How does it act?" etc.

If the lexical unit is an artifact, it is necessary to ask, "How is it made?", "What is it made of?", "What it is used for?" etc.

If the lexical unit refers to event words, it is important to ask: "Who does it?", "How does he do it?", "With what does he do it?", "To whom does he do it?", "Where does he do it?" etc. (Nida, 1975p. 170).

The presence of the semantic feature in a word is usually marked by the "+" sign. The absence of the semantic feature in a word is usually marked by the "-" sign. And the indifference with reference to feature is usually marked by the "+/-" sign.

The sense components of a lexical unit may be referential and/or pragmatic. Comprehensively, a SL word may be distinguished from a TL word on one hand in the composition, shape, size, and function of its referent (Newmark, 1988p.114).

It means comparing an SL word with a TL word which has a similar meaning but is not an obvious one-to-one equivalent, by demonstrating first their common and then their differing sense components. (Newmark, 1988p.114)

Synonymy

This procedure is used for a SL word where there is no clear one-to-one equivalent, and the word is not important in the text.

Through Translation

Through translation which is also known as calque or loan translation is aliteral translation of common collocations, names of organization, the components of compound and perhaps phrases e.g (superman).(Newmark, 1988p.84).

Shifts or transportation

It is a kind of procedure involving a change in the grammar from SL to TL. One type is the change from singular to plural.

Modulation

It occurs when the translator reproduces the message of the original text in the TL text in conformity with the current norms of the TL, since the SL and the TL may appear dissimilar in terms of perspective.

Recognized translation

It occurs when the translator normally uses the official or the generally accepted translation of any institutional.

Paraphrase

It is the amplification or explanation of the meaning of a segment of the text. Here the explanation is much more detailed than that of *descriptive equivalent*.

Compensation:

A technique which is used when confronting a loss of meaning, sound effect, pragmatic effect or metaphor in one part of a text. The word or concept is compensated in other part of the text.

Couplet or triplet and quadruplet

Is another technique the translator adopts at the time of transferring, naturalizing or calques to avoid any misunderstanding: according to him it is a number of strategies combined together to handle one problem.

Communicative Translation

Communicative translation is a method of translation that tries to translatethe contextual meaning of the SL into TL exactly in a particular way so that both the content and language are easily acceptable and comprehensible to the readership (Newmark,1988p.

Overt and Covert

House (2001) distinguishes two types of translation: overt translation and covert translation. Overt translationsare source text (ST) focused. The source text is tied in a specific manner to the source language community and its culture. Covert translationsare target text (TT) focused. A covert translation is a translation which enjoys the status of an original source text in the target culture. A covert translation is

possible by inserting a "cultural filter" between original and translation with which culture-specific source language norms are adapted to the norms holding in the target language community. In evaluating a translation, it is essential that the fundamental differences between overt and covert translations be taken into account. These two types of translation clearly make different demands on translation criticism. The difficulty of evaluating an overt translation is generally reduced in that considerations of cultural filtering can be omitted. Overt translations are "more straightforward", as the originals can be taken over "unfiltered". A "cultural *filter"* is a means of capturing socio-cultural differences in expectation norms and stylistic conventions between source and target linguistic-cultural communities. These differences should be based on empirical cross-cultural research. In other words, cultural filtering requires reliable information about language – that is, culture-specific textual communicative preferences within the respective language community. (pp.139-141)

Annotated Translation

The additional information a translator may have to add to his version is normally cultural, technical or linguistic and is dependent on the requirement of his, as opposed to the original readership.

2.2. Empirical studies related to poetry translation

Dastjerd, Hakimshafaaii and Jannesaari (2008) aimed in their study to identify the formative elements of versified discourse in the source and target texts (ST/TT) and to arrive at a tentative model of translation analysis which can serve as a measure for translation assessment of the poetic genre. The researchers analyzed a Persian poem by the contemporary Iranian poet, MusaviGarmaroodi and its translation by Vahid, He

concluded that the translator has been able to create appropriate alliterations in the TT, although the patterns are not necessarily identical with those of the ST. He, also, found that the images and symbolic elements of the ST have been literally and, in rare cases, pragmatically translated into English.

Mahasneh(2010),in his study.addressed the translatability of emotive expressions in the poetry of the distinguished Palestinian poet Mahmoud Darwish. He gave the translators and readers an example of how to look at emotiveness in Arabic poetry by studying many sources of emotiveness. Of these sources we have, cultural expressions, figures of speech such as rhetorical questions and repetitions as well as expressions of direct emotiveness such as proper names. The study highlighted different emotive devices used in the selection of poems, by carrying out an analysis of the English translation as well as the Arabic original text.He came up with these results: There was a difficulty related to the translation of the linguistic emotive expressions in Darwish' poetry is the musicality of the Arabic language and poetry which influences the degree of emotiveness. He also concluded that translating is a dependent task, and the role of the translator is crucial in rendering the message and meaning in translation.

Nobar and Navidpoor (2010) in their article titled " Translating poetry: Based on Textual and Extratextual Analysis" chose one of the Rumi's *Ghazals* and its translation by Shahriarias a case for applying the proposed model of Vahid for translating poetry. They aimed to examine the textual and extra-textual analyses of a poem and its translationwhich help the translators in creating both natural and faithful translation. Regarding the extra textual elements, which are the focus of their study, they found out that the cultural words have not been preserved properly. Besides, almost all the religious allusions have been deleted and this deletion impaired the meaning intended by the original to a large extent. Also, it was revealed that such deletions of the cultural

ties of the original text destroyed very much the coherence of the target text such a loss makes understanding of the message difficult for the TT readers.

Niknasab&Pishbin (2011) presented an analysis of a Persian poem'The Traveler'. She tried to show how linguistic and extra-linguistic features of the original poem have been dealt with in the translation process. The result of the study showed that the translator was successful in the textual level to some degree. She said that almost all literary devices were translated literally. However, there was no perfect coherence at the extra-level analysis.

Be-Jubair (2011) conducted a study aiming at figuring out the four problems that the translators of poetic discourse may encounter, which were preserving sound effects and tension between form and content, maintaining figurative language, transferring culture –bound expressions, and compensating for the incongruence in emotiveness between the SL and the TL expressions.Furthermore, he viewed various strategies that have been suggested by translation scholars concerning poetry translation. Depending on the analysis of the translation of a poem by Al – Baradduni, from Balqees Land, the researcher concluded that classical Arabic Poetry could be translated into English with varying degrees of effectiveness. He, also, found that there mightbe an inevitable loss which occurs due to the difference between the SL and TL. Moreover, the study suggested some solutions to overcome the dilemmas of translating poetry.

Kolahi (2012) conducted a study in which he examined how translators applied Lefevere's seven proposed strategies for poetry translation as reflected in the translation of poems written by SoharbSepehri. After the analysis of the seventeen poems which are selected from three books translated by three translators and calculating the frequency of each strategy, the researcher arrived at the conclusion that the second strategy namely literal translation was the most frequently applied strategy.

