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**Translatability of Aesthetic Features of Poetry
Translated into Arabic :**

The Case Study of *To a Skylark* by Percy Bysshe Shelley

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This dissertation is dedicated to my parents
For their endless love, support, and encouragement

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List of Abbreviations

SL : Source Language

TL : Target Language

ST : Source Text

TT : Target Text

GK: Greek

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Introduction

Translation of poetry is considered as one of the most difficult types of translation. Therefore, several scholars believed that the translation of poetry is an impossible task, and others find that only a poet can translate poetry in a good way. In the other hand, many other scholars believed that the poetry is translatable as any other type of texts. In fact, the difficulty in translating poetry lies in the distinctive values of poetry including rhythm, rhyme, meter, specific structure, and specific expressions which needed to be reflected in a way or another during the translation . A process that is not really an easy task. Moreover, the main difficulty that faces the translator of poetry is that its beauty and aesthetics are not only realized through the choice of words or metaphoric language like in prose, but also with the creation of rhythm, rhyme, meter, specific structure, and specific expressions.

Statement of the Problem

The aesthetic values are among the most important elements of any literary work in general, and distinguish it from other types of texts, but they are more evident in poetry. Therefore, preserving them during the translation process is an important and essential thing that every translator has to do. But translating, preserving and reflecting these values in translation is not easy at all.

Aim of the Study

The main purpose of the present study is to investigate the translatability of aesthetic values of poetry translated into Arabic through studying the translatability of aesthetic values of the English poem *To a Skylark* into Arabic, and whether they are maintained throughout its translations into Arabic.

Main research question

Are the aesthetic values in "*To a Skylark* "maintained throughout its translations into Arabic both poetically and semantically ?

Sub Questions

- Does Ail Mahmud Taha reproduce structure (poetic structures) that preserve the aesthetic values of the original poem?
- Does Ali Mahmud Taha use figurative language that keeps the same aesthetic effect as SL?

Hypothesis

It is hypothesized that the translator succeeded to render *To a Skylark* formally and generally. However, when it comes to the details of each metaphoric device as put apart, he did not render the images as intended in the original “ST”.

Methodology

In the present study, we choose to adopt a descriptive comparative method. We, first begin by exploring all the images lying in the ST and TT then, we undertake a comparative survey through the two versions in Arabic and compare both of them with the ST to check the extent to which Ali Mahmud Taha succeed or not in reflecting those aesthetic values. At the end , we compare more between the two TT with each other to see which one preserves better the aesthetic of the original .

Structure of the Study

The current study is divided into two chapters, the first chapter is theoretical and the second chapter is practical. The first chapter is divided into three parts: the first one is on poetry where we will define the concept of poetry in general and also present a set of definitions. We will also discuss in the same part the English poetry where we starting with a short introduction followed by a presentation of the most important forms. In the same part we will discuss the Arabic poetry where we starting with a short introduction followed by a present of the most important forms of the traditional and modern Arabic poetry. In the second part, which focuses on the translation of poetry, we discuss the most important relevant issues. Finally, we discuss the strategies of poetry translation, from which we chose the seven strategies proposed by Lefevere to translate poetry, and then we will discuss the translation of aesthetic values in poetry. The third part will be devoted to the figurative language and the definition of its most important types. Then we concluded with a summary that contains what has been stated in the theoretical chapter.

As for the practical chapter, we begin with a brief introduction to the original poem "*To a Skylark*" and a brief summary about English poet Percy Shelly Bysshe, author of the poem. In another element we explain our choice of the above poem as a corpus for the current study. We then move to indentifying of the history of the translation of the poem "*To a Skylak*" and its translators into the Arabic language. Then, we gave a brief summary of the poet and translator Ali Mahmud Taha whose translation we chose his translation of the English poem to study the translatability of the aesthetic values into Arabic. We then analyze the extracts from the first translation and analyzed the other extracts from the second

translation. We then conclude with a summary of the most important results from the practical part.

Theoretical Chapter

Part one

Poetry

1-Definition of poetry

2-English poetry

2-1-forms of English poetry

2-1-1-Lyric poetry

2-1-2-Narrative poetry

2-1-3-Dramatic poetry

3-Arabic poetry

3-1-Forms of Arabic poetry

3-1-1- Classical Arabic poetry (Al Shir Al-Amudi)

3-1-2- Free verse(Al Shir Al-Hur)

3-1-3- Arabic dubayt(Al-Rubiat)

3-1-4- Blank verse(Al Shir Al-Mursal)

3-1-5- Prose poetry (Al Shir Al-Manthur)

1-Definition of poetry

Poetry in fact, has no one unanimous definition, thus its definitions vary according to the views and thoughts about poetry varies. In Penguin Dictionary of Literary Terms and Literary Theory(1998), poetry is defined as follow: (MedL poetia based on Gk poEtEs,'doer, creator') It is a comprehensive term which can be taken to cover any kind of metrical composition. The implications are that poetry is a superior form of creation; not necessarily therefore, more serious.(p682-683). Samuel Taylor Coleridge, an English poet, tried to define poetry by comparing it to prose where he said that “prose, in conversation, consists of words in their best order; poetry, of the best words in the best order” (cited in Greenough., n.d, p89). Another English poet ,George Gordon Byron, wrote a century ago: “what is poetry? The feeling of the former and future. Why? at the very height of desire and pleasure”.(cited in Newblot, Litt, 1919, p17). In another hand, there is who connects poetry to beauty in which ‘poetry is beauty expressed in speech’. However, beauty is very large concept that cannot be limited to anything (Greenough., n.d, p89). Inbn Rachik Elqairawani said that “a poet is called so (in Arabic Shair) because he feels what others cannot”. Thus, poetry is defined in several aspects such as: language, beauty, and emotions.

2-English poetry

English poetry is one of the major genres of English literature that is “the body of written works produced in the English language by inhabitants of the British Isles (including Ireland) from the 7th century to the present day. The major literatures written in English outside the British Isles are treated separately under American literature, Australian literature, Canadian literature, and New Zealand literature” (Encyclopedia Britannica, 2015).

English poetry witnessed several changes throughout the history. The main historical stages or periods of English poetry begin with the Elizabethan period down to the Post-Modernist period. In addition, English poetry has many and different forms, the major ones are: narrative, lyric, and dramatic.

2-1-Forms of English poetry

Centuries ago, Aristotle, the great Greek philosopher, claimed that poetry is derived into three main forms which are: comedy, tragedy, and epic. Where comedy as he believed “an imitation of what is inferior in a way that is laughable”, and tragedies and epics are written “to portray sufferings in a way to produce certain effects” (Hess, n.d)

in the present day, poetry is derived into three main forms which are: lyric, narrative , and dramatic.

2-1-1-Lyric poetry

Lyric poetry is considered as one of the major forms of English poetry. It is stated that lyric poetry holds some of the qualities of song which in turn believed that its origin pursuant to Greek writers: “ the lyric was a song accompanied by the lyre”. A lyric poem is a poem where a single speaker expressed his feelings and emotions, or what is going in his mind namely “emotional state” or “mind state”. In addition, a lyric poem is considered relatively “short” and “non-narrative”. Moreover, it has several sub-forms among them: elegy, ode, sonnet, and dramatic monologue and most occasional poetry.(Lethbridge & Mildorf, p144, n.d).

Among the prominent figures of the English lyric poetry, we find: Conrad Aiken, Lord Byron, Emily Dickinson, T. S. Eliot, John Keats, John Milton, Thomas Hardy, Gerard Manley Hopkins, Langston Hughes, Ben Jonson, William Shakespeare, Percy Bysshe Shelley, Edmund Spenser, Alfred Lord Tennyson, Walt Whitman, William Wordsworth and Sir Thomas Wyatt.

2-1-2-Narrative poetry:

Narrative poetry is considered as one of the main forms of English poetry. It contains several sub-forms which are: epic, mock-epic or ballad, Idylls, and lay. A narrative poem is presented , in verse, orally rather than in writing, and is told by a person called the narrator. In addition, a series of interrelated events is displayed through characters driven by a plot. It can be ‘a love story (like Tennyson's *Maud*), the story of a father and son (like Wordsworth's *Michael*) or the deeds of a hero or heroine (like Walter Scott's *Lay of the Last Minstrel*)’.(Lethbridge & Mildorf, p145, n.d).

Among the prominent figures the English narrative poetry, we find: Ann Carson, Geoffrey Chaucer, Alfred , Lord Tennyson, Ellen Hopkins, Dante, lord Byron, John Keats,

Lewis Canoll, Alfred Noys, John Ronald Reuel Tolkien, Edmund Spenser, William Wordsworth, William Shakespeare, Samuel Taylor Coleridge, and Henry Wordsworth Longfellow.

2-1-3-Dramatic poetry

Dramatic poetry is considered as one of the major forms of English poetry. It is stated that dramatic poetry dated back to the ancient Greek dramas of Aristophanes, Sophocles, and others where both tragedies and comedies are written in the form of verse. Dramatic poetry is a form of “theatrical expression”, in which the poetic verse is spoken by the actors in the front of the audience. Dramatic poetry takes a different sub-forms such as: dramatic verse, closet drama, and dramatic monologue. (Bent, n.d).

Within the prominent figures of English dramatic poetry, we find: Robert Browning, Alfred Tennyson, William Shakespeare, Lord Byron, Percy Bysshe Shelley, Ben Jonson, Christopher Marlowe, and John Fletcher.

3- Arabic poetry

Arabic poetry is defined as all metered and rhymed speech written in Arabic language. Poetry is considered as an essential source of Arabic knowledge and culture, and the most important part in their literature. It is stated that Arabic poetry with “Saja” (السجع) rhyme without meter, and as time passes on it transferred into “Rajuz” (الرجز) which considered as “the first born, child of Arabic poetry”. In the Pre-Islamic period, Arabic was at its best form and at “height degree of ability and skill”. It is claimed that Muhalhil B. Rabia, the Taghlib hero of Basus war, was the first to write Arabic poetry in the form of Qasida (long poem) (P. Hitti, 1970, p92-93).

Arabic poetry has known many and significant developments over the years. It begins with Pre-Islamic poetry, stood firmly with the Emergence of Islam. Then got strong in the Umayyad, Abbasid, Ottoman, until it took its varied forms as a modern Arabic poetry. The forms of Arabic poetry has known significant changes, and new forms appeared such as: free verse (Al Shir Al Hur) and blank verse (Al Shir Al- Mursal).

3-1-Forms of Arabic poetry

Arabic poetry has two main forms: the traditional (or the classical) form, and the modern form. The first includes a form of Arabic poetry called classical Arabic poetry (Al-Shir Al-Amudi), while the second includes four main forms which are: free verse (Al-Shir Al-Hur) and blank verse (Al-Shir Al-Mursal), Arabic Dubayt (Al-Shir Al-Rubiat), and prose poetry (Al-Shir Al-Manthur).

3-1-1-Classical Arabic poetry (Al Shir Al-Amudi)

Classical Arabic poetry (Al Shir Al-Amudi) is considered as the origin of all the roots of Arabic poetry. It is characterized as containing a collection of verses “bayt” (بيت), each verse consists of two equal halves. Each half is called “shatr” (شطر), a hemistich. The first hemistich is called “Sadr” (صدر), and the second is called “Rajuz” (الرجز). It is also characterized as to have one and unique meter and rhyme (My translation, Al-Nahawi, 2007). In addition, poems of such forms present a series of thoughts molded in self-contained verses strung together in the most impressive way (Sharif, 1966).

3-1-2-Free verse (Al Shir Al-Hur)

Free verse (Al Shir Al-Hur) is one of the modern forms of Arabic poetry that does not adhere to rhyme, meter, and the letter “Al Rawi” (حرف الروي). It, thus, gives the poet the freedom to choose the meter as well as does not adhere to a specific rhyme or specific length of the line. (my translation, Al-Malaika, 1962, p41). The appearance of this form of Arabic poetry is due to the two young Iraqi poets, Badr Shakir al-Sayyab and Nazik al-Malaika after World War II (DeYoung, 2013).