Smadi (2013) conducted a study whose purpose was to highlight some of the difficulties that face translators when translating metaphoric expressions in NizarQabbani's poems from Arabic into English. Moreover,she tried to set forth a number of recommendations to overcome such difficulties. To achieve her purpose, the researcher examined twenty-nine examples of Qabbani's translated poems .The researcher relied on the two well-known translations of Qabbani's poems by BassamFeranjieh& Clementine Brown and Munakhouri& Hamid Algar. The researcher analyzed the translations of the metaphorical expressions in the poems. He concluded that some of NizarQabbani's metaphoric expressions are universal and can be rendered literally and He also recommended that the translator of poetry should be a poet or at least someone who has sensitivity towards poetry. He also added that the obstacles in translating metaphoric expressions are due to figurative and connotative meanings of the poems and so he argued that translators should be fully aware of the two cultures (Arabic and English) in addition to being well –versed in the two languages.

Sadeghpour (2013) in his study addressed the problem of the translatability of Hafiz's puns in the two well-known translations of Hafiz's poems by Wilberforce Clarke and Bicknell.The researcher analyzed the strategies that the two translators used in translating Hafiz's pun words into English. Based on the findings of the of the study, the researcher suggested a model for translating pun words and he demonstrated that to translate the denotative as well as connotative meaning can serve the intended author's meaning. This he believed couldbe best done through translating poetry into prose.

Chapter three

Methods and Procedures

This chapter goes over the methods and procedures which will be used in this study.

Two representative poems have been selected to be studied and analyzed. These are "النسر") (The Eagle) and "دروب" ") (Roads).

Omar Abu Risha wrote his poems first in Arabic but later rewrote some of them in English. The type of rendition used indicates that the poet at a later stage chose to express himself in English; and that is why the final versions of such poems can be considered as translation rather than an original composition in its own right.

Well-known for his traditional and national views and political stance, Abu Risha wrote his poems in the form of classical Arabic style. Hence, the form that he employed was similar to the traditional Arabic **Qasida.** The classic form of this type of poem maintains the same elaborate meter and the same rhyme scheme throughout the poem which generally runs for over fifty verses or more. Each of the poems selected for study and discussion largely abides by this classical tradition of poetic form and structure. The lines are regular in their length and appear in the form of two equal halves called first distich and second distich. The style is often high, elaborate and greatly figurative.

One of the main issues to be determined in the discussion is the kind of meter that Abut Risha uses in both versions of his two poems. What is the type of Arabic meter he has employed and what is the equivalent English meter he has used in the English version?

After studying the original Arabic poems and comparing them with their English counterparts, the researcher has found out that the poet did actually translate these poems into English by himself and published them later in the form of collected poems or Diwan titled *Roving Along*. The present English Diwan or collected poems includes a good number of poems, some of which are clearly renditions of earlier poems written in Arabic and others are compositions that need careful scrutiny to determine whether they are translations or original works or even to ascertain the extent of their departure from the original.

Having matched the Arabic poems with their equivalent English ones, the researcher has found out that in rendering some of his poems into English, Abu Risha followed certain techniques and strategies which are worth investigating and discussing in light of modern translation theory and practice. Appropriate poetry translation models will be followed to determine the nature and the function of the translation methods he employed in his work. For example, the research will highlight the following points as reflected on a close examination of the original and the translated texts:

1. The meaning is often maintained as it is without any sign of radical change.

2. The TL poetic style almost matches that of the SL.

3. The greatest portion of the figurative language in the SL, which is in this case Arabic, is maintained in the TL, which is English.

4. Culture-bound expressions and idioms are well-accounted for in the rendition of the text.

All these points and others will be examined in detail in the next chapter.

As mentioned earlier, this study is basically concerned with the rendition of figurative devices and expressions from one language into another (Arabic-English) as

exemplified in two selected poems by the poet-translator Abu Risha. Because of the subtlety and complexity of the subject, the researcher has chosen to follow some literary translation models against which the discussion and analysis of Abu—Risha's translation work can be evaluated and more easily understood.

The first model that naturally comes to one's attention is that suggested by Lefevere (in Bassnett-McGuire, 1980: 81-82) who noted seven methods adopted by English translators in translating Catullus's poems: phonemic translation, literal translation, metrical translation, verse-to-prose translation, rhymed translation, free verse translation, and interpretation.

Phonemic translation attempts to recreate the sounds of the source language (SL) in the target language (TL). At the same time the translator tries to transfer the meaning. According to Lefevere, the result sounds awkward and sometimes leaves some parts of the original meaning behind.

Literal translation means word-for-word translation. This method will not be able to transfer the original meaning and the phrase and sentence structures tend to drop from the TL.

Metrical translation emphasizes the reproduction of the original meter into the TL. As each language has its own specific stressing and pronunciation system, this method will result in the inappropriate translation in terms of meaning and structure.

Verse-to-prose translation has also some weaknesses, most important of which is the loss of the beauty of the original poem and consequently the aesthetic effect it may have on the reader.

Rhymed translation emphasizes the transferring of the rhyme of the original poem into the translation in TL. The result will be appropriate physically but tends to be semantically inappropriate.

Free-verse translation method may enable the translator to get the accurate equivalents in the TL. On the other hand, the rhyme and meter tend to be ignored. So, physically the result is different from the original, but semantically it seems the same.

The last model noted by Lefevere is interpretation. According to Lefevere, there are two types of this method: version and imitation. A version of a poem in the TL will semantically be exactly the same with the original, but physically totally different. Further, an imitation is exactly a different poem, but the title, topic, and starting point are the same with the original poem.

The other model on translating poetry to be used in this study is that of Newmark (1988p.88). As well known among translation scholar and practitioners, Newmark suggested the following strategies for translating metaphors:

1. Reproducing the same image in the TL.

2. Replacing the image in SL with a standard TL image.

3. Translating metaphor by simile.

4. Translating metaphor by simile and sense.

5. Converting metaphor to sense

5. Converting metaphor to sense.

6. Deleting.

7. Combining the same metaphor with sense.

In the first and second strategy of translation, the meaning and the form are preserved in the TT whereas in the third and fourth stagey, the translation focuses on transference meaning rather than form. In the fifth and sixth translations, the translation focuses on the communicative rendering to the target reader. Finally, the seventh strategy is resorted to when the translation will not be necessary in the target text.

3.1 Procedures:

Based on the above-mentioned poetry translation models namely, Lefevere's and Newmark's, the procedures of this study will be as follows:

1. Reading the original text and rendering it carefully, with special emphasis on understanding the meaning of the text in each case.

2. Comparing and contrasting each of the original poems with its translated equivalent.

3. Identifying the specific metaphors, similes, images and symbols used in each verse in both the original and the translated form.

4. Concluding from the data analysis on the closeness of the translated text to the original.

5. Concluding from the data analysis, the strategies the poet-translator adopted in rendering imagery from Arabic into English

6. Drawing the appropriate conclusions and making the necessary recommendations based on the results of the discussion of the given data.

All of these steps will be implemented in the discussion and the analysis of data done in the next chapter

Chapter Four

Analysis and Discussion

In this chapter the researcher will answer the questions of the study which are:

1- What are the translation strategies adopted by Omar Abu Risha in rendering his poems?

2- What procedures did Omar Abu Risha follow in rendering poetic devices?

3- To what extent has the poet been successful in rendering his poems in another language?

To answer the first and the second question, the researcher conducted a discourse analysis that handled all the figurative and poetic devices based on the adopted strategies in chapter three.

Translating Omar Abu Risha's imagery from Arabic into English is not an easy task. Despite the fact that Omar Abu Risha is the poet who wrote those poems in Arabic language and he is the one who wrote and translated them into English language, those poems are full of Arabic metaphors which cannot be translated into English metaphors without affecting the rhetorical discourse of the original.

Before commencing this task, it is worth reminding the reader of the strategies that have already been outlined in the previous chapter and which, as mentioned there, are those provided by Newmark(1988p.88)

1. Reproducing the same image in the TL. For example," الشعر الذهبي " *Al sha'ralthahabi* is rendered into "the golden hair".

2. Replacing the image in the SL with a standard TL image." "روحه مرحه"*rohhomariha* is rendered into 'laugher is the music of his soul".

3. Translating metaphor into simile. For example, "قلبها ابيض ثلجي"*Qalbuhaabiadthalji* is rendered into "her heart as white as the snow".

4. Replacing metaphor by simile plus sense. For example, انه صلب مثل "الصخر"""*Innahusalbmiθlalssaќr* is renderd into "he is as hard as a rock".

5. Converting metaphor into sense. For example, "لا اريد ان أقطع رزقك" *La Oreed an akkta' rizkkak* "I don't want to fire you".

6. Deletion .This strategy is used when the SL has no equivalence in the TL and it doesn't affect the intended meaning in the TL.

7. Combining the same metaphor with sense. For example," شهر العسل" *ShahrAlalεasal* is rendered into "honey moon" (liberally , honey month) .

In the following section, three of Abu Risha's poems will be analyzed and discussed in light of the Newmark's metaphor translation strategies.

The first poem to be analyzed is entitled "النسر" which is rendered into "eagle" in the TL, since the lexical item has the same equivalence in the TL. In both cultures, the eagle symbolizes strength. In addition, it is sometimes used to symbolize national pride and dignity.

Because of the brevity of short poems in general as compared with prose which is often long especially when they are novels, it may be moreconvenient to quote first the whole poem at full length:

4.1 The analysis of the first poem:

<div dir="rtl">

النسر

1	أصبح السفح ملعباً للنسور	فاغضبي يا ذرى الجبـال وثوري
2	إن للجرح صيحةً فابعثيها	في سماع الدنـــــى فحيح سعير
3	لملمي يا ذرى الجبال بقايا النسـر	وارمي بها صدور العصـــور
4	إنه لم يعد يكحل جفن النجـــم	تيهياً بريشـــــه المنثــور
5	هجر الوكر ذاهلاً وعلى عيـنيه	شـــيء من الوداع الأخير
6	تاركا خلفه مواكب سحـب	تتـهاوى من أفقها المسـحور
7	هبط السفح طاوياً من جناحيـه	على كل مطمـح مقبور
8	فتبارت عصائب الطير ما	بيـن شرود من الأذى ونفور
9	لاتطيري جوابة السفح فالنـسر	إذا ما خبرته لن تطيري
10	نسل الوهن مخلبيه وأدمت	منكبيه عواصف المقدور
11	والوقار الذي يشيع عليه	فضلة الإرث من سحيق الدهور
12	وقف النسر جائعاً يتلوى	فوق شلو على الرمال نثير
13	وعجاف البغاث تدفعه بالمخـ	لب الغض والجناح القصير
14	فسرت فيه رعشة من جنون	الــكبر واهتز هزة المقرور
15	ومضى ساحباً على الأفق	الأغـــبر أنقاض هيكل منخور
16	وإذا ما أتى الغياهب واجتاز	مدى الظن في ضمير الأثير
17	جلجلت منه زعقة نشت الآفاق	حرى من وهجها المستطير
18	وهوى جثة على الذروة الشماء	في حضن وكره المهجور
19	أيها النسر هل أعود كما عد	ت أم السفح قد أمات شعوري

</div>

THE EAGLE

  O cliffs, revolt

 - The kingbird woos the plains:unbolt

 - your injured pride,.. resent in shrieks resounding

The welkin's empty interspace surrounding!

  O, cast Pride's shattered , bleeding , lifeless , corpse

  At time's unsteadying feet…

Up:guard ye well remains there of his Nest.

-In disdain strong:for, no more of old zest.

To Sun -ward will he soar to heavens fly

-To ('salve Stars 's eyes)with feathers breezing by…

Still something in his look there was-

  when, leaving home.

On forehead farewell -kissed by clouds,

to earth he'd come

Full many a fire there smoldering 'neeth his wings;

The mean birds flee from him in scare , a-shrink.

"Don't flee, don't flee, wee things; O, ken should ye

His state, then ne'er would flee ye: don't, don't flee

His wings and claws enerved by Fate and Age

This Awe is all -left of his Heritage",

I'd seen the Ea'le , ah Jove's Bird ,hungry perched

On carrion-whence by vermin nudged aside, in searched

His own Self he ,.. looked up ,.. bestirred he high

To'Zure~ his feebled wreckage draggling by-

In rending squeals (by quarters rung through skies),

Then crashed -there in his own Nest -home -to die!

Kingbird,

Shall I to summits mine ,like thee , re-soar?

Or -ease of plains bath skilled my pride e'er more?

1ـ أصبح السفح ملعباً للنسور   فاغضبي يا ذرى الجبال وثوري

The kingbird woos the plains:unbolt
O cliffs, revolt)

The first half(or distich) of the verse of the Arabic (SL) contains a metaphor where the plains are compared to a playground; in the TT , the eagle is viewed as the king of birds(i.e. a metaphor) who is trying to win the love of the plains, apparently for the sake of acceptance as a new dweller .In the English text, anew metaphor (the eagle as king of birds) has been added by the translator, suggesting thereby an attractive image that depicts the eagle as a wooer or suitor who is trying to gain the love of a woman whom he intends to marry. The main strategy employed in this line involves **replacing the SL image with a standardimage in the TL (2)** with the introduction of an additional metaphor .On the other hand, an aesthetically pleasing personification (the cliffs are compared to a human being who is furious and revolting is rendered by the translator in the TL through the strategy **(1) reproducing the same image in the TL.**

Moreover, the first two lines in the TL are rhymed since the last letters/ sounds of the two lines are "unbolt" and "revolt" end with /t/. This rhyming of consonants is meant to produce an equivalent effect in the TL similar to the effect of rhyme in the SL, though there is a different in the rhyming sounds.