3-1-3-Arabic dubayt (Al-Rubiat)

Arabic dubayt is a poetic quatrain with Persian origins (Talib, 2014). It is a special form of poetry defined as two verses of poetry agreed in meter and rhyme. A quatrain usually consists of only four verses that has an idea and content ends with the end of the four verses. Among the most famous poets of Arabic dubayt: Omar Alkhyamm, Salah Jahin, and Jalaluddin Rumi. (my translation, Al-Rafie, 2000, p127-128).

3-1-4- Blank verse (Al Shir Al-Mursal)

Blank verse (Al Shir Al-Mursal) is one-rhyme-free poetry that retains the unity of the rhythm in the meter without retaining meter itself. The poet in blank verse may preserve the

rhyme when it follows a system closest to the system of the very poetry in European languages with its humming lines. The poet may also adhere to rhyme and rhythm together, but the meter may vary.(my translation, AL-Arfagh, 2014)

3-1-5-Prose poetry (Al Shir Al-Manthur)

Nazik Al-Malaika (1962, p214) defined prose poetry (Al Shir Al-Manthur) as a poetic collection that do not adopt traditional meter and rhyme. The majority of readers in the Arab countries do not explicitly consider this collection as poetry, but they turn around the bush in calling it different titles. Arab readers though like this form and read in abundantly. (my translation)

Part two

Poetry Translation

1-Introduction

2-Possibility and impossibility of poetry translation

3-Faithfulness in poetry translation

4-Lefevere's seven strategies for poetry translation

4-1- Phonemic translation

4-2- Literal translation

4-3- Metrical translation

4-4- Poetry into prose

4-5- Rhymed translation

4-6- Blank verse translation

4-7- Interpretation

5-Aesthetic values in poetry translation

1-introduction

Translation of poetry is considered as one of the most difficult types of translation since it needs extra efforts by the translator because the language used in poetry is different from other types of texts because of: rhyme, rhythm, meter, and special structures and expressions. Newmark stated that “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” (1988, p70). This means that literal translation of poetry may produce poor poem structurally and aesthetically, while the creation or the production of new independent poem may preserve the structure and the aesthetic aspects of the original poem. Whilst Khalossi sees that the degree of difficulty in the translation of poetry varies according to the nature and the purpose of the poetry under translation, where the translation of ‘didactic poetry’ is considered more easier than the translation of ‘lyric poetry’ because the first is easy to conduct and more flexible, whereas the second is less organized and whose imagination is wide.(my translation,1982, p36-37).

2-The possibility and impossibility of poetry translation

Dealing with the translation of poetry inevitably leads us to discuss the translatability of poetry which has raised a constant debate in the field of translation studies. Robert Forst, the American poet, stated that “poetry is what gets lost in translation”(as cited in Pirnajmuddin & Medhat , 2011, p1333), indicating by this the impossibility of translation of poetry as well as revealing the difficulty of the task. In the same direction, Roman Jakobson holds that “everything is translatable except poetry because it is very form, the very phonetic quality of a poem in a language which makes a poem”. (as cited in Pirnajmuddin & Medhat , 2011, p1333). Their opinions showed that the difficulty in translating of poetry lies on the nature of poetry itself and its distinctive values from the ordinary language.

In the opposite direction, the translation of poetry seems possible because poetical works in different languages have been widely translated. Moreover, the translated poetry took place in most cultures’ literature. In some cases, the translated poetry might be read as a foreign poetry rather than as a translation which is in itself considered as a success because “the translation here is viewed as a type of writing which avoids drawing attention to itself” (Boose-Beir, 2009, p194).

Out of this controversy, it is suggested by some researchers within the field of translation studies to translate poetry into prose. That was a possible solution, but ,in fact, it would lose the poetry its properties and beauty.

3-Faithfulness in poetry translation

Despite the fact that the issue of faithfulness in translation is presented in all the areas of translation, it is greater in the field of poetry translation because finding the perfect equivalence in the translation of poetry is not an easy task, if not possible. Newmark tried to apply the statement of Keats, English and romantic poet, ‘Beauty is Truth, Truth, Beauty – that is all you know, and all you need to know’, on the field of translation of poetry where he stated that “if truth stands for literal translation and beauty for the elegant version in the translator’s idiom, truth is ugly and beauty is always a lie”.(1988, p166). This means that if poetry translated literary, its beauty may be lost and seems ugly. In the other hand, elegant translation of poetry seems beautiful, but may be unfaithful. In addition, Newmark stated that “the integrity of both the lexical units and the lines has to be preserved within a context of: (a) corresponding punctuation, which essentially reproduces the tone of the original; and (b) accurate translation of metaphor” (1988, p163). He thus sets a standard, if it is true to say, to translate poetic texts faithfully.

4-Lefevere’s seven strategies of poetry translation

In the field of poetry translation, many scholars suggested strategies to deal with poetic texts for the translator as a plan to follow or as ways of facing the difficulty of poetry translation. In this regard, we are to tackle the seven strategies suggested by André Lefevere for poetry translation. According to Koliahi and Shiraz, Lefevere’s seven strategies for poetry translation are “inclusive enough since they cover all the poetic values: forms and contextual”.(2012, p460).

Lefevere’s seven strategies are as follows: (as cited in Sharif & Khameneh, 2012, p54-55).

4-1-Phonemic translation

This strategy stands for imitating the ST sound, or in other words tries to reproduce the SL sound in the TL with producing an acceptable paraphrase of the sense.

4-2-Literal translation

Although this strategy is “undesirable”, where the focus is on translating each word of the original instead of giving the meaning of each sentence and expression, Lefevere emphasized the need for this strategy as a tool to help the translator to understand the original text.

4-3-Metrical translation

This strategy depends on the creation of same meter of ST in TT. As a result, the structure and the meaning in this strategy are neglected. That what produces poor translation linguistically. Despite this, Lefevere considered this strategy as a way to give precedence to the source text over the target text, like in literal translation.

4-4-Poetry into prose

This strategy depends on producing the ST poem into another different literary genre that is prose. This means that meter and rhyme scheme will be lost in the translation as well as the structures and expressions created specifically in poetry. Lefevere believed that like poetry , prose can make focus on certain words.

4-5-Rhymed translation

This strategy aims to “transfer” the rhyme created in ST to TT. This requires rhyming the translation according to the rhyme scheme of the target language. Bassinet indicates the necessity of well understanding of the “spirit” and the “poetic material” of the original poem.(as cited in Sharif and Khameneh, 2012, p55).

4-6-Blank verse translation

This strategy aims to produce a translation of the original poem without rhyme. Lefevere stated that that kind of strategies tried to give a translation for the original poem with ‘stylistic qualities of the TL culture’.

4-7-interpretation

This strategy depends on preserving the content or the substance of the original poem, in the same time make a complete change on the form. This means that the translator would produce a new poem of his own where he paraphrase the lines of the original poem, but the content would be preserved.

5-Aesthetic values in poetry translation

The translation of aesthetic values or poetic truth (as Newmark called, 1981,p65) in poetry needs an extra effort by the translator in order to preserve them. This is mainly seem in poetry more than in the other types of literary genres. In prose, for instance, the beauty as S. Hariyanto stated is achieved with the choice of words and figurative language(for example:

in novels and short stories), whereas in poetry the beauty (in addition to the choice of words and figurative language) is achieved with the creation of rhythm, rhyme, meter, and specific structures and specific expressions.(n.d, para1).

Newmark (ibid) pointed out that aesthetic values in a text has no independent meaning, but they are in relation with various types of meaning. Therefore the destruction of the aesthetic values or poetic truth would lead to the destruction of the meaning. Newmark added that “the delicacy and gentleness conveyed in word-order and sound, as well as in cognitive sense, would be ruined, if the translator introduces crude alliteration or contrived word-order”.(1981, p65).

According to Newmark (ibid), aesthetic values are dependent on three factors which are: the structure (or poetic structure), metaphor, and sound.

- (a) Structure- for translation, the plan of the text as a whole and the shape and balance of the individual sentences.
- (b) Metaphor- the visual images which may also evoke sound, touch (including temperature and climate), smell, and test.
- (c) Sound- including alliteration, assonance, rhythm, onomatopoeia, and ,in poetry, meter and rhyme.

Part three

Figurative language

1- Figurative language

1-1- Metaphor

1-2- Simile

1-3- Synecdoche

1-4- Apostrophe

1-5- Anaphora

1-6- Personification

1-7- Oxymoron

1-Figurative language

Figurative language is one of the most essential elements in literature in general, and in poetry in particular. Riley defined figurative language as “the language that is not truly or strictly applicable to the subject concerning which it is employed, but which from some analogy between two subjects, is either directly or by allusion transferred from one to the other” (1970, p1). Figurative language has many types such as: metaphor, simile, synecdoche, apostrophe, anaphora, oxymoron, and personification.

A lot of definitions have tackled the various literary devices. That is why we preferred here to rely upon “The Penguin Dictionary of Literary Terms and Literary Theory (1998) and The Oxford Dictionary of Literary Terms, (the definition of apostrophe only), (2008)” which are specialized in literary terminology.

1-1- Metaphor

It is (Gk 'carrying from one place to another') A figure of speech in which one thing is described in terms of another. The basic figure in poetry. A comparison is usually implicit; whereas in simile, it is explicit (p507).

Leech pointed out that metaphor is central notion of poetic creation. It is often seen as a phenomenon in its own right, without dependence to other kind of transferred meaning (1969, p151)

1-2-Simile

It is (L neuter of. similis, 'like') A figure of speech in which one thing is likened to another, in such a way as to clarify and enhance an image. It is an explicit comparison (as opposed to the metaphor, where the comparison is implicit) recognizable by the use of the words 'like' or 'as'. It is equally common in prose and verse and is a figurative device of great antiquity (p830).

1-3-Synecdoche

It is (Gk 'taking up together') A figure of speech in which the part stands for the whole, and thus something else is understood within the thing mentioned. Synecdoche is common in everyday speech. In 'Chelsea won the match', Chelsea stands for the Chelsea Football Team (p890)

1-4-Apostrophe

It is [à-pos-trôif] a rhetorical figure in which the speaker addressed a dead person or absent person, or an abstraction or inanimate object. In classical rhetoric, the term could also

denote a speaker's turning to address a particular member or section of the audience. Apostrophe is one of the convention appropriate to the ode and to the elegy (p23).

1-5-Anaphora

It is (Gk 'carrying up or back') a rhetorical device involving the repetition of a word or group of words in successive clauses. It is often used in ballad and song, in oratory and sermon , but it is common in many literary forms (p37).

1-6-Personification

It is the impersonation or embodiment of some quality or abstraction; the attribution of human qualities to inanimate objects. Personification is inherent in many languages through the use of gender, and it appears to be very frequent in all literatures -especially in poetry (p 661).

1-7-Oxymoron

It is (Gk 'pointedly foolish') a figure of speech which combines incongruous and apparently contradictory words and meanings for a special effect. It is a common device, closely related to antithesis and paradox, especially in poetry, and is of considerable antiquity. It was particularly popular in the late 16th c. and during the 17th (p627).

Conclusion

In the theoretical chapter, we dealt with the notion of poetry in general, where presented some of its definition by poets (such: Coleridge and lord Byron), and scholars, where we find that poetry defined in several aspects, for example, but not limited to, : language, emotion and beauty. In addition, we highlighted the English poetry and Arabic poetry and its forms where we find that each poetry has its distinctive characteristic and themes.