2ـ إن للجرح صيحةً فابعثيها في سماع الدنى فحيح سعير
Your injured pride,.. resent in shrieks -resounding
The welkin's empty interspace surrounding!

Verse two: There is more than one metaphor in the Arabic line. The first **metaphor** occurs in the phrase, " ان للجرح صيحه",literally a wound can scream.Here the mountain is

compared to a living creature, most likely a human being who is wounded and screaming loudly to be heard. This image is rendered in the TL by utilizing strategy (5) converting metaphor to sense:"resent (cliffs) in shrieks – resounding". The second metaphor in the Arabic text is "سماع الدنى" where the world is compared to a human being who is listening which in the SL is rendered as the" surrounding welkin". However, the poet-translator has added a key phrase illustrating and introducing the two metaphors by referring to what he calls the "injured pride" of the cliffs. In this way, the translator has added sense to the metaphor. Strategy **(7)** is used **combining the same metaphor with sense.**

3- لملمي يا ذرى الجبال بقايا النســــر وارمي بها صدور العصور

O, cast Pride's shattered, bleeding, lifeless, corpse At time's unsteadying feet.. ..

Verse three: The translator is faced with a metaphorical expression that is nonexistent English.Namely, "لملمي ياذرى الجبال" but the translator conveyed the intended meaning which is the down fall of the dignified eagle through capturing the remains of what used to be a great eagle and presenting them as a fallen pride that has become lifeless like

a corpse . The strategy adopted here is**(5) convertingmetaphor to sense**. In addition, the poet used another metaphor(صدور العصور) when he compared the old ages with a human being and picturing the beginning of these ages as the front part or the chest of the human body . However, the translator didn't provide a direct metaphor in the TL. Instead he replaced "chest" with "feet" to represent the early stages of time. The translator utilized strategy (2) **replacing the image in the SL with a standard image in the TL.**

4- إنه لم يعد يكحل جفن النجـــــــم تيهياً بريشه المنثور

To ('salve Stars ' eyes)with feathers breezing by…

Verse four: The eagle in this line of the SL is no longer salving the stars' eyelids with his breezing feathers. Here the poet is comparing the star to a woman who is salving her eyes; so the comparison is between the eagle soothing the star's eyes like a girl who darkens her eyes with *kohl* as a way of beautifying and dignifying herself. Strategy **(1) is utilized, reproducing the same image in the TL** to present an aesthetic imagery in the TL. Another metaphor occurs in the TL "feathers breezing by" .This phrase can beinterpreted on boththe literal level as in the SL or the metaphorical level as in the TL. In this case, it would be considered as an added image used by way of further illustration.

5- هجر الوكر ذاهلاً وعلى عيـــنيه شيء من الوداع الأخير

Up:guard ye well remains there of his nest.
-In disdain strong:for, no more of his Nest.
To Sun -ward will he soar to heavens fly
still something in his look there was-when, leaving homeObviously, the

English text is much longer than the Arabic original verse . The four lines of the TL are meant to be equivalent to the single line of the Arabic verse. In the Arabic text, the poet uses two main metaphors .In the first one, the poet compares the eagle to a human being and the point of similarity between the bird and the human is the idea of forcefully deserting one's habitual place of residence. The second image is concerned with a human being who is puzzled and amazed as a result of facing an unexpected situation. However, in the translation we have four lines function as a paraphrase of the metaphorical expressions in the original. Strategy used is (5) converting metaphor into sense. However, we may add that the poet also keeps on the Arabic metaphor in which

the bird is pictured as a human who flees his residence in amazement, with signs of the last farewell appearing clearly on his face. Strategy used is (2) replacing the image in the SL with a standard image in the TL.

6ـ تاركا خلفه مواكب سحب تتهاوى من أفقها المسحور

On forehead farewell -(kissed by clouds)to earth he'd come

Verse six: in the ST the metaphor (the clouds are compared to processions) and they are falling down .The clouds fall down when they change into rain and metaphorically weep over the miserable down fall of the eagle. The eagle no longer touches (metaphorically kisses) the sky on his down farewell and metaphorically weep over this departure, their sorrow is marked by their falling tears when the clouds turn into falling rains. The translator personified the clouds in the TL through utilizing strategy **(2) replacing the image in the SL with a standard image in the TL.**

7- هبط السفح طاوياً من جناحيــه على كل مطمح مقبور
Full many a (fire there smoldering 'neeth his wings)

Verse seven: The Arabic verse contains a visual image picturing the broken wings of the dying eagle hiding and burying the remaining embers or sparks of ambition and glory inside the eagle on its downfall. In the English version, the eagle is also pictured falling down the plains with his wings covering his previous blazing ambitions but which are now smoldering over the ashes of the fire that used to them and to keep them sparkling and a blaze. The translator introduces a new imagery in accordance with the strategy **(2) replacing the image in the SL with a standard image in the TL**, Thus contributing to the rhetorical effect of the text.

8- فتبارت عصائب الطير ما بيـن شرود من الأذى ونفور
The mean birds flee from him in scare, a-shrink.

Verse 8: the poet presents a fabulous image when he compares the bird to a human being who is fleeing a frightful scene."عصائب الطير ما بين شرود من الأذى ونفور" , the groups of birds which are weaker than the eagle , means the English equivalent is the "mean

birds " flying after being scared away from the scene by the eagle's appearance . Obviously there is a direct correspondence of one source image to a target image; strategy **(1)** is utilized **reproducing the same image in the TL.**

9- لاتطيري جوابة السفح فالنـسر إذا ما خبرته لن تطيري
"Don't flee, don't flee, wee things; O, ken should ye
His state, then ne'er would flee ye: don't, don't flee

In this line, the translator is using more than one figure of speech, including personification, apostrophe, and image. The translator conveys the same meaning through utilizing strategy (1) **reproducing the same image in the TL.**

10- نسل الوهن مخلبيه وأدمت منكبيه عواصف المقدور
His wings and claws enerved by Fate and Age

Verse ten: The Arabic verse contains more than one metaphor. First weakness or exhaustion is personified and is pictured as unraveling and unweaving the strenuous claws of the eagle. In the second metaphor, the shoulder or the wings of the eagle are depicted as bleeding under the heavy blows or wind storms of destiny. The translator utilizes equivalent lexical items that indicate similar meaning to the original in accordance with strategy **(5)Converting metaphor to sense.**

11- والوقار الذي يشيع عليه فضلة الإرث من سحيق الدهور
This Awe is all -left of his Heritage",

Verse eleven: This verse compares the solemnity that covers the eagle to a piece of cloth that covers an object to add to its shape and good appearance. The greatness the eagle gained from the past and endowed him with a sense of glamour and solemnity has now vanished. The image the translator introduces is indeed suitable equivalent to the meaning of the original imagery signifying an effective utilization of strategy **(1) reproducing the same image in the TL**.

12- وقف النسر جائعاً يتلوى فوق شلو على الرمال نثير.

I'd seen the Ea'le, ah Jove'sBird,hungry perched
On carrion)

Verse twelve: in the (SL) the image of the eagle is standing on the rotting bodies of

animals because he is hungry, the power and the strength of the eagle used to allow him

to hunt the live animals instead of eating their carcasses. Strategy **(2) is used replacing**

the image in the SL with a standard image in the TL. However, the translator has

added a new metaphor namely "Jove's Bird" which serves as a metonymy indicating the

eagle's glory and greatness. In English culture Jove or Jupiter is the chief god of the

Greco-Roman mythologies.

13- وعجاف البغاث تدفعه بالمخــــلب الغض والجناح القصير

whence by vermin nudged aside, in searched

Verse thirteen: Here we see a visual image of the small ,weak birds pushing the eagle

with their tender feather and green wings the image is rendered through utilizing

strategy**(1)reproducing the same image in the TL.**

14- فسرت فيه رعشة من جنون الــــكبر واهتز هزة المقرور

His own Self he,.. looked up,.. bestirred he high

Verse fourteen: the eagle's shiver is compared to that of a human being who has lost his

pride and dignity .The poet pictures a sudden change of situation, the eagle is pictured

shivering and shaking like a human being shaking from a cold or a cold atmosphere.

The translator utilized strategy **(2)replacing the image in the SL with a standard**

image in the TL. However, the translator has dropped the metaphor depicting pride as

running mad "جنون الكبر" as this metaphor hardly occurs in the target culture. So in other

words we can say that another strategy used here is strategy **(6) deletion or omission.**

15- ومضى ساحباً على الأفق الأغـــــبر أنقاض هيكل منخور

To'Zure~ his feebled wreckage draggling by-

The familiarity of the translator with both cultures enabled him to render "الأفق" into "Azure" which is acceptable and meaningful in the TL. The remains of the feebled eagle are compared to the wreckage. So, here we have two equivalent images in both languages. Obviously, the translator utilized strategy **(2)replacing the image in the SL with a standard image in the TL.**

16- وإذا ما أتى الغياهب واجتاز مدى الظن في ضمير الأثير

Verse sixteen: (ضمير الأثير) is a metaphor, literally " the heart or consciousness of the air " . So the meaning of the Arabic line is that the eagle stirred as surpassed the horizon of doubt in the midst of the air,   by his wounded pride, was able to soar the sky and fly at low flight in the air until he reached a safe distance where he felt he was in the midst of the air and beyond any doubt. The translator has opted for not rendering this line in the TL through utilizing strategy **(6) deletion.**

17- جلجلت منه زعقة نشت الآفا ق حرى من وهجها المستطير

In rending squeals(by quarters rung through skies)

Verse seventeen: the image of comparing the shriek to a blazing fire is rendered into a different image in the (TL) since there is no equivalence in the TL. The translator utilized strategy (2) **replacing the image in the SL with a standard image in the TL** "quarters rung through skies ".

18- وهوى جثة على الذروة الشماء في حضن وكره المهجور
Then crashed -there in his own Nest -home -to die!

Verse eighteen: "الذروةالشماء" is a metonymy, standing for the eagle's nest is ordinarily placed on a high cliff or the mountain top. The eagle is compared to a human being who is fallen down as a dead body in the nest, and the nest is compared to a high place. In the (TL) the translator expresses a situation by isolated words, giving a visual image of

how the eagle is fallen down in his deserted nest facing his fate which is death. The strategy utilized is **(5) the two metaphors are converted to a sense.**

19ـ أيها النسر هل أعود كما عدَّ ت أم السفح قد أمات شعوري

Kingbird,
shall I to summits mine ,like there , re-soar?
Or -ease of plains bath killed my pride e'er more?

Verse nineteen: In the last two lines of the Arabic poem, the poet addresses the eagle as the kingbird, wondering whether he will ever return to the summit he had reached in the past or whether he will stay on low ground, unable to fly again as his high pride has been lowered down and is now is downcast as a result of circumstances beyond the speaker's control. **The translator used strategy (1) reproduced the same image in the TL**. There is an obvious equivalence between the Arabic and the English text. The two texts contain a simile using the word "like" which indicates a similarity between the poet and the eagle in their sense of pride and in their outlook to reach high positions and achieve great goals in life. Both texts also contain a metaphor in which ambitions are compared to living entities. As the eagle's pride has been rendered dead by its presence on the plains which is an unnatural habitat for such a bird, so living under pressure and submitting to the forces of oppression might have also killed the inner motives of the poet / speaker to dream of keeping high his personal pride and ever achieving his high dreams . Thus the translator utilized strategy **(2) replacing the image in the SL with a standard image in the TL to convey the same meaning.**

Diagram 1: The frequency count of the first poem:

Procedure	Frequency	Percentage
Reproducing the same image in the TL	6	25%
Replacing the image in the SL with a standard TL image	10	42%
Translation of metaphor by simile, retaining the image	-	-
Translation of metaphor by simile plus sense	-	-
Conversion of metaphor to sense	5	21%
Deletion	2	8.%
Translation of metaphor by the same metaphor plus sense	1	4%
Total	24	%100

It is shown in the above figure that strategy (2) was applied more than other strategies with frequency count of 42%. The next frequently used strategy was (1) with frequency count of 25% then strategy (5) with frequency count of 21%. Strategy (6) and (7) were almost equally applied with frequency counts of 4% and 8%. Strategies (3) and (4) were not used.

4.2 The analysis of the second poem:

الدروب

1	وقفت أمام دروب الحياة	مثار الأماني، شريد الفكر
2	فمرّت مواكب روادها	تخبّ إلى الموعد المنتظر
3	وخلف خطاها انتفاض التراب	وليس لها فوقه من أثر
4	فسرت عليها، ودنيا الرّضى	أبدد من ليلها ما اعتكر
5	وألفيتني بعد طول السّرى	جناحا أصاب المدى فانكسر
6	لمسْت على ريشه المرتمى	تهاويل حلم مضى واندثر
7	فتلك ليال ...على كبرها	تخطّفت منها أعز الثمر
8	وأرسلتها في شفاه الحياة	نشيد فتون، ونجوى سمر
9	وهذي ليال...على زهدها	أرتني النّعيم غريب الصّور
10	فرحت أسائل عن موعد	أضمد فيه جراح البشر

Roads

To Dr Saniya Hanoub

I stand before the roads of life;
Hopes surge, and thoughts confound.

I stand, and caravans pass me by
For Destination bound;
But , of their trails –'neeth clouds of dust,
On sands –no trace is found!