Then, we tackled the translation of poetry where we discussed the main issue in the field. First, we discussed the translatability of poetry and how the opinion varies between opponents who see that poetry as translatable because of its specific nature, and proponents who see that poetry is translatable like any other types of text since it is widely translated all over the world. Second, we dealt with the issue of faithfulness in poetry where we find that beautiful and elegant translations may seem unfaithful; literal translation may seem ugly. Third, we move to highlight the strategies of poetry translation and we choose *Levefere's* suggested seven strategies since his strategies are inclusive namely because it covers all poetic values. Finally, we dealt with the translation aesthetic values in poetry which the topic of the present study, and showing the importance of preserving them during the translation process, as well as defining the aesthetic values in poetry and its constituent element according to Newmark.

In the end, we tackled the figurative language in literary works in general, and in poetry in particular. We presented a definition to figurative language and to some types of particularly employed in the next practical chapter.

Practical Chapter

1-About “*To a Skylark*”

To a Skylark is one of the most famous lyrics of the English and Romantic poet *Percy Bysshe Shelley*. It is written in late June 1820 in an evening walk in Italy where Shelley was inspired by the songs of the skylark, and then he wrote a lyric praising that little bird (skylark) who was fascinated and captured by its melodious songs although it was invisible because of its height ((Al Shawa, 2015, p126-127). Shelley, in this poem, used a series of metaphors and similes to express his imagination, and to enhance the aesthetic values of his poem. Most of the images that he drew are from nature such as: sunset, clouds, and rose...and so on.

Various themes such as: natural beauty, happiness, sadness, and freedom are raised in *To a Skylark* which are widespread during the romantic period. First, Shelley expressed the natural beauty of the songs of the skylark comparing it to the nature, and that is unaffected and pure music in contrast with the artificial music of human. Second, he expressed the great and pure happiness of the skylark that is came from its ignorance of pain and fear which the human feel. Third, he expressed the sadness of mankind and how it is joined even with their happiness, and that is, for him, a way to feel better the real happiness. Fourth and Finally, Shelley expressed the freedom of the skylark where it sings and flies freely in the heaven (Al Shawa, 2015, p127).

Structurally, *To a Skylark* is composed of twenty one stanza, each stanza contains five lines. It has regular pattern since each stanza of the poem starts with four short lines, and ends with long one. The meter in *To a Skylark* is regular too. The meter of the four first lines is trochaic trimeter, and the fifth last line is iambic heptameter. In addition, The rhyme scheme in *To a Skylark* falls into *ABABB* for each stanza. Moreover, the poem contains internal rhyme exemplified in the following lines:

Bird thou never **wert** (line 2)

Thou art unseen, but yet **I** hear **thy** shrill delight (line 20)

Until we hardly **see**, **we feel** that it is there (line 25)

From rain**bow** clouds there **flow** not (line 33)

Like a **glow**-worm **golden** (line 46) **Rain-awaken'd** flowers (line 58)

Our sweet**est** songs are those that tell of sad**dest** thought (line 90)

(Al Shawa, 2015, p132)

1-1-A biography of Percy Bysshe Shelley

Percy Bysshe Shelley was one of the prominent figures among English romantic poets. In addition to being a poet, Shelley was also a dramatist, essayist, and novelist. He was born on forth August 1792 at Field Place, Broad bridge Heath, near Horsham, West Sussex, England. It is stated that Shelley had a 'radical' point of view reflected in his poetry, and his political and social views. Shelley's best and major works are those of classical poems such as: *Ozymandias* (1818), *Ode to the West Wind* (1819), *To a Skylark* (1820), *The Cloud* (1820) and *The Masque of Anarchy* (1819). Long and visionary poems such as: *Queen Mab* (1813) (later reworked as *The Daemon of the World*), *Alastor, or The Spirit of Solitude* (1815), *The Revolt of Islam* (1817), *Adonais* (1821), the unfinished work *The Triumph of Life*. Finally, The visionary verse dramas *The Cenci* (1819) and *Prometheus Unbound*(1820). Although Shelley did not live to see his success and influence since during his life most of publishers and journals refused to publish his works for fear of being arrested or accused for 'blasphemy' or 'sedition' because of his radical, revolutionary, and opposed thoughts. As well as , because he was an atheist. Shelley was died on eighth July 1822; it was said that he died drowning (Fletcher, 1971, p134-137)

2-The choice of the corpus

In the present study, we choose the famous English lyric *To Skylark* by Percy Bysshe Shelley to investigate the translatability of the aesthetic values of poems translated into Arabic. The choice of the aforementioned poem refers to the beauty of *To a Skylark*, and its richness in beautiful images represented in a collection of metaphors, similes, synecdoche, imagery and so on and the beautiful music of this lyric as well. Those aesthetic values make the English poem *To Skylark* an ideal corpus for the present study. In addition, we choose two of the translations of *To Skylark* was written by the Egyptian poet and translator Ali Mahmud Taha in order to examine the translatability of the aesthetic values of *To Skylark*. Both the first and second translations were written in an Arabic classical form (or traditional). Moreover, both the English and Arabic versions were referred to the same movement that is romanticism.

3-The translation of *To a Skylark*

To a Skylark is the first poem from the poetry of Percy Bysshe Shelley that was translated into Arabic by eight translators and in the same time were poets who were: Ali Mahmud Taha, Mokhtar Elwakil, Ahmed Zaki Abu Shadi, Vilmon Afandi Khorri, Mohammed Ali Tharwat, Ibrahim Elsakik, Khalil Elhindawi, and Almasiri and Zaid. First, *To a Skylark*

was translated in the form of Arabic classical poetry by Ali Mahmud Taha (twice), Mokhtar Elwakil, and Ahmed Zaki Abu Shadi. Second, it was translated in the form of Arabic free poetry by Khalil Elhindawi and Almasiri & Zaid. Third, it was translated in the form of prose by Vilmon Afandi Khor, Mohammed Ali Tharwat, and Ibrahim Elsakik. In addition, The translations of *To a Skylark* reached eleven translations published in different magazines. As well as there were translators who translated the poem more than once among them the Egyptian translator –poet Ali Mahmud Taha whose translations are chosen in the present study (Safwat, 1987).

3-1-A biography of Ali Mahmud Taha

Ali Mahmud Taha was born on August 3, 1901 in Mansoura, Egypt. He got the primary level certificate and graduated from the school of applied arts in 1924 with a diploma of building engineering. Ali Mahmud Taha was a prominent figure among the poets of the forties of the last century in Egypt since the publication of his first *diwan* (a collection of poems) the Lost Mariner “Mallah Al-Taih”, in that diwan we can see the influence of the French romantic poets on him. After that, many collections by him were published among which we state : the Nights of the lost sailor “Layali El-Malah Etaih”(1940), Spirits and Ghosts “Arwah wa Ashbah” (1942), East and West “Shrak wa Gharb”(1942), Rose and Wine “Zahr wa Khamr”(1943), the Songs of the Four Winds “Oghniyat El-Riyah El-Arbaa”(1943), The Returning Longing “El-Shawk Al-aid” (1945) , and others. In his poetry, showing the beauty was clearer than portraying emotions. He was much more interested in making harmony of musical melodious than in expressing feelings. Ali Mahmud Taha was one of the most famous figures of Apollo School, which set the pillars of the *Romantic Movement* in Arabic poetry. Still on the top of the glory , he passed away on November 17, 1949, after falling sick and buried in his hometown in “El-Mansoura” (Ziadah, n.d)

4. Data Analysis and Discussion

In the analysis of the first and second translation of the extracts, we follow the two strategy of rhymed and metrical translation by Lefevere.

4-1-Analysis of the first translation

To a skylark	الى طائر صواح
Hail to thee, blithe Spirit! Bird thou never wert, That from Heaven, or near it, Pourest thy full heart In profuse strains of unpremeditated art.	يأيتها الروح خدلانا بغنينا طوبى لساحر لحن منك ما عرفت يفيض قلبك أنغاماً يسلسلها من ملهم الفن وحى لا يفادينا تحيه لك يا صواح وادينا له الصواح من قبل أفانينا
Higher still and higher From the earth thou springest Like a cloud of fire; The blue deep thou wingest, And singing still dost soar, and soaring ever singest.	وعالياً أنت ترقى الأرض محتلياً تخالك العين في الاجواء منطلقاً يهو جناحك في أعماق زرقتها نشدو قتمعن في أنجوازها صعداً جبالها، نصل الآفاق آماداً سهماً من النور يرمى الأفق وقاداً أيان تضرب في الاجواء مرتاداً فإن علوت بها أمعنت انشاداً
In the golden lightning Of the sunken sun, O'er which clouds are bright'ning, Thou dost float and run; Like an unbodied joy whose race is just begun.	في جلوة الشفق الابرز معتزلاً توهج السحب الوطفاء حمرة أشعة ذات أمواج غلوت بها كأنما أنت جدلاً تراوحنا للمس غارية في العالم الثاني فتستحيل عليها ذات ألوان تاو وتسبح في لججها القاني روح من الملاء القلبي نوراني
The pale purple even Melts around thy flight; Like a star of Heaven, In the broad daylight Thou art unseen, but yet I hear thy shrill delight,	تذوب حولك اما طرت في غلس كنجمة في سماء الليل حائرة يا من تطربني ألحان غبطه إن السموات والأرضين قد ملئت غلالة الأرجوان الشاحب الساجي تذوب في فلق الصبح وهاج وما رأيت له طيفاً بمراج بصوتك العلوي الساحر الشاجي
Keen as are the arrows Of that silver sphere, Whose intense lamp narrows In the white dawn clear Until we hardly see- we feel that it is there.	This stanza is omitted in the translation.
All the earth and air With thy voice is loud, As, when night is bare, From one lonely cloud The moon rains out her beams, and Heaven is overflowed	وفي السماء وسر الليل منسدل والأفق صاف فما تعداد زرقته يسلسل البدر منها كلما انشعبت يرمي السماوات سبل من أشعتها على الوجود وسر الليل يطوبنا سوى سحائب في الظلماء غادينا وشائناً من لجج الضوء غالينا يكاد يطفو على أبراجها حيناً

<p>What thou art we know not; What is most like thee? From rainbow clouds there flow not Drops so bright to see As from thy presence showers a rain of melody</p>	<p>من أنت ؟ يا من يحوب الليل منفرداً أى الخليفة قل لي أنت تشبهه ؟ ! وهذه السحب أصباغاً مشكلة لا يتزل النبت منها مثلاً نزلت ولم تقع لي عليه قط عينا وأياها منك في أوصافه داني في رائع من فريد اللون فتان شئ أغانيك في سحري الخاني</p>
<p>Like a Poet hidden In the light of thought Singing hymns unbidden, Till the world is wrought To sympathy with hopes and fears it heeded not:</p>	<p>كشاعر في سماء الفكر مخبىء ألحان أغنية أمسى يرتلها أسلن بالعالم التالى خوالجه بعث من ألم فيه ومن أمل دل الوجود عليه لحنه العالى كمُرسِل من نشيد الخلد سيال حتى استحال شجوناً قلبه السالى ما لم يكن منه في يوم على بالو</p>
<p>Like a high-born maiden In a palace-tower, Soothing her love-laden Soul in secret hour With music sweet as love, which overflows her bower:</p>	<p>كان «حورية» في ظل شاهقة لم يغمض النوم عينها ولا خمدت باتت تطف آلاما تساورها تطوف ألحان موسيقاه مخدعها من البروج تقضى العيش في خلص زفرات قلب لها في فحة الغلس في عزلة - بنشيد ساحر الجرس كانه الحب في ابقاعه السلس</p>
<p>Like a glow-worm golden In a dell of dew, Scattering unbeholden Its aerial hue Among the flowers and grass, which screen it from the view!</p>	<p>تأن بين الربا التفت خيالها ياحسن أجنحة منها مذهبة تري السماء صفاء فهي ان خطرت تجلو الأزاهر والأعشاب طلعتها فراشة من سبيك النبر جلواء قد خضلتها من الأبحار أنداء فلسماء بهذا اللون إغراء إذا بدت ولها فين إخفاء</p>
<p>Like a rose embowered In its own green leaves, By warm winds deflowered, Till the scent it gives Makes faint with too much sweet those heavy-winged thieves:</p>	<p>كرهرة الحفل في غنياء سرحتها حتى إذا لفحتها الريح هاجرة وأرج الحقل من انفاسها عبق تهفو إليها من النسائم أجنحة لم يملأ النور من أجفانها حدقا زكت وأريت على أملودها ورقا يشوق كل جناح نحوها خفقا من كل منطلق من عطرها سرقا</p>
<p>Sound of vernal showers On the twinkling grass, Rain-awakened flowers, All that ever was Joyous, and clear, and fresh, thy music doth surpass:</p>	<p>إيقاع لحنك في الاسحار أرخم من قد نقط العشب المنضود سلسله يا من على صوته في الأفق منسجا كل البدائع مها افتن مبدعها وقع الندى فوق لألاء البساتين وجاد بالنور أفواف الرياحين تصحو الأزاهر في أفنائها الفين لم تعد لحنك في صوغ وتلحين</p>
<p>Teach us, Sprite or Bird, What sweet thoughts are thine: I have never heard Praise of love or wine That panted forth a flood of rapture so divine.</p>	<p>قل لي أمن ملكوت الروح انت منطلق؟؟ أى الخواطر من حسن ومن بهج لم تشرّب قلوب من أضالعها حديث حب وخمر بات يسكبه أم طائر أنت في الآفاق هيان ؟ ! يشيعها منك في الأرواح وجدان ؟ ! لغير صوتك أوترتاح آذان من جانب الله أنغام وألحان ! !</p>
<p>Chorus Hymeneal, Or triumphal chant, Matched with thine would be all But an empty vaunt, A thing wherein we feel there is some hidden want.</p>	<p>This stanza is omitted in the translation.</p>