I take these roads –
Broad, endless, roads .. .. ..
Long trecks

-ah- shattering make me ree 1:
A wing o'ernight collapsed!

An earthed Dream's dim prints there I feel
On 'ts feathers stay, outlast!
Of nights

-whereof despite short ~end-
I reaped the best of fruit,
Of nights
-   in Content steeped that lent
weird bliss to me to boot :
From lips of Life – in sweet intent –
I sang
tunes, rhymes, to suit
Gay soirees' tastes – for good time meant –and
nights that unslept soothe.

الدروب
Roads

The title "الدروب" a lexical item which means in the SL the roads which human being can take to reach his destination is rendered into the TL with" roads" since it conveys the same meaning through utilizing strategy **(1)reproducing the same image in the TL.**

1- وقفت أمام دروب الحياة مثار الأماني، شريد الفكر

1- I stand before the roads of life;
    Hopes surge, and thoughts confound.

Verse one: the poet compares life to a road and expresses a full image of someone who is standing on the road, his ideas perplexed and his thoughts confused. Since **"دروب الحياه"** has an equivalent meaning in the TL "roads of life" the translator was able to utilize strategy **(1)** which is **reproducing the same image in the TL** and gives an impact on the TL similar to the one on the SL.

2- فمرّت مواكب روادها تخبّ إلى الموعد المنتظر
2- I stand, and caravans pass me by
For Destination bound;

Verse two: In the Arabic verse,   the poet refers to caravans of pioneers who pass through time to their bound destiny. There is an implied metaphor in the English text which is meant to be equivalent to the Arabic word "مواكب" which doesn't seem to contain a clear metaphorical sense, for it can be used literally without any metaphorical connotations. Caravan according to the Merriam Webster is a group of people or animals travelling together on a long journey especially through desert. So utilizing this lexical item in the TT is acceptable since it conveys the same meaning and

through utilizing strategy **(2) replacing the image in the SL with a standard TL image** the translator was able to give the same meaning in the TT.

3 ـ وخلف خطاها انتفاض التراب وليس لها فوقه من أثر

3- But, of their trails –'neeth clouds of dust,
On sands –no trace is found!

Verse three: In this line we notice how agitation or the stirring of dust is compared to a shaking or trembling of a human being "**انتفاضالتراب**" early pioneers have gone and have no traces behind them. The sand is personified and rendered into a metaphor "clouds of dust". Since there is no equivalent for such metaphor in the TL, the translator **replaced the metaphor or the image in the SL with a standard TL image**.

4 ـفسرت عليها، ودنيا الرّضى أبدد من ليلها ما اعتكر

4- I take these roads –
Broad, endless, roads... .. ..
Long treks

Verse four: The speaker has walked over the dust / sand with a clear sense of satisfaction, trying to dissipate anything that might disturb the clarity and tranquility of life. A visual image can be seen clearly when the speaker follows the roads of life, taking treks or long journeys on foot. A metaphor occurs when the poet compares dark nights with turbid water. First he ignored or missed "ودنيا **الرضى**" since it has no equivalent or it doesn't affect on the meaning and he used more lexical words to show the long journey in the road in the TT. Therefore, he utilized strategy (6) **deletion**. Secondly, he rendered the metaphor (أبدد من ليلها ما اعتكر) into long treks to indicate the length and the difficulty of the journey. The translator **converted the metaphor in the SL into sense in the TL** (5) to convey the meaning despite its weakness in comparison with the meaning in the SL.

5 ـ وألفيتني بعد طول السّرى جناحا أصاب المدى فانكسر

5-ah- shattering make me ree 1:
A wing o'ernight collapsed!

Verse five: After his long walks, and treks on the sands of life and in this difficult world, the speaker realizes he has come to the end of his journey. The poet renders this idea by utilizing a metaphor in which he compares the speaker to the wings of a bird that has hit the end of space and is now broken. The wing symbolizes ambitions that are associated with the past. The metaphor of the broken wing in the SL is rendered into an equivalent metaphorical expression in the TL. Strategy **(2)** is used **replacing the image in the SL with a standard image in the TL.**

6 ـ لمسْت على ريشه المرتمى تهاويل حلم مضى واندثر

6-An earthed Dream's dim prints there I feel
On 'ts feathers stay, outlast!
Of nights

Verse six: Landing at the broken wings and its fallen feathers, the speaker realizes he is finding or sensing the beauties of a dream that has now passed and is no more. In the translated version, the poet sees or feels the remains of a dream printed on the fallen feathers of the broken wing. The lexical item "لمست" means touched the bird's feather but this is the literal meaning which is not utilized in the translation.

The wing which stands for the bird symbolizes the nation, the poet goes deep in the past, and he is actually excavating the history. This image is rendered into the TL

in a way that the target reader could understand it the same way the source reader does .

The translator utilized strategy (1**) reproducing the same image in the TL**.

7ـ فتلك ليال ...على كبرها تخطّفت منها أعز الثمر

7-whereof despite short ~end-
I reaped the best of fruit,
Of nights

Verse seven: the poet compared the nights with the fruitful trees which he picked some fruits. The first half of the verse from **"فتلك ليال علىكبرها "** has a metaphor in the sense that the nights are seen as a huge living creature is rendered into sense since the

equivalence of such a metaphor is not exist in the TL . In the translation, **the metaphor is dropped and replaced by a sense (5)** "whereof despite short~ end" means the nights are short and they will end very shortly.

The second half has a metaphor comparing the nights with fruitful trees. Since there is an equivalent in the target language the translator **reproduced the same image in the TL.**

8 ـ وأرسلتها في شفاه الحياة نشيد فتون، ونجوى سمر

From lips of Life – in sweet intent –
I sang
tunes, rhymes, to suit

Verse eight: This line contains an obvious metaphor in which life is compared to a woman whose lips are uttering with joy. In the TL the same image is rendered and can be easily seen in the phrase "lips of life". The translator utilized strategy **(1) reproducing the same image in the TL.**

9 ـ وهذي ليال...على زهدها أرتني النّعيم غريب الصّور

8-in Content steeped that lent
weird bliss to me to boot:
the

The speaker reveals that he has enjoyed his life despite its shortness. The nights of life have enabled him to see the blessings of life, strange or weird. Although the Arabic line seems to be rendered in a heightened and sublime style, the English version almost evades this elaborate style and renders the meaning in a more direct way; strategy **(7)** is used. **It is a combination of metaphor and sense**.

10 ـ فرحت أسائل عن موعد أضمد فيه جراح البشر

10- Gay soirees' tastes – for good time meant –and
nights that unslept soothe

Verse ten: carried out by the excitement he has reaped from the numerous and varied enjoyments of life, the speaker is eager to offer help to other people so that they can enjoy life in a better way. The Arabic line contains two metaphors. The first one occurs when the speaker begins to look for the right moment to help others. Time or a good opportunity is sought just like a person who is needed and sought to find. The second metaphor is embodied in the troubles and hardships of life being compared to wounds that need great care to help them heel. Therefore, Strategy **(5)** is utilized; **the translator converted the two metaphors to a sense.**

Digram2: **: The frequency count of the second poem**

Procedure	Frequency	Percentage
Reproducing the same image in the TL	4	27%
Replacing the image in the SL with a standard TL image	5	33%
Translation of metaphor by simile, retaining the image	-	-
Translation of metaphor by simile plus sense	-	-
Conversion of metaphor to sense	4	27%
Deletion	1	6.5%
Translation of metaphor by the same metaphor plus sense	1	6.5%
Total	15	100%

It is shown in the figure that strategy (2) was applied more than other strategies; the frequency count is 33%. Strategies (1) and (4) were used equally; the frequency count is 27% then strategies (6) and (7) the frequency count is 6.5%. Strategies (3) and (4) were not used.

In both translation there is a focus in using the first two strategies and then followed by using strategy (5).

Digram 3: The frequency count of poem 1 and 2

Procedure	Frequency	Percentage
Reproducing the same image in the TL	10	26%
Replacing the image in the SL with a standard TL image	15	38%
Translation of metaphor by simile, retaining the image	-	-
Translation of metaphor by simile plus sense	-	-
Conversion of metaphor to sense	9	23%
Deletion	3	8%
Translation of metaphor by the same metaphor plus sense	2	5%
Total	39	100%

It is shown in the figure that strategy (2) was applied in both poems more than other strategies with frequency count of 38%. Strategies (1) and (4) were used almost equally with frequency count of 26%. Strategy (5) was applied with less frequency of 23%, then strategies (6) and (7) with frequency count of 8% and 5%. Strategies (3) and (4) were not used.

The focus was in using the first two strategies and then followed by using strategy (5).

Chapter Five

Discussion of the findings, Conclusions and Recommendations

This study has highlighted the strategies adopted by Omer Abu Risha in rendering imagery in his poems from Arabic into English and to examine the procedures he has used in carrying out his translation work. It also shows the extent of the poet-translator's success in rendering his poems in another language.

This chapter presents a summary and a short discussion of the findings of the three questions. It also attempts to explain the results in light of the reviewed literature. The chapter concluded with recommendations and suggestions for future research.

5.1 Discussion related to the findings of the first question

"*What are the strategies adopted by Omer Abu Risha in rendering imagery in his poems from Arabic into English?"*

As it has been discussed the most frequent translation strategies adopted by Omer Abu Risha are: replacing the image in the SL with a standard image in the TL with frequency count of 38%.

However, reproducing the same image in the TL with a frequency count of 26% . Other commonly used strategies are that of converting metaphors into sense with a frequency count of 23% and deletion with frequency count of 8% and the least strategy used is combining metaphor with sense with frequency count of5%.

The above mentioned strategies can be the most appropriate and least risky ones. They can be applied only if the translator masters both languages(Arabic and English)and has a deep knowledge of both cultures .The strategies applied in translating the poems show the most appropriatestrategies for translating literary work especially

poetry, since they replace or reproduce the same metaphorical expressions besides keeping the content and the form of the poem as it is in the SL with only a slight change.

It can be noted that the English translation of the poems creates the same response and effect as induced by the original poem's reader since the rhythm and rhyme are kept in the translated texts. Utilizing strategies similar to or identical with Newmarks' strategies in rendering figurative language such as metaphor, personification, metonymy… etc. enabled the translator to solve many obstacles when rendering poetry from Arabic into English.

5.2 Discussion related to the findings of the second question

"What procedures did Omer Abu Risha follow in rendering his poetic devices?"

As for the translation procedures proposed by Newmark (1988) such as: Transference, naturalization, cultural equivalence,functional equivalence, descriptive equivalent, compensation, notes, componential analysis, reduction and expansion and paraphrasing, etc.

The main procedures which were used by the poet werecultural equivalent,paraphrasing and modulation.

The translator utilized**acultural equivalence** procedure. Forinstance, when he added a cultural equivalent to the TL "Jove's Bird" in order to replace the image of the eagle's standing on the rotting bodies in the SL." عصائب الطير " is rendered into"mean birds"as a cultural equivalent to the SL .

Yet,modulationprocedure was utilized in many places in both poems; for example, يكحل "تتهاوى خلفه مواكب سحب"is rendered into "to salve star's eyes", while"جفن النجم" is rendered into "kissed by clouds". Moreover, "أنتفاض التراب" is rendered into "clouds of dust".

Paraphrasing procedure was utilized. For instance, the deserting one's habitual place in verse five, the translator explained the visual image of deserting the eagle to its home. We findthat AbuRisha was able to tackle some issues in a successful manner .He has utilized his good linguistic and cultural knowledge to render the various elements of the source text into the language and culture of the target text. The result is a clear example of good equivalent between source and target text.

5.3 Discussion related to the findings of the third question

"*To what extent has the poet been successful in rendering his poems in another language?*"

According to Rose (1981.p.136) "The translator of poetry must be fluent in and sensitive to the source language; he must know the source language's cultural matrices, its etymologies, syntax, and grammar, as well as its poetic tradition". In other words, he must culturally and politically identify himself wholeheartedly with the original poet. He must penetrate the exteriority of the original text and lose himself in its intersexuality. To make the translation become a poem, the translator must also meet successfully the expectations and sensibilities of the poetic tradition of the target language. Thus, the most successful translators of poetry are those who happen to be bilingual and bicultural and, perhaps, poets in the target language".

Thus, Rose's observation about the ideal translator of poetry can easily apply to Omar AbuRisha .We have seen Abu Risha both as a poet and as a translator .Though he was not bilingual, he was an inborn poet in his own language (Arabic) and was familiar with the English language and the English culture .Thus, he mastered both language he utilized in his translation. Consequently, he was able to keep the aesthetic values of poetry that present in metaphors, personification, simile, alliteration, assonance, rhyme and rhythm, the components which form the poem in both the SL and the TL. It was

clear he was able to keep on the unity of the poem, the shape and the balance of sentences. We noticed that in the first poem "The eagle" where the rhyme was obvious in most of the verses as it is shown in the analysis and discussion in chapter four. For example, the first two verses are rhymed in the two words "unbolt" and "revolt" since they end with the letter /t.

Furthermore, Abu Risha managed to keep on the musicality and harmony of his poems which may attract the attention of the foreign language readers and to have the same impact and effect on the English hearer.

As a translator and a poet, Abu Risha was able to translate the conceptual and contextual meanings of the words and expressions, expressing the feeling and emotions as if he were an author of the original text and not merely expressing the surface meaning of the word or expression. In this way, we find in the translated texts the bias elements of a well written poem: form, rhyme, rhythm, diction, figurative language, etc. All these are a testimony to the successful translation work achieved by Abu Risha. Abu Risha's knowledge of cultures, the good command of Arabic and English language and his recognition of the connotations of the words and expressions in both languages enabled the translator–poet to overcome the cultural gap between Arab reader and the English reader and to preserve the essence of the original text.