<p>What objects are the fountains Of thy happy strain? What fields, or waves, or mountains? What shapes of sky or plain? What love of thine own kind? What ignorance of pain?</p>	<p>من أين تلك الأغاني أنت ترسلها ! ؟ من أي فائرة الأمواج زاخرة ! ؟ من أي ضاحية الآفاق صاحبة ! ؟ وأي حب أليف منك أو وطن ! !</p>
<p>With thy clear keen joyance Languor cannot be: Shadow of annoyance Never came near thee: Thou lovest- but ne'er knew love's sad satiety.</p>	<p>This stanza is omitted in the translation.</p>
<p>Waking or asleep, Thou of death must deem Things more true and deep Than we mortals dream, Or how could thy notes flow in such a crystal stream?</p>	<p>وفي منامك والآفاق ساهمة لابد من نبأ للموت تعرفه لأنت اعمق رأيا في حقائقه أولا؟ فكيف انسجام اللحن مضطربا وفي انتباهك والظلماء إصفاء وفي ضميرك منه اليوم أشياء بما نراه ونحن اليوم أحياء يجريه من رائق البلور لألاء ! ؟</p>
<p>We look before and after, And pine for what is not: Our sincerest laughter With some pain is fraught; Our sweetest songs are those that tell of saddest thought.</p>	<p>إنا نفكر في ماضي بلا اثر ومستحيل نرجى برق ديمته وكم لنا ضحكات غير صادقة وإن أشهى الأغاني في مسامعنا ومقبل من حياة كلها غيب وكل ما نرغبه منه مختب ما لم يشب صفوها التبريح والوصب ماسال وهو حزين اللحن مكتب ! ؟</p>
<p>Yet if we could scorn Hate, and pride, and fear; If we were things born Not to shed a tear, I know not how thy joy we ever should come near.</p>	<p>هنا على رغم هذا ليس يجمعنا فلا القلوب لدى البأساء جازعة وانتا قد درجتا في خليقتنا فكيف كنا إذا نلقاك في صلة ! ؟ بالحق أو كبرياء النفس أرهاق ولا بهن إذا روعن إشفاق بلا دموع تذرهن آساق أو يغمر الروح لحن منك رقرق ! ؟</p>
<p>Better than all measures Of delightful sound, Better than all treasures That in books are found, Thy skill to poet were, thou scorner of the ground!</p>	<p>يا أعذب الطير موسقى وأروعها ويا أغز لنا من كل ما جمعت ياما أحق اقتدارا منك قدرته أنت المبرأ في حب وعاطفة من كل رائق أنغام وألحان نفائس الكتب من دري تبيان بشاعر لبق التصوير فنان يا من تعاليت عن أرض وإنسان</p>
<p>Teach me half the gladness That thy brain must know, Such harmonious madness From my lips would flow The world should listen then- as I am listening now.</p>	<p>أما تعلمي مما يفيض به ذاك الجنون الذي يهدي توافقه ألست تلهمني وحيًا يفيض به أشدو فيلق إلى الكون مسمعه غناؤك العذب تطرابًا وتحنا ؟ إلى من صلحات الخلد ألحانا ! فمى فأملأ قلب الكون إيمانًا ؟ يصنى إلى كما أصنى لك الآنا ؟ ؟</p>

Table1: The original poem and its translation by Ali Mahmud Taha (1926)

4-1-2- Form and Meter

The original poem was written in form of stanza. They are twenty one stanzas, each stanza is composed of five lines. Whereas the Arabic version was written in the form of

Arabic classical poetry (الشعر العمودي) divided into eighteen paragraphs, each paragraph is composed four lines except the first paragraph which has only three lines. In addition, the stanzas number five, fourteen, and sixteen are omitted in the translation. The original poem is super regular, the meter of the first four lines of each stanza is trochaic trimeter, and the fifth last line is iambic heptameter. Each stanza starts with four short lines and ends with long one. In the other hand, the Arabic version is regular too, it has one and united meter called the outspread, “El- Bassit” (البيسط) , moreover the lines of each paragraph generally have the same length.. The punctuation is more used in the original poem than the Arabic version. The original poem continues commas, full stops, semi colons, question marks, exclamation marks, and colons. Whereas the Arabic version continues only two types of punctuation which are exclamation mark and question mark. This difference in the use of punctuation in both English and Arabic versions refers to the disparity of the importance of punctuation in the two languages in question where it is meaningful and more important in English, and less important and more decorative in Arabic.

4-2-3-Figurative language

Extract 01

Metaphor: A word or phrase is applied to something which is not literally applicable in order to suggest resemblance without using the words "like" or "as".

From rainbow clouds there flow not

Drops so bright to see

As from thy presence showers a rain of melody.

وهذه السحب أصباغا مشكلة
في رائع من فريد اللون فتان
لا ينزل الغيث منها كما نزلت
شتى أغانيك في سحري ألحان

Analysis of the translation

Ali Mahmud Taha followed the steps of Shelley in translating those three lines by making the songs of the skylark raining like the actual rain .In other words, he preserved the metaphorical expression that Shelley used. However, Ali Mahmud Taha replaced the rainbow clouds of Shelley by colorful and charming clouds ‘وهذه السحب أصباغا مشكلة’ في رائع من فريد that is what may decreased and ruined the beauty of the image that Shelley drew.

Extract 02

Simile: A comparison that is introduced by using the words “like” or “as”.

Like a star of heaven

In the broad day-light

Thou art unseen, but I hear thy shrill delight.

كنجمة في سماء الليل حائرة تنوب في فلق الصباح وهاج
يا من تطربني ألحان غبطته وما رأيت له طيفا بمعراج
إن السموات والأرضين قد ملئت بصوتك العلوي الساحر الشاجي

Analysis of the translation

In rendering the first two lines of the English version, Ali Mahmud Taha preserved the original meaning. In addition, he rendered the last line of the English version into two lines where Ali Mahmud Taha said that he could not see the skylark “وما رأيت له طيفا بمعراج”, but he could hear its songs of happiness that fill up all the world “يا من تطربني ألحان غبطته”. Although Ali Mahmud Taha omitted the image of “shrill delight” that was essential in the simile, he gave its meaning that is the songs of the skylark fill up all the world. Consequently, we can say that Ali Mahmud Taha could to some extent preserve the aesthetic value of the original simile.

Extract 03

Simile

From the earth thou springest

Like a cloud of fire

وعاليا أنت ترقى الأرض معتليا جبالها، تصل الآفاق آمادا
تخالك العين في الأجواء منطلقا سهما من النور يرمي الأفق وقادا

Analysis of the translation

Ali Mahmud Taha rendered the simile “*Like a cloud of fire*” to “سهما من النور” that is completely different from the image that Shelley drew since Shelley used the symbol of *cloud* to refer to the celestial and divine nature of the skylark. Therefore, the translation of “*a cloud of fire*” to *arrow of light* “سهما من النور” might diminish the aesthetic value of the original poem.

Extract 04

Metaphor

I have never heard

Praise of love or wine

That panted forth a flood of rapture so divine.

لم تشرئب قلوب من أضالعتها لغير صوتك أو ترتاح آذان
حديث حب وخمر بات يسكبه من جانب الله أنغام وألحان؟!

Analysis of the translation

In translating the metaphorical expression ‘*a flood of rapture so divine*’, Ali Mahmud Taha was far from the original meaning since he omitted the image of overwhelming happiness ‘*rapture*’ that is the essence of this metaphor, and replaced it by ‘حديث حب وخمر’ a (*speech of love and wine*), contrasting Shelley in that view who believed that even the praise of love or wine could not never reach the rapture that comes from the songs of the skylark. In addition, the translator used the verb ‘*pour*’ *بات يسكبه* instead of ‘*flood*’ (فيضان), and used the phrase ‘من جانب الله’ (*by God*) to render the phrase ‘so divine’. The degree of happiness to listen to the skylark’s songs is lesser in the Arabic version. Therefore, the aesthetic value of the original image decreased to some extent in the translation.

Extract 05

Metaphor

As, when night is bare

From one lonely cloud

The moon rains out her beams, and heaven is overflowed.

و الأفق صاف فما تعتاد زرقته	سوى سحائب في الظلماء غادينا
يسلسل البدر منها كلما انشعبت	وشائعا من لجين الضوء غالينا
يرمي السموات سيل من أشعتها	يكاد يطفو على أبراجها حيننا

Analysis of the translation

The poet compared the moon with heaven that rains, he omitted "heaven" and mentioned one of its attributes which is the action: "to rain". In the Arabic version, the translator tried to reflect the value of this image by making of the "البدر" something that rains, However; he used a verb that is of weak frequency in Arabic "يسلسل" that means the same as "يمطر". So he compared the moon to "السماء" and omitted it bringing something of its attributes which is the action "يسلسل". The omission of the image of "one lonely clouds" is decreased to some extent from the beauty of the image since this image is significant in the English version. For the English romantic poets tends to the single things.

Extract 06

Anaphora : It means the Repetition of the same word or group of words at the beginning of successive clauses or sentences.

What objects are the fountains

Of thy happy strain?

What fields, or waves, or mountains?

What shapes of sky or plain?

What love of thine own kind? what ignorance of pain?

من أين تلك الأغاني أنت ترسلها؟	من أي مطر الينبوع منسجم؟
من أي فائرة الأمواج جائشة؟	وأي تلك المروج العذبة النسم؟
من أي ضاحية الافاق صافية؟	أي السهولة الأغوار و القمم؟
وأي حب أليف منك أو وطن؟	أي جهل لما تلقاه من ألم؟

Analysis of the translation

Ali Mahmud Taha rendered the English anaphora to anaphora as well in the Arabic version. Where he rendered the word 'what' which constitutes the anaphora in the English version to three identical word in meaning and use which are: "من أين", "من أي", and "وأي", and he repeated them in the beginning of each hemistich (shatr, شطر). this gives musical tone as well as an emphasis to the meaning as in the English version. Therefore, we can say that Ali Mahmud Taha succeed in rendering the English anaphora where he could preserve its aesthetic value and reflected its beauty in the translation.

Extract 07

Apostrophe: an absent person, an abstract concept, or an important object is directly addressed.

Hail to thee, blithe Spirit!

يا أيها الروح يهفو حوله المرح تحية لك يا صдах واديننا

Analysis of the translation

Ali Mahmud Taha rendered the English apostrophe to an apostrophe as well in the Arabic version. Where he addressed the absent bird 'the skylark' because it was so high in the sky "يا أيها الروح", and greeting it "تحية لك يا صдах واديننا". Following by this the footsteps of Shelley who addressed and greeted the skylark "Hail to thee, blithe Spirit!". Thus, Ali Mahmud Taha could preserve the original apostrophe as well as reflecting its beauty in the translation.

Extract 08

Apostrophe

Teach us, Sprite or Bird,

قل لي أمن ملكوت الروح منطلق أم أنت طائر في الآفاق هيمان

Analysis of the translation

Ali Mahmud Taha rendered the English apostrophe to an apostrophe s well in the Arabic version. Where he asked the absent bird 'the skylark' to tell him whether it is a spirit "قل لي", or it is a bird "أم أنت طائر", going hand by hand with Shelley who addressed

the skylark in order to know its nature (bird or spirit): “Teach us, Sprite or Bird”. Thus, Ali Mahmud Taha could maintain the English apostrophe as well as maintained its aesthetic value.

Extract 09

Personification: Human qualities or abilities are assigned to abstraction or inanimate object.

Pourest thy full heart

In profuse strains of unpremeditated art.

يفيض قلبك أنغاماً يسلسلها من ملهم الفن وحي لا يفادينا

Analysis of the translation

Ali Mahmud Taha the English personification to a personification as well in the Arabic version. Where he assumed that the skylark produced its melodious songs from its very heart “يفيض قلبك أنغاماً”, giving the skylark the quality of enjoying a human heart. Following it with the footsteps of Shelley who gives the skylark the same quality. Thus, Ali Mahmud Taha could keep the original personification as well as keep its aesthetic value.

Extract 10

Oxymoron: The connection between two contradictory terms.

Teach me half the gladness

That thy brain must know,

Such harmonious madness

From my lips would flow

The world should listen then- as I am listening now.

أما تعلمني مما يفيض به غناؤك العذب تطراباً وتحناً!

ذاك الجنون الذي يهدي تواقفه الي من صدحات الخلد ألحاناً!

ألست تلهمني وحياً يفيض به فمي، فأملأ قلب الكون إيماناً!

أشدو فيلقى الي الكون مسمعه يصغي الي كما أصغي لك الآن!

Analysis of the translation

Ali Mahmud Taha rendered the English oxymoron to an oxymoron as well in the Arabic version. Where he rendered the adjective phrase 'harmonious madness' in which Shelley connected between 'harmony' and 'madness' to refer to the beauty of the songs of the skylark, to an expression "ذاك الجنون الذي يهدي توافقه" differ structurally from Shelley's one, but it gives the same meaning. Therefore, Ali Mahmud Taha could preserve the original oxymoron as well as preserved its aesthetic value.

4-2-Analysis of the second translation

To a Skylark	القبرية
Hail to thee, blithe Spirit! Bird thou never wert, That from Heaven, or near it, Pourest thy full heart In profuse strains of unpremeditated art.	يأيها الروحُ يهفو حوله الفرحُ من أمة الطير هذا اللحنُ ما سمعتُ أنت الذي من سماء الروح منهله يفيضُ قلبك ألحانا يسلسلها تحية أيهذا الصادحُ المرحُ بمثله الأرضُ، لا روضُ ولا صلحُ خمرُ إلهية لم تنوها قدحُ فن طليقُ من الوجدان منسرحُ !
Higher still and higher From the earth thou springest Like a cloud of fire; The blue deep thou wingest, And singing still dost soar, and soaring ever singest.	وعالياً عالياً لا زلت منطلقاً مثل السحابة من نارٍ مُسكرةٍ يهفو جناحك في أعماق زرقها تشلدو قمعين في أجوازا صعداً عن الثرى تصلُ الآفاق آماداً والبرق مؤتلفاً؛ والنجم وقاداً وأنت تضرب في الآفاق مرتاداً فان علوت بها أمعت إنشاداً
In the golden lightning Of the sunken sun, O'er which clouds are bright'ning, Thou dost float and run; Like an unbodied joy whose race is just begun.	ومائج ذهبي الثور قد غرقتُ توهجُ السحب البيضاء حمرة أشعة ذات أمواج غدت بها كانما أنت جدلاً ترواحنا في ذوبه الشمس عبر العالم الثاني فتستحيل عليها ذات ألوان تطفو وترسب في لججها القافي روح من الطرب العلوي نوراني
The pale purple even Melts around thy flight; Like a star of Heaven, In the broad daylight Thou art unseen, but yet I hear thy shrill delight,	تذوبُ حولك (إمّا طيرت في أفق) كنجمة في سماء الليل خافقة يا من تطربني ألحان غبطته ألا أراك فإني سامع نغمًا غلالة الأرجوان الشاحب الساجي تذوبُ في قلبي للصبح وهاج وما رأيت له طيفاً بمواج يهفو إلى ياطراب وإيهاج
Keen as are the arrows Of that silver sphere, Whose intense lamp narrows In the white dawn clear Until we hardly see- we feel that it is there.	وصاعداً في مضاء السهم أرسله ينأى فيخبو رويداً وهج شلته ونرسل العين نزعاه هنا وهنا حتى إذا عزنا المرأى وأجهدنا قوس من الكوكب الفضى مترعه حتى يلاشي كأن الفجر يتبعه وما بين لنا من أين مطلعته ! دل الشعور على أن ذاك موضعه ! !
All the earth and air With thy voice is loud, As, when night is bare, From one lonely cloud The moon rains out her beams, and Heaven is overflowed.	هدى السماء لموسيقاك مانجة وصفحة الليل أصفى ما يكون سوى وقد بدا القمر الوضاح يُمطرها يرمي السموات سيل من أشعتها والأرض يغمرها من صوتك الطربُ غمامة خلقتها وحدها السحبُ إرسال ضوء على الآفاق تنسكبُ تكاد تسبح في طوفانه الشهبُ
What thou art we know not; What is most like thee? From rainbow clouds there flow not Drops so bright to see As from thy presence showers a rain of melody.	من أنت ! يا من يجوب الليل منفرداً أى الخليفة قل لي أنت تشبهه وهذه السحب أصباغاً مشكلةً لا يتزل الغيث منها مثلاً نزلت ولم تقع لي عليه بعد عينان ؟ وأيا منك في أوصافه داني ؟ في رائع من فريد اللون فتان شتي أغانيك في سحري ألحان !

Like a Poet hidden In the light of thought Singing hymns unbidden, Till the world is wrought To sympathy with hopes and fears it heeded not:	كشاعر في سماء الفكر مختبئ ألحان أغنية أسمى يرتلها أستلن بالعالم السالى خوالجها يعتن من ألم فيه ومن أمل دل الوجود عليه لحنه العالى كمسرلي من نشيد الخلد سيال حتى استحال شجوناً قلبه الخالى ما لم يكن منه في يوم على بال
Like a high-born maiden In a palace-tower, Soothing her love-laden Soul in secret hour With music sweet as love, which overflows her bower:	كأن حورية في ظل شاهقة لم يغمض النوم عينها ولا خمدت باتت تلطف آلاماً تساورها تطوف الحان موسيقاه يندعها من البروج تقضى العيش في خلوس نيران قلب لها في فحة الغلوس في عزلة بنشيد ساحر الجرس كانه الحب في إيقاعه السلس
Like a glow-worm golden In a dell of dew, Scattering unbeholden Its aerial hue Among the flowers and grass, which screen it from the view!	كان بين الربا التفت خيالها ياحسن أجنحة منها مذهبة تري السماء صفاء فهي إن خطرت تجلو الأزاهر والأعشاب طلعتها فراشة من سيك التبر جلواء قد رقتها من الأسحار أنداء فللسماء بهذا اللون إغراء إذا بدت ولها فيهن إخفاء
Like a rose embowered In its own green leaves, By warm winds deflowered, Till the scent it gives Makes faint with too much sweet those heavy-winged thieves:	كزهرة الحقل في غناء سرحتها حتى إذا لفحتها الريح هاجرة وأرج الحقل من أنفاسها عبق تهو إليها من الأنسام أجنحة لم يملأ النور من أجفانها حدقا زكت وأريت على أملودها ورقا يشوق كل جناح نحوها خفقا من كل منطلق من عطرها سرقا
Sound of vernal showers On the twinkling grass, Rain-awakened flowers, All that ever was Joyous, and clear, and fresh, thy music doth surpass:	إيقاع لحنك في الاسحار أرخم من قد تقط العشب المتضود سلسله يامن على صوته في الأفق منسجا كل البدائع مها افتن مبدعها وقع الندى فوق لألاء البساتين وجاد بالنور أفواف الرياحين تصحو الأزاهر في أفنائها الفين لم تعد لحنك في صوغ وتلحين
Teach us, Sprite or Bird, What sweet thoughts are thine: I have never heard Praise of love or wine That panted forth a flood of rapture so divine.	قل لي أمن ملكوت الروح انت منطلق؟؟ أى الخواطر من حسن ومن بهج لم تشرب قلوب من أضالعها حديث حب وخمر بات يسكبه أم طائر أنت في الآفاق هيان؟! يشيعها منك في الأرواح وجدان؟! لغير صوتك أوترتاح آذان من جانب الله أنغام وألحان!!
Chorus Hymeneal, Or triumphal chant, Matched with thine would be all But an empty vaunt, A thing wherein we feel there is some hidden want.	This stanza is omitted in the translation
What objects are the fountains Of thy happy strain? What fields, or waves, or mountains? What shapes of sky or plain? What love of thine own kind? What ignorance of pain?	من أين تلك الأغاني أنت ترسلها؟! من أى فائرة الأمواج جائشة؟! من أى ضاحية الآفاق صافية؟! وأى حب أليف منك أو وطن؟! من أى مطرد الينبوع منسجم؟! وأى تلك المروج العذبة النسم؟! أى السهولة والاعوار والقمم؟! وأى جهل لما نلقاه من ألم؟؟

With thy clear keen joyance Languor cannot be: Shadow of annoyance Never came near thee: Thou lovest- but ne'er knew love's sad satiety.	This stanza is omitted in the translation	
Waking or asleep, Thou of death must deem Things more true and deep Than we mortals dream, Or how could thy notes flow in such a crystal stream?	وفي منامك والآفاق ساهمة لا بد من نبأ للموت تعرفه لأنت أعمق رأياً في حقائقه أولاً؟ فكيف انسجام اللحن مضطرباً	وفي انتباهك والظلماء اصغاء وان عندك عنه اليوم أشياء مما نراه ونحن اليوم أحياء يضيفه من رائق البلور لألاء؟
We look before and after, And pine for what is not: Our sincerest laughter With some pain is fraught; Our sweetest songs are those that tell of saddest thought.	إننا نفكر في ماضٍ بلا أثرٍ ومستحيل نرجى بريق ديمته وكم لنا ضحكاتٍ غير صادقةٍ وإن أشهى الأغاني في مسامعنا	ومقبل من حياة كلها غيبٌ وكل ما نرتجيه منه مختلبٌ ما لم يشب صفوها التبرج والوصب ما سال وهو حزين اللحن مكتئب!
Yet if we could scorn Hate, and pride, and fear; If we were things born Not to shed a tear, I know not how thy joy we ever should come near.	هب أننا رغم هذا ليس نجتمعنا فلا القلوب لدى البأساء جازعة وإننا قد درجتنا في خليقتنا فكيف كنا إذا تلقاك في صلة؟	بالحدق أو كبرياء الناس أعلق ولا بين إذا روعن إشفاق بلا دموع تذررين آساق أويغمر الروح لحن منك رقراق؟
Better than all measures Of delightful sound, Better than all treasures That in books are found, Thy skill to poet were, thou scorner of the ground!	يا أعذب الطير موسيقى وأروعها ويا أعز لنا من كل ما جمعت ياما أحق اقتداراً منك قدرته أنت المبرأ في حب وعاطفة	من كل رائق أنغام وألحانٍ نفائس الكتب من دُرَى تبيانٍ بشاعر لبق التصوير فنانٍ يا من تعاليت عن أرض وإنسانٍ
Teach me half the gladness That thy brain must know, Such harmonious madness From my lips would flow The world should listen then- as I am listening now.	أما تعلمي مما يفيض به ذاك الجنون الذي يهدي تواقه ألست تلهمني وجباً يفيض به أشدو فيلني إلى الكون مسمعه	غناؤك العذب تطرباً ونحننا! إلى من صدحات الخلد ألحانا! فهي، فأملأ قلب الكون إيماناً! يصني إلى كما أصني لك الآن!