In terms of language and culture, the translated texts seem to contain the basic requirements of good language and well informed cultural knowledge of the target language.Abu Risha's success is in the reproduction of the original artistic images in another language are quite evident. The reader of the translation may be inspired, and aesthetically entertained in the same way as one who reads the original one. In short he grasped the spirit of the original and transferred it in the TL. In fact, he was in a good position to do this if only because he was the author of the original and knew perhaps

more than anyone else the subtleties and intricacies of the original text and so was able to render it adequately in the English version and to produce fully and correctly the content and the form of the original.

5.4 Conclusions

After analyzing the works of Abu Risha as a translator, it is found that the translator of poetry should understand the core meaning of the poem, the cultural background of the poet, the motives of writing the poem. Moreover, he should be bicultural and bilingual with deep knowledge of poetry.

As a result, the poet – translator has the ability to produce a new poem in the target language as a mirror of the source language which conveys the same message in both languages. The Translatability of poetry is possible and could be achieved if all the above mentioned means of translating poetry aretaken in consideration.

Following the appropriate strategies and procedures is a method to overcome the culturally bound –expressions and the difficulty of translating figurative language such as metaphor, simile, personification,etc.The researcher has evidently demonstrated that bilingual poets more often re-create rather than translate.

5.5 Recommendations

This study might be thought of as a contribution in bridging the gap between two different cultures and might pave the way for further research with the aim of promoting understanding between different peoples and cultures in the world. Furthermore, it can help translators and translation students have a better understanding of figures of speech, in literary texts and the various ways of addressing such a problem in translating literary works.

Finally, the researcher finds that a cause on literary translation would be a source of help for new translators and students of translation as it introduces them to several

languages and cultural issues which may pose a big challenge but from which they can learn a great deal. Moreover, it is suggested that translation trainers, especially those of literary translation, design a syllabus in which students find opportunity to practice tackling literary translation problems based on specific techniques and strategies.

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Appendices

Appendix1: The Arabic poems (SL)

النسر

فاغضبي يا ذرى الجبـا وثوري	أصبح السفح ملعباً للنسور
في سماع الدنـــــى فحيح سعير	إن للجرح صيحةً فابعثيها
وارمي بها صدور العصـــور	لملمي يا ذرى الجبال بقايا النســـر
تيهياً بريشـــــــــه المنثـور	إنه لم يعد يكحل جفن النجـــــم
شـــيء من الوداع الأخير	هجر.الوكر ذاهلاً وعلى عيـــنيه
تتـــهاوى من أفقها المســحور	تاركا خلفه مواكب سحـــب
على كل مطمــح مقبور	هبط السفح طاوياً من جناحيـــه
بيـن شرود من الأذى ونفور	فتبارت عصائب الطير ما
إذا ما خبرته لن تطيري	لاتطيري جوابة السفح فالنـــسر
منكبيه عواصف المقدور	نسل الوهن مخلبيه وأدمت
فضلة الإرث من سحيق الدهور	والوقار الذي يشيع عليه
فوق شلو على الرمال .نثير	وقف النسر جائعاً يتلوى
لـب الغض والجناح القصير	وعجاف البغاث تدفعه بالمخـ

الـــكبر واهتز هزة المقرور	فسرت فيه رعشة من جنون
الأغـــبر أنقاض هيكل منخور	ومضى ساحباً على الأفق
مدى الظن في ضمير الأثير	وإذا ما أتى الغياهب واجتاز
حرى من وهجها المستطير	جلجلت منه زعقة نشت الآفاق
في حضن وكره المهجور	وهوى جثة على الذروة الشماء
ت أم السفح قد أمات شعوري	أيها النسر هل أعود كما عدَّ

دروب

مثار الأماني، شريد الفكر	**وقفت أمام دروب الحياة**
تخبّ إلى الموعد المنتظر	**فمرّت مواكب روادها**

وليس لها فوقه من أثر	**وخلف خطاها انتفاض التراب**
أبدد من ليلها ما اعتكر	**فسرت عليها، ودنيا الرّضى**
جناحا أصاب المدى فانكسر	**وألفيتني بعد طول السّرى**

تهاويل حلم مضى واندثر	**لمسْت على ريشه المرتمى**
تخطّفْت منها أعز الثمر	**فتلك ليال ...على كبرها**
نشيد فتون ، ونجوى سمر	**وأرسلتها في شفاه الحياة**

وهذي ليال...على زهدها أرتني النّعيم غريب الصّور
فرحت أسائل عن موعد أضمد فيه جراح البشر

Appendix 2 : The English poems(TL)

The EAGLE

  O cliffs , revolt

 -The kingbird woos the plains :unbolt

 - your injured pride ,.. resent in shrieks resounding

The welkin's empty interspace surounding!

 O, cast Pride's shattered , bleeding , lifeless , corpse

 At time's unsteadying feet.. ..

Up :guard ye well remains there of his Nest.

 -In disdain strong:for, no more of old zest.

  To Sun -ward will he soar to heavens fly

 -To ('salve Stars 's eyes)with feathers breezing by…

  Still something in his look there was-

      when, leaving home.

  On forehead farewell -kissed by clouds,

to earth he'd come

  Full many a fire there smoldering 'neeth his wings;

  The mean birds flee from him in scare , a-shrink.

 "Don't flee, don't flee, wee things; O, ken should ye

  His state, then ne'er would flee ye: don't, don't flee

  His wings and claws enerved by Fate and Age

This Awe is all -left of his Heritage",

I'd seen the Ea'le , ah Jove's Bird ,hungry perched
On carrion-whence by vermin nudged aside, in searched
   His own Self he ,.. looked up ,.. bestirred he high
   To'Zure~ his feebled wreckage draggling by-
   In rending squeals (by quarters rung through skies),
   Then crashed -there in his own Nest -home -to die!

   Kingbird,
   Shall I to summits mine ,like thee , re-soar?

Or -ease of plains bath skilled my pride e'er more?

Roads

To Dr Saniya Hanoub

I stand before the roads of life;
Hopes surge, and thoughts confound.

I stand, and caravans pass me by
For Destination bound;
But , of their trails –'neeth clouds of dust,
On sands –no trace is found!

I take these roads –
Broad, endless, roads .. .. ..
Long trecks

-ah- shattering make me ree 1:

A wing o'ernight collapsed!

An earthed Dream's dim prints there I feel
On 'ts feathers stay, outlast!
Of nights

-whereof despite short ~end-
I reaped the best of fruit,
Of nights
    -    in Content steeped that lent
weird bliss to me to boot :
From lips of Life – in sweet intent –
I sang
tunes, rhymes, to suit
Gay soirees' tastes – for good time meant –and
nights that unslept soothe.