Table2: The original poem and its translation by Ali Mahmud Taha (1946)

4-2-1-Form and meter:

The second version was written in the form of Arabic classical poetry (الشعر العمودي), and divided into nineteen paragraphs each of which is composed of four lines, but the stanzas number fourteen and sixteen are omitted. In contrast with the first translation, Ali Mahmud Taha translated the fifth stanza in the second version, the Arabic version is regular; it has one and united meter called the outspread “El Bassit” (البسيط), moreover the lines of each paragraph generally have the same length. The punctuation is more used in the original poem

than the Arabic version.. the Arabic version contains comma(once), exclamation mark, question mark, and semi-colon (once).

The meter and the form of the second version is not different from the first one compared to Shelley's cause the translator tried just to change some of the beautiful shadows that he saw not expressing precisely Shelley's views.

4-2-2-Figurative language

Extract 01: the translator used the same words of the first translation.

Extract 02

Simile

Like a star of heaven

In the broad day-light

Thou art unseen, but I hear thy shrill delight.

كنجمة في سماء الليل خافقة	تذوب في فلق للصبح وهاج
يا من تطربني ألحان غبطته	و ما رأيت له طيفا بمعراج
ألا أراك فاني سامع نغما	يهفو إلي بإطراب و إبهاج

Analysis of the translation

Ali Mahmud Taha kept to a given extent the original meaning in rendering the first two lines of the original. In which he tried to translate the two main words “star and daylight” to refer to the unseen skylark whose voice is heard. However, he adds the word “خافقة”(incandescent) that was referred to the brightness of the star, but this addition did not change the overall meaning. As well as, he expressed the invisibility of the star during the morning by saying that the star is melted in the light of morning “تذوب في فلق للصبح وهاج”. That was a successful modification since it leads to the same meaning. In addition, Ali Mahmud Taha rendered the last line of the original to two lines with several additions (such as: (ألا أراك، يهفو الي، ما رأيت له طيفا بمعراج). However, the word “بمعراج” is not really necessary cause it did not bring any clarification to any element any the English lines. Nevertheless, he omitted the image of “shrill delight” of the songs of the skylark that was essential and meaningful in this simile, saying only that he heard its joyful and delightful songs. Whereas

Shelley used this image to say that these songs was not only from a little bird, but it filled up all the world. By omitting this image, Ali Mahmud Taha decreased from the beauty of the aforementioned image. In contrast with the first translation in which he was more successful, he omitted the aforementioned image but maintained its meaning.

Extract 03

Simile

From the earth thou springest

Like a cloud of fire

وعاليا، عاليا، لازلت منطلقا عن الثرى تصل الآفاق آمادا

مثل، سحابة من نار، مسعرة والبرق مؤتلقا و النجم وقادا

Analysis of the translation

Ali Mahmud Taha rendered the simile 'like a cloud of fire' to a simile too. As well as he translated it literally "مثل سحابة من نار", and he added "البرق مؤتلقا", "النجم وقادا", "النجم وقادا", "مسعرة", for the poetic necessity (meter and qualities of Arabic classical poetry). Although , Ali Mahmud Taha preserved the original meaning of this simile . In contrast with the first translation "سهما من النور" (arrow of light) instead of cloud of fire "سحابة من نار" that was far from the original meaning. As well as the aesthetic value of the image was lost since the symbol of cloud was used in the English version to express the celestial , abstract , and divine nature of the skylark.

Extract 04: the translator used the same word of the first translation.

Extract 05

Metaphor

As, when night is bare

From one lonely cloud

The moon rains out her beams, and heaven is overflowed

وصفحة الليل أصفى ما يكون سوى غمامة خلفتها وحدها السحب

وقد بدا القمر الوضاح يطرها ارسل ضوء على الافاق تنسكب

Analysis of the translation

In rendering the image of 'one lonely cloud', Ali Mahmud Taha could preserve the original meaning. In addition, he could preserve the aesthetic values of this image and reflect its beauty in the translation although his additions he opted for. Ali Mahmud Taha expressed the bareness of the night by "وصفحة الليل أصفى ما يكون". He used different words from the original to lead us to the same meaning. He rendered 'one lonely cloud' to "غمامة خلقتها وحدها", where he added "خلقتها وحدها السحب", without impairing the meaning. In addition, it took two lines for the translator to translate the last line with several additions (such as: تكاد تسبح على (طوفانه الشهب، الوضاح), but he did not keep away from the original meaning of that simile that was comparing the songs of the skylark to the light of the moon that came from one lonely cloud which overflowed the heaven. The second translation was more successful, as Ali Mahmud Taha omitted the image of "one lonely cloud" from the first version that was meaningful and significant in the original poem and decreased the beauty of the image.

Extract 06

Anaphora :

What objects are the fountains

Of thy happy strain?

What fields, or waves, or mountains?

What shapes of sky or plain?

What love of thine own kind? what ignorance of pain?

من أين تلك الأغاني أنت ترسلها؟	من أي مطر ينبوع منسجم؟
من أي فائرة الأمواج زاخرة؟	وأي تلك المروج العذبة النسم؟
من أي ضاحية الافاق صاحبة؟	أي السهولة الأغوار و القمم؟
وأي حب أليف منك أو وطن؟	أي جهل لما نلقاه من ألم؟

Analysis of the translation

In this extract, Taha did maintain the same verse as translated in his first translation while he rendered the anaphora as putted by Shelley in the English poem. However, he did make a slight change in replacing "جائشة" with "زاخرة", and replacing "صافية" with "صاحبة".

Extract 07

Apostrophe:

Hail to thee, blithe Spirit!

يا أيها الروح يهفو حوله المرح تحية أيهذا الصادح المرح

Analysis of the translation

In this extract, Taha did maintain the same verse as translated in his first translation while he rendered the apostrophe as put by Shelley in the English poem. However, he did make a slight change in replacing “تحية لك يا صراح وادينا” with “تحية أيهذا الصادح المرح” since the apostrophe is embodied in “تحية لك”.

Extract 08

Apostrophe: The translator used the same words of the first translation.

Extract 09

Personification:

Pourest thy full heart

In profuse strains of unpremeditated art.

يفيض قلبك أنغاماً يسلسلها فن طليق من الوجدان منسرح!

Analysis of the translation

In this extract, Taha did maintain the same verse as translated in his first translation while he rendered the personification as drawn by Shelley in the English text. However, he did make a slight change in replacing “الحناء” with “أنغاماً”. The second hemistich (shatr, شطر) did not concern with this personification.

Extract 10: The translator used the same words of the first translation.

Extract 11

Simile

Keen as are the arrows

Of that silver sphere,

Whose intense lamp narrows

In the white dawn clear

وصاعدا في مضاء السهم أرسله قوس من الكوكب الفضي منزعه
ينأى فيخبر رويدا وهج شعلته حتى يلاشى كأن الفجر يتبعه

Analysis of the translation

Ali Mahmud Taha omitted this simile in the first translation as well all the stanza, while he returned and translated it in the second version. But he mistook the intention of Shelley behind the use of such simile. In addition, he was far from the original meaning in a way that he decreased the beauty and the aesthetic value of the image that Shelley drew. Where Shelley compared the invisible skylark because of its height position; its songs can be though heard, to the invisible Venus (silver sphere) during the day because of the sunlight though, we know that it is there. In the contrary, Ali Mahmud Taha described the flight of the skylark from the earth to the sky, and compared it to the keen arrows (lights) of silver planet “silver sphere” translated to “الكوكب الفضي” the silver sphere “وصاعدا في مضاء السهم”, and then the skylark disappeared as the lights of the silver sphere because of the sunlight.

5-Conclusion

We began the practical chapter with defining some of the relevant matters to both the original poem “To a Skylark” and its translations. In other element, we justified our choice of the aforementioned poem as a corpus to the present study. Then, we move to data analysis and description where we made analysis to the first and second translation made by Ali Mahmud Taha in terms of meter and form, and figurative language (metaphor, simile, synecdoche, anaphora, apostrophe, oxymoron, personification). The comparison between the first and second translation is made and embodied in the analysis of the extracts (that was ten extracts) in the second translation. We notice also the there were identical translations of some extracts namely the translator used the same words in both translations.

6-Findings

Through the analysis of the two translations made by Ali Mahmud Taha of the English poem To a Skylark by Percy Bysshe Shelley concerned with the translatability of the

aesthetic values of the aforementioned poem, where we choose from them the following poetic devices: metaphor, simile, synecdoche, apostrophe, anaphora, oxymoron, personification.

In translating the metaphors and similes, synecdoche, that expressed visual images in the original version:

- First, we find that Ali Mahmud Taha rendered the similes and metaphors of the original poem to simile and metaphors as well in the Arabic version.
- Second, we find that Ali Mahmud Taha tried to be near from the meaning of the original poem, even if he took several verses to do that. But sometimes his additions ruined the meaning and make him away from the image drawn in the original poem rather than make it clearer so the aesthetic value of the image may decreased.
- Third, in some cases, we find that Ali Mahmud Taha mistook the intention of Shelley in drawing such image consequently he gives an image completely different from the original. Therefore, the beauty of the original image impaired.
- Fourth, in some cases, we find that Ali Mahmud Taha changed some of the detailed of some image in the second translation which was successful modification since he made him nearer to the original meaning result in enhancing the aesthetic value of the image compared to the first translation.

In translating each of apostrophe, anaphora, oxymoron, personification. We find that Ali Mahmud could render them successfully as well as he could preserve its aesthetic values, and reflect its beauty in the translation.

Conclusion

In the present study , we tried , in the theoretical chapter, to highlight the most important issues in the field of translation studies as well as we tackle both Arabic and English poetry and its forms. We inferred , through presentation of brief introductions to both Arabic and English poetry, that there has been great difference between Arabic and English poetry in terms of structure, rhyme schemes, meters, prosody, and themes. As a result, the translation of poetry from or into Arabic is not an easy task, if it is not possible. We also inferred that the translation of poetry always raises infinite controversy concerning issues such as: translatability of poetry and faithfulness. In addition, we find that aesthetic values in poetry are dependent on three factor which are: poetic structure, sound, and figurative language, and that aesthetic values are not independent matter, but they are related to the meaning of the poetic text.

Through the practical chapter that was devoted to examine the translatability of aesthetic values (we choose from them some of the poetic devices) of the English poem To a Skylark, we can talk about adequate translation of aesthetic values or in other words the extent to which the translator could preserve the aesthetic values ,rather than talking about their translatability .The difficulty of translating aesthetic values varies according to the type of the poetic device where we find that is more difficult in the translation of metaphors and similes since it reflects visual images then in other devices such as: anaphora and apostrophe.

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جامعة قاصدي مرباح ورقلة
كلية الآداب واللغات
قسم اللغة الانجليزية ولآدابها



مذكرة ماستر أكاديمي
ميدان: الآداب واللغات الأجنبية
اختصاص: الترجمة وعلم الترجمة

من إعداد

● غريب أسماء

بعنوان

قابلية ترجمة القيم الجمالية للشعر المترجم إلى العربية

قصيدة "إلى قبرة" للشاعر الانجليزي بيرسي بيش شيلي أنموذجا

مذكرة مقدمة لإستكمال متطلبات نيل شهادة الماستر في اختصاص
الترجمة وعلم الترجمة

تمت مناقشتها علنا يوم 2017/05/23

أمام اللجنة المكونة من

رئيس اللجنة

● بورحلة دليلة

المشرف

● بالعربي أحمد نور الدين

المناقش

● يحيى ليلي

السنة الجامعية: 2016/2017

ملخص الدراسة

قابلية ترجمة القيم الجمالية للشعر المترجم الى العربية

قصيدة الى القبرة للشاعر الانجليزي بيرسي شيلي بيش أنموذجا

مقدمة

تعد ترجمة الشعر من أصعب أنواع الترجمة على الإطلاق، ولذلك الكثير من الباحثين في مجال ترجمة الشعر يعتقدون باستحالة ترجمته. كما يرى آخرون أنه بإمكان الشاعر فقط أن يترجم الشعر بطريقة جيدة. ومن ناحية أخرى يعتقد البعض الآخر بإمكانية ترجمة الشعر مثله مثل أي نوع من أنواع النصوص. في الحقيقة، تكمن صعوبة ترجمة الشعر في طبيعته و تميز تركيبته من قافية وإيقاع ووزن وكذا عبارات و تراكيب خاصة و التي يجب ان تنعكس في الترجمة بشكل او بآخر لكن القيام بذلك لا يعد أمراً هيناً. ، تتجلى الصعوبة الاعظم في ترجمة الشعر اضافة الى كل ما سبق في كون الجماليات في الشعر لا تتحقق إلا من خلال اختيار الكلمات او انتقاء العبارات المجازية فقط كما في النثر مثلاً، بل تتحقق أيضاً بخلق الوزن و الايقاع و القافية بالإضافة الى عبارات و تراكيب خاصة.

الهدف من الدراسة

تهدف هذه الدراسة الحالية الى الكشف عن مدى قابلية ترجمة القيم الجمالية للشعر المترجم الى العربية، حيث اخترنا لهذا الغرض قصيدة " الى القبر " للشاعر الانجليزي بيرسي شيلي بيش كنموذج للدراسة.

تحديد الاشكال

تعد القيم الجمالية من أهم العناصر المكونة لأي عمل أدبي على وجه العموم، بل و ما يميزه عن باقي أنواع النصوص، ولكنها تتجلى أكثر في الشعر. ولذا الحفاظ عليها خلال عملية الترجمة يعد أمراً مهماً و اساسياً يتعين على كل مترجم القيام به. لكن ترجمة هذه القيم والحفاظ عليها وعكسها في الترجمة لا يعد أمراً هيناً مطلقاً.

الفرضية

نقترض أن المترجم علي محمود طه قد نجح في ترجمة قصيدة "الى القبرة" شكليا و عموما، ولكن عند التطرق الى تفاصيل كل عبارة مجازية، نجد أنه لم يتم بترجمة الصور البيانية كما هو مقصود بها في القصيدة الأصلية.

الإشكال الرئيسي

هل تم الحفاظ على القيم الجمالية لقصيدة " الى القبرة " خلال ترجمتها الى اللغة العربية من الناحيتين الشعرية و الدلالية؟

الإشكالات الفرعية

1- هل قام علي محمود طه بخلق تراكيب (تراكيب شعرية) حافظت على الخصائص الجمالية للقصيدة الاصلية؟

2- هل قام علي محمود طه بانتاج لغة مجازية حافظت على نفس الأثر الجمالي كما في القصيدة الأصلية؟

هيكلية البحث

تنقسم الدراسة الحالية الى فصلين، الفصل الاول وهو النظري والفصل الثاني وهو التطبيقي. وينقسم الفصل الاول الى ثلاثة أجزاء: الجزء الاول عن الشعر اين سنقوم بتعريف مفهوم الشعر بشكل عام وكذا نستعرض مجموعة من التعريفات له. كما سنتطرق في نفس الجزء الى الشعر الانجليزي حيث نبذوه بمقدمة قصيرة تليها استعراض لأهم اشكاله. وفي نفس الجزء ايضا سنتطرق الى الشعر العربي حيث نبذوه بمقدمة قصيرة تليها استعراض لأهم اشكال الشعر العربي القديم و الحديث. اما في الجزء الثاني

والذي يتمحور حول ترجمة الشعر سنقوم فيه بمناقشة أهم المسائل التي تخص ترجمة الشعر. ونبدأ هذا الجزء بمقدمة قصيرة ثم سنتطرق الى قابلية ترجمة الشعر ثم مسألة الامانة في ترجمة الشعر ثم أخرا وليس اخيرا نتطرق الى استراتيجيات ترجمة الشعر والتي اخترنا منها الاستراتيجيات السبعة التي اقترحها لوفيفير لترجمة الشعر، ثم سنتطرق الى ترجمة القيم الجمالية في الشعر. أما الجزء الثالث فسنخصصه الى اللغة المجازية و كذا التعريف بأهم أنواعها. ثم ختمنا ذلك بخلاصة تتضمن ما جاء في الفصل النظري. أما الفصل التطبيقي، فسنبذوه بتعريف مختصر للقصيدة الاصلية " الى القبرة " وكذا التعريف بالشاعر الانجليزي بيرسي شيلي ببش كاتب القصيدة. وفي عنصر آخر قمنا بتعليل اختيارنا للقصيدة السابقة الذكر كنموذج للدراسة الحالية. ومن ثم تطرقنا الى التعريف بتاريخ ترجمة قصيدة " الى القبرة " و مترجميها الى اللغة العربية. ثم قدمنا نبذة مختصرة عن الشاعر و المترجم على محمود طه و الذي اخترنا ترجمتيه للقصيدة الانجليزية لدراسة قابلية ترجمة القيم الجمالية الى العربية. ومن ثم تناولنا تحليل مقتطفات من الترجمة الاولى وتحليل لمقتطفات أخرى من الترجمة الثانية. ثم ختمنا ذلك بخلاصة لأهم النتائج المستخلصة من الجانب التطبيقي.

الفصل النظري

الجزء الأول: الشعر

تعددت تعريفات الشعر وفقا لتعدد الآراء حول ماهية الشعر، فكل ينظر الى الشعر من منظوره الخاص. ومنه فلا وجود لتعريف واحد و موحد للشعر. عرّف الشاعر الانجليزي صاموئيل كلوريج الشعر بأنه "أفضل الكلمات في أفضل ترتيب" مشيرا بذلك الى افضلية لغة الشعر عن باقي اللغات. و كتب الشاعر الانجليزي اللورد بايرون منذ قرن خلا " ماهو الشعر؟ الشعور بالماضي و المستقبل. لماذا؟ في أعلى درجات الرغبة و المتعة ". ويزعم ابن رشيق القيرواني ان الشاعر يدعى بالشاعر لكونه يحس بما لا يستطيع الآخرون الاحساس به. وهناك من يربط الشعر بالجمال و لكن الجمال مفهوم واسع بحيث لا يمكننا حصره على شئ واحد.

الشعر الانجليزي هو أحد الأنواع الرئيسية للأدب الانجليزي. وهو الشعر المكتوب باللغة الانجليزية. يقسم الشعر الانجليزي عموما الى ثلاثة أشكال من الشعر: الشعر الغنائي، و الشعر السردى، و الشعر الدرامى.

الشعر العربي وهو أحد الأنواع الرئيسية للأدب العربي. وهو الشعر المكتوب باللغة العربية. ويعرف أيضا على أنه كل كلام موزون و مقفى. ويقسم الشعر العربي الى نوعين من الشعر التقليدي و يضم الشعر العمودي، و الحديث و يضم كل من الشعر الحر و الشعر المرسل و الشعر المنثور نو اخر يسمى الرباعيات.

الجزء الثاني: ترجمة الشعر

تعد ترجمة الشعر من أحد أصعب أنواع الترجمة على الإطلاق. ويعود ذلك للخصوصية التي يتميز بها الشعر عن باقي أنواع النصوص من خلال احتوائه على الوزن والايقاع و القافية مثلا حيث تعد المحافظة عليهم خلال الترجمة مهمة عسيرة على المترجم. وقد عرف نيومارك ترجمة الشعر على أنه المجال الذي يكون فيه أغلب التركيز على خلق قصيدة جديدة مستقلة، وأين تكون الترجمة الحرفية للشعر محل الادانة. وترى "خلوصي" أن صعوبة ترجمة الشعر تتباين حسب نوع الشعر محل الترجمة، فالشعر التعليمي يعتبر أقل صعوبة من ترجمة الشعر الغنائي لمرونة الأول و اتساع الخيال في الثاني.

و يعتبر الشعر غير قابل للترجمة كما ينص على ذلك الشاعر الامريكي روبرت فورست : الشعر هو ما يضيع في الترجمة. ويؤيده في ذلك رومان جاكبسون الذي يعتقد أن كل شئ قابل للترجمة ماعدا الشعر لأنه شكلي جدا، وصوتى جدا و هو رأس ميزة القصيدة في لغة الشعر.

ومن جهة أخرى هناك من يعتبر أن ترجمة الشعر شيء ممكن. لأن الشعر قد ترجم وبشكل واسع في جميع أنحاء العالم. ولأن الشعر المترجم يمثل جزءا هاما من الثقافة في جل الاداب. وفي بعض الحالات، يمكن أن يقرأ الشعر على أنه شعر أجنبي بدلا من كونه مترجما وهذا في حد ذاته يعد نجاحا لأن الشعر هنا ينظر اليه بكونه شكلا من أشكال الكتابة بصرف النظر عن كونه مترجما.

تعتبر مسألة الأمانة في ترجمة الشعر أحد المواضيع المثيرة للجدل بشكل مستمر. فإيجاد المكافئ المناسب في الشعر يعد أمرا صعبا إن لم يكن غير ممكن. فالترجمة الانيقة و الجذابة للشعر قد تبدو جمالية ولكنها قد تكون خائنة. أما الترجمة الحرفية قد تبدو قبيحة ولكنها قد تكون أمينة.

وبغرض مواجهة الصعوبات التي قد تواجه مترجم الشعر، فقد اقترحت العديد من الاستراتيجيات للتغلب على هذه الصعوبات. أحدها الاستراتيجيات السبعة التي اقترحها لوفيفير لترجمة الشعر.، ويعتقد

شيراز و كوله أن الاستراتيجيات السبعة التي اقترحها لوفيفير تعد شاملة بشكل كاف لكل الخصائص الشعرية: الشكل و السياق.

الاستراتيجيات السبعة لوفيفير هي كالأتي: الترجمة الصوتية، الترجمة الحرفية، الترجمة العروضية، الترجمة النثرية، الترجمة المقفاة، الترجمة الحرة، الترجمة التأويلية.

تعد المحافظة على القيم الجمالية للقصيدة الاصلية و اظهارها في الترجمة من أصعب العوائق التي قد تواجه أي مترجم للشعر. فجماليات الشعر لا تتحقق فقط باختيار الكلمات او اللغة المجازية كما الحال في الروايات و القصص القصيرة مثلا، بل بخلق القافية و الوزن و الايقاع وكذا تراكيب و عبارات خاصة بلغة الشعر. يعتقد نيومارك أن تدمير القيم الجمالية للنص الشعري من شأنه أن يدمر المعنى الأصلي ويفسده. وقسم نيومارك القيم الى ثلاثة عوامل: التركيب (التركيب الشعري)، الاستعارة، الصوت.

الجزء الثالث: اللغة المجازية

تعتبر اللغة المجازية أحد أهم المكونات لأي عمل أدبي على و جه العموم، وفي الشعر بشكل أخص. وهي اللغة التي تستخدم الكلمات أو التعبيرات بمعنى يختلف عن المعنى الحرفي، فعندما يستخدم الكاتب اللغة الحرفية، فهو ببساطة يذكر الحقائق كما هي. في المقابل، تستخدم اللغة المجازية المبالغات و التعديلات لتحقيق نقطة لغوية معينة.

تضم لغة المجازية كلا من الانواع التالية (على سبيل الذكر وليس على سبيل الحصر): الاستعارة، التشبيه، الجناس.

الفصل التطبيقي

حول قصيدة إلى القبرة

تعد قصيدة الى القبرة من الغنائيات في الشعر الانجليزي للشاعر الرومانسي بيرسي شيلي بيش. و التي كتبها في نهاية جوان 1820 في ايطاليا. تحاكي هذه القصيدة في جلها صورا من الطبيعة عبر عنها شيلي في مجموعة من التشبيهات و الاستعارات. التي يصف فيها طائر الالهة حسب. وكما تعبر هذه القصيدة عن العديد من المواضيع مثل: الحرية، السعادة، الحزن، الجمال الطبيعي. وهي نفس الوقت نفس المواضيع السائدة في أشعار الرومانسيين.

تتكون هذه القصيدة من 12 مقطعا شعريا، حيث يحتوي كل مقطع على 5 أسطر. لهذه القصيدة نمط منتظم ووزن منتظم، فهي تبدأ بحمسة أسطر أولى قصيرة من بحر التروكايك، وتنتهي بسطر طويل من بحر الايامب.

نبذة عن بيرسي شيلي بيس

يعد بيرسي بيشلي شيلي من الشخصيات البارزة بين شعراء الرومانسية الإنجليزية. بالإضافة إلى كونه شاعرا، كان شيلي يكتب الروايات والمقالات و الدراما. ولد في 17 أغسطس 1792 في إنجلترا. ويذكر أن شيلي كان لها وجهة نظر "راديكالية" تتعكس في شعره، وآراءه السياسية والاجتماعية. أفضل أعمال شيلي هما هي القصائد الكلاسيكية مثل: أوزيماندياس (1818)، قصيدة إلى الرياح الغربية (1819)، إلى قبرة (1820)، الغيمة (1820) و قناع الفوضى (1819). القصائد الطويلة والبصرية مثل: الملكة ماب (1813) (أعيدت صياغتها لاحقا باسم شيطان العالم)، ألاستور، أو روح العزلة (1815)، ثورة الإسلام (1817)، أدونيس (1821)، والعمل غير المنجز انتصار الحياة. وأخيرا، دراما سينسي (1819) و بروميثيوس طليقا (1820). على الرغم من أن شيلي لم يعيش لرؤية نجاحه ونفوذه حيث كان يرفض معظم الناشرين والمجلات نشر أعماله خوفا من التعرض للاعتقال أو اتهامهم ب

"الكفر" لأنه كان ملحدًا أو "الفتنة" بسبب أفكاره الراديكالية والثورية والمعارضة. توفي شيلي في الثامن من يوليو 1822؛ و قيل إنه مات غرقًا.

ترجمة الى القبرة

تعد قصيدة الى القبرة أول قصيدة من شعر بيرسي شيلي التي تترجم الى اللغة العربية، حيث قام بترجمتها ثمانية مترجمين و هم شعراء في نفس الوقت: علي محمود طه، مختار الوكيل،، أحمد زكي أبو شادي، فيلمون خوري أفندي، أحمد زكي أبو شادي محمد علي ثروت، ابراهيم السكيك، خليل الهنداوي، المسيري و زيد. أولاً، ترجمها الى الشعر العمودي كل من: علي محمود طه (مرتين)، أحمد زكي أبو شادي. ثانياً، ترجمها في شكل شعر عربي حر كل من: خليل الهنداوي والمسيري وزيد. ثالثاً و أخيراً، ترجمها نثراً كل من: فيلمون أفندي خوري، محمد علي ثروت، وإبراهيم السكيك. وصلت مجمل ترجمات قصيدة الى القبرة الى أحد عشرة ترجمة نشرت في مختلف المجالات الادبية. بالاضافة الى أن هناك من قام بترجمتها أكثر مرة كالشاعر و المترجم المصري على محمود طه والذي اخترنا ترجمتيه لتكون مادة للدراسة.

نبذة عن علي محمود طه

ولد علي محمود طه في الثالث من أوت سنة 1901 بمدينة المنصورة عاصمة الدقهلية .حصل على الشهادة الابتدائية وتخرج من مدرسة الفنون التطبيقية سنة 1924م حاملاً شهادة تؤهله لمزاولة مهنة هندسة المباني. وقد احتل علي محمود طه مكانة مرموقة بين شعراء الأربعينيات في مصر منذ صدر ديوانه الأول " الملاح التائه "، وفي هذا الديوان نلمح أثر الشعراء الرومانسيين الفرنسيين واضحاً. وتتابع دواوين علي محمود طه بعد ذلك فصدر له : ليالي الملاح التائه (1940)- أرواح وأشباح -(1942) شرق وغرب (1942)- زهر وخمر (1943)- أغنية الرياح الأربع(1943)الشوق العائد(1945) وغيرها. وقد كان التلغني بالجمال أوضح في شعره من تصوير العواطف، وكان الذوق فيه أغلب من الثقافة . وكان انسجام الأنغام الموسيقية أظهر من اهتمامه بالتعبير. ويعد علي محمود طه من أبرز أعلام مدرسة "أبولو" التي أرسى أسس الرومانسية في الشعر العربي اضافة الى كونه أحد أبرز أعلام الاتجاه الرومانسي العاطفي في الشعر العربي المعاصر. توفي علي محمود طه في 17 نوفمبر سنة 1949 إثر مرض قصير لم يمضه كثيراً وهو في قمة عطائه وقمة شبابه ، ودفن بمسقط رأسه بمدينة المنصورة.

تحليل و دراسة الأنموذج

في تحليل ودراسة الأنموذج، قمنا بتحليل الترجمة الأولى والثانية التي قدمها علي محمود طه من حيث الوزن والشكل، واللغة المجازية (الاستعارة، والشبيه ...إلخ). وعقدنا أيضا مقارنة بين الترجمة الأولى و الثانية أين أدرجنا المقارنة في تحليلنا لمقتطفات (والتي كانت عشر مقتطفات) الترجمة الثانية. ونلاحظ وجود تطابق في بعض اترجمات بعض المقتطفات أي أن المترجم استعمل نفس الكلمات في كلتا الترجمتين الأولى و الثانية.

خاتمة

في هذه الدراسة، حاولنا في الفصل النظري أن نسلط الضوء على أهم القضايا في مجال دراسات الترجمة، فضلا عن أننا عالجنا الشعرين العربي والإنجليزي وأشكالهما. وقد استنتجنا من خلال تقديم مقدمات قصيرة لكل من الشعرين العربي والإنجليزي أن هناك فرقا كبيرا بين الشعر العربي والإنجليزي من حيث البنية، و القافية، والعروض، والموسيقى، والمواضيع. ونتيجة لذلك، فإن ترجمة الشعر من أو إلى اللغة العربية ليست مهمة سهلة، إن لم تكن غير ممكنة. واستنتجنا أيضا أن ترجمة الشعر دائما ما تثير جدلا لا حصر له فيما يتعلق بقضايا مثل: قابلية ترجمة الشعر والأمانة.

بالإضافة إلى ذلك، نجد أن القيم الجمالية في الشعر تعتمد على ثلاثة عوامل هي: البنية الشعرية، والصوت، واللغة المجازية، وأن القيم الجمالية ليست مستقلة بحد ذاتها، ولكنها ترتبط بمعنى النص الشعري.

من خلال الفصل التطبيقي و الذي كان مكرسا لدراسة قابلية ترجمة القيم الجمالية(اخترنا منها بعض من أنواع المجاز) للقصيدة الإنجليزية/إلى قبرة، وجدنا أنه في ترجمة القيم الجمالية في الشعر، يمكننا أن نتحدث عن ترجمة كافية للقيم الجمالية أو بعبارة أخرى إلى أي مدى يمكن للمترجم أن يحافظ على القيم الجمالية، بدلا من كونها أنها قابلة للترجمة أو لا، أو أن ترجمتها ممكنة أو مستحيلة ووجدنا أيضا أن صعوبة ترجمة القيم الجمالية تختلف تبعا لنوع العبارة المجازية، حيث نجد أنه أكثر صعوبة في ترجمة الاستعارات والتشبيهات لأنها تعكس صور بصرية أكثر منها في الأنواع الأخرى من العبارات المجازية.

Abstract

Aesthetic values is considered as one of the most important element of literary works in general, but it is more obvious in poetry. So, maintaining the aesthetic values during the translation process is so important issue. But in fact, its translation is not an easy task and constitutes several difficulties. Thus, the present study tries to highlight the translatability of aesthetic values of poetry translated into Arabic through studying the translatability of aesthetic values of the English poem "To a Skylark" by Percy Bysshe Shelley, where we choose the two translations by the Egyptian translator and poet Ali Mahmud to achieve this purpose. The findings of the present study shows that the difficulty of translating of aesthetic values varies according to the type of the poetic device, where we find that is more difficult in the translation of metaphors and similes since it reflects visual images than in other devices such as: anaphora and apostrophe. The translation of aesthetic values is all about adequate translation and not a question of translatability.

Key words : Poetry, Aesthetic Values, To a Skylark, Poetry Translation. Shelley.

المخلص

تعتبر القيم الجمالية واحدة من أهم العناصر في الأعمال الأدبية بشكل عام، لكنها أكثر وضوحاً في الشعر لذلك فإن الحفاظ على القيم الجمالية أثناء عملية الترجمة مسألة مهمة جداً. ولكن ترجمتها، في الواقع، ليست أمراً سهلاً إذ تشكل عقبة كئودة بسبب الصعوبات التي تكتنفها. وهكذا تحاول الدراسة الحالية تسليط الضوء على قابلية ترجمة القيم الجمالية للشعر المترجم إلى اللغة العربية من خلال دراسة قابلية الترجمة للقيم الجمالية للقصيد الإنجليزية "إلى قبرة" بواسطة بيرسي بيشي شيلي، حيث نختار الترجمتين التين قدمهما المترجم المصري والشاعر علي محمود لتحقيق هذا الغرض. وتظهر نتائج الدراسة الحالية أن صعوبة ترجمة القيم الجمالية تختلف تبعاً لنوع العبارة المجازية حيث نجد صعوبة في ترجمة الاستعارات والتشبيهات لأنها تعكس صوراً بصرية أكثر منها في العبارات المجازية الأخرى مثل: الجناس، المناداة. و أن ترجمة القيم الجمالية ما هي إلا محاولة ترجمتها بشكل صحيح أكثر منها مسألة قابليتها من عدم قابليتها للترجمة. الكلمات المفتاحية: الشعر، القيم الجمالية، إلى قبرة، ترجمة الشعر، شيلي.

Résumé

Les valeurs esthétiques sont considérées comme l'un des éléments les plus importants des œuvres littéraires en général, mais il est plus évident dans la poésie. Donc, le maintien des valeurs esthétiques pendant le processus de traduction est une question si importante. Mais en fait, sa traduction n'est pas une tâche facile et constitue plusieurs difficultés. Ainsi, la présente étude tente de mettre en évidence la traduction des valeurs esthétiques de la poésie traduites en arabe en étudiant la traduction des valeurs esthétiques du poème anglais "To a Skylark" de Percy Bysshe Shelley, où nous choisissons les deux traductions du traducteur égyptien et Le poète Ali Mahmud pour atteindre cet objectif. Les résultats de la présente étude montrent que la difficulté de traduire les valeurs esthétiques varie selon le type de dispositif poétique, où l'on trouve plus difficile dans la traduction des métaphores et des similes puisqu'il reflète les images visuelles que dans d'autres dispositifs tels que : Anaphora et apostrophe. La traduction des valeurs esthétiques est une traduction adéquate et non une question de traduction.

Mots clés: *Poésie, Valeurs esthétiques, À un Skylark , Traduction de poésie, Shelley.